

## Some Time in New York City

First appearance in trade magazines: June 10, 1972.

Label 72dj

Apple

SVBB-3392

White label with black print.

"Mfd. by Apple Records, Inc." appears on both sides.

Factories: Los Angeles



Label 72

Apple

SVBB-3392

Custom label.

"Mfd. by Apple Records, Inc." appears on both sides.

Factories: Los Angeles, Jacksonville, Winchester



## Committees, Gleason Aid Lennons' Deport Fight

NEW YORK—Two committees have been formed here to combat the impending expulsion of John Lennon and Yoko Ono from the U.S. by the Department of Immigration. The organizations are:

Committee for Artistic Freedom, 1 White Street, New York, N.Y. 10013, and The Justice for John and Yoko Committee, Box 693, Radio City Station, New York, N.Y.

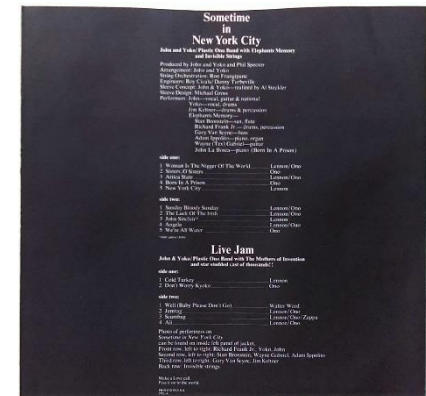
Meanwhile, Ralph J. Gleason, in the current issue of Rolling Stone, urges music industry support for the Lennons in their struggle to remain in this country. He exhorts everyone to write or wire either or both of the two committees, and to write or wire their Senators and Congressmen, demanding that they use their influence to pressure the Immigration Department to allow John Lennon and Yoko Ono to "stay in the U.S. where they live, in the city they love, and with the people who need them."

In his article, Gleason writes that so far, only Phil Spector has contacted him about the committees. "Where are all those who grew up and learned to make music and song turned on by the Beatles?" asks Gleason. "There isn't an artist in the Billboard Top 200 albums who shouldn't be picketing the Immigration office, writing letters in John's defense and campaigning actively to get him off this bum rap."

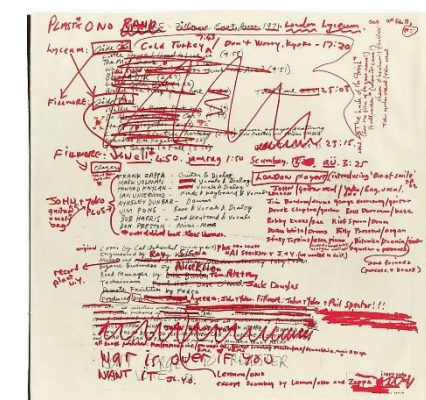
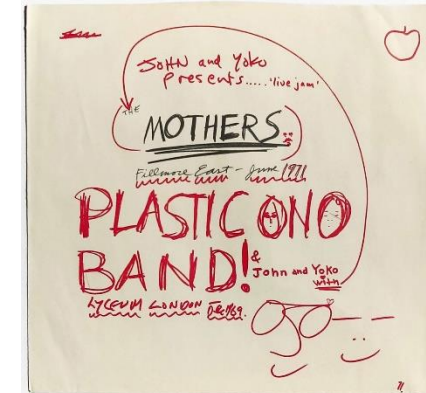
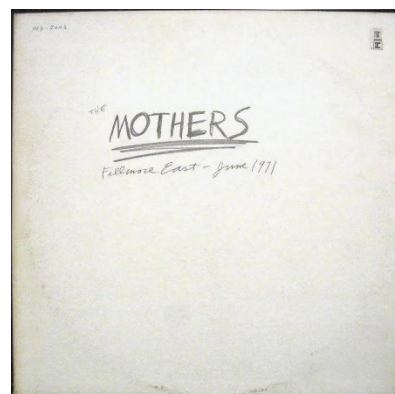
## Inserts:

Inner sleeves with credits.

The first inner sleeve (is1) shows an actual ad from the British army. The army put these ads in magazines all around the country in spring, 1970 – promoting the increase in pay that was taking place. The inner sleeve reproduces its appearance in *The Sun* magazine, issue dated April 1, 1970.



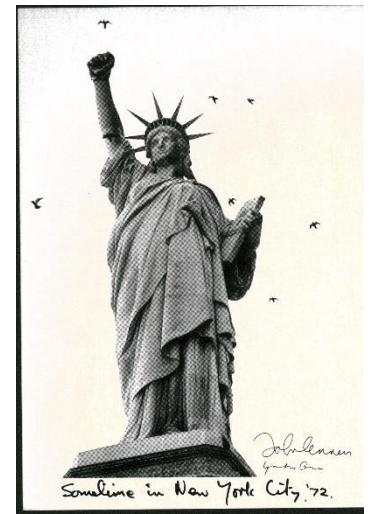
The second inner sleeve (is2) shows the front and back covers of the Mothers of Invention live album, *Fillmore East – June 1971* (Bizarre/Reprise MS-2042). John and Yoko had appeared at the concert on June 6<sup>th</sup> – rather spontaneously, having been invited by Zappa. They participated in four songs, which comprise side four of the album. One of those four songs was Zappa's "King Kong," from the Mothers' 1969 album *Uncle Meat*. Frank was very upset afterward that John and Yoko had retitled his song as "Jamrag" on *Some Time in New York City*, and that they took his author credit. He was also displeased with Phil Spector's mix of the album.





Postcard.

The postcard, pc1, has a photo of the Statue of Liberty holding up a fist instead of a torch.



In the belief that the stature of our nation in international opinion will be enhanced by the presence of John Lennon and Yoko Ono in America;

That the Lennons make a singular cultural contribution to our nation;

That it is in the public interest to have individuals of international artistic accomplishment residing in our country;

That the history of our nation encourages individuals capable of great contributions to our culture to live and work here and promotes the free expression of their artistry;

And in the belief that the principles of our constitution guarantee as fundamental personal rights the entitlement of John Lennon and Yoko Ono to live and work freely in our country, I wish to publicly add my name to those who oppose their impending expulsion and who support the legal and legislative steps necessary for their permanent residence in the United States.

NAME \_\_\_\_\_ ADDRESS \_\_\_\_\_

Petition.

Since John and Yoko were in the middle of a long fight against deportation, they included with this album copies of the petition to allow them to remain in the United States.

The first petition, pe1, gives the name of their organization as **"Justice for John & Yoko Committee."** When they first organized the petition process in March, this had been the name of their organization. That remained the name until mid-June – shortly after the album came out.

The second petition, pe2, gives the new name of their organization, **"National Committee for John & Yoko."** The group continued under this name until the court decision in October 1975 that reversed the deportation order that had followed the expiration of their work visa.

In the belief that the stature of our nation in international opinion will be enhanced by the presence of John Lennon and Yoko Ono in America;

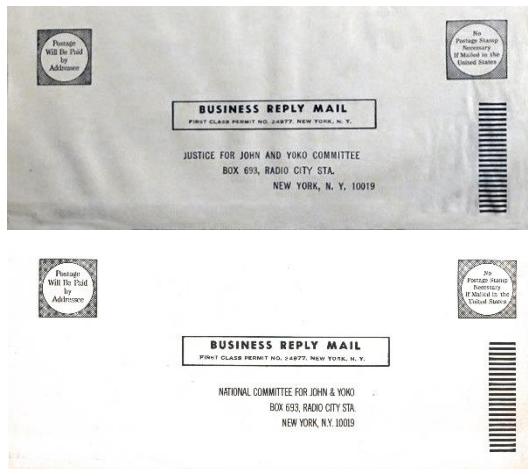
That the Lennons make a singular cultural contribution to our nation;

That it is in the public interest to have individuals of international artistic accomplishment residing in our country;

That the history of our nation encourages individuals capable of great contributions to our culture to live and work here and promotes the free expression of their artistry;

And in the belief that the principles of our constitution guarantee as fundamental personal rights the entitlement of John Lennon and Yoko Ono to live and work freely in our country, I wish to publicly add my name to those who oppose their impending expulsion and who support the legal and legislative steps necessary for their permanent residence in the United States.

NAME \_\_\_\_\_ ADDRESS \_\_\_\_\_



April 27-May 11, 1973

Ann Arbor 48106

page 13

IN THE BELIEF THAT THE PRESENCE OF JOHN LENNON AND YOKO ONO IS OF CULTURAL ADVANTAGE TO OUR COUNTRY, I WISH TO PUBLICLY ADD MY NAME TO THOSE WHO OPPOSE THEIR IMPENDING EXPULSION AND WHO SUPPORT THE LEGISLATION OR STEPS NECESSARY FOR THEIR PERMANENT RESIDENCE HERE.

NAME \_\_\_\_\_ ADDRESS \_\_\_\_\_

JUSTICE FOR JOHN & YOKO COMMITTEE, BOX 693, RADIO CITY STATION, NEW YORK, N.Y. 10019

Sticker.

The album's front cover had offended a few people – due to its (doctored) image apparently showing President Nixon and Chairman Mao dancing naked at a party. A few copies covered that image up with an innocent gold sticker affixed directly to the cover.



### Elements of the cover:

The front cover depicts an image of Angela Davis taken by a photographer for *Life* magazine. The photographer took several photos that day – including shots of Jane Fonda, who was present at the same rally on behalf of George Jackson, Fleeta Drumgo, and John Clutchette – the three inmates at Soledad Prison who were on trial for the murder of guard John V. Mills. The state accused them of beating Mills and throwing him off a balcony to his death. Armed with a gun, Jackson wound up being killed by guards on August 21, 1971; the other two men were acquitted of Mills' murder on March 27, 1972. Collectively nicknamed the Soledad Brothers, Angela Davis was leading the movement to get them released. Between June 19, 1970 (when the photo was taken), and the recording of *Some Time in New York City*, Davis had been accused of supplying weapons to the people who murdered a judge on August 7, 1970. After being a fugitive for the rest of the year, she surrendered to the court and professed innocence; she also fell in love with George Jackson. For sixteen months she remained incarcerated; John and Yoko wrote "Angela" at that time. Released on bail in February, Davis was acquitted on June 4, 1972 – just days before this album came out.



In the middle-right column is a drawing of a woman being knifed by a demon. That image is part of a drawing by Toshio Saeki, a Japanese artist who is best known for his shocking erotic drawings. His figures often seem to be both playful or humorous and violent at the same time. The image on the cover appears to indicate a rape and a rape culture at the same time. It was published first in Japan and became part of his *Red Box* portfolio (a collection of 50 images) in 1972.



In the bottom right corner of the front cover is an anonymous quotation beginning with "The entire world is a musical instrument, and the pole of the world celestial is where the heavenly chord is divided by the spiritual sun." In that form, the quotation goes back at least to the 1950s, when it appeared in part or as a whole in books (e.g., *Civilisation or Chaos?* by I. H. Conybeare, published in 1955). That quotation is a summary of a paragraph written by Hargrave Jennings in *The Rosicrucians: Their Rites and Mysteries* (published in 1870, with the quote on page 211).

The following is a fair view of the Rosicrucian theory concerning music.

The whole world is taken as a musical instrument; that is, a chromatic, sensible instrument. The common axis or pole of the world celestial is intersected—where this superior diapason, or heavenly concord or chord, is divided—by the spiritual sun, or centre of sentience. Every man has a little spark (sun) in his own bosom. Time is only protracted consciousness, because there is no world out of the mind conceiving it. Earthly music is the faintest tradition of the angelic state; it remains in the mind of man as the dream of the lost paradise. Music is yet master of the man's emotions, and therefore of the man.



The statement in the middle of the front cover, “There are no birds in Viet-Nam,” attributed to ACE, refers to an article that appeared in the January 11, 1971, issue of *New York Ace*. Jacqueline (Jackie) Diamond, writing as Coca Crystal, expressed her chagrin at the use of automated bombing raids in the war in Vietnam. “While troops are being brought home, the air war increases. It is a new form of war where machines do most of the killing and destruction.” The article’s title and subtitle were: “Automated Airwar: there are no birds in Vietnam.”



In the upper left corner of the front cover, inside an apple-shaped window, is a photograph of Phil Spector, who produced the album with John Lennon. Spector wrote the song, “To Know Him is to Love Him” (which captions the photograph of him, in 1958. As part of the Teddy Bears, he performed on that hit record (Doré 503) – a song that the Beatles often sang in the early days and which John would one day record for his oldies LP project. It was a slogan on the gravestone of Phil’s father, Ben Spector, that served as the inspiration for the title.



The slogan after “Weather” on the right side of the headline is the first amendment to the US Constitution. The block text “LATE CITY EDITION” and the weather forecast typically appeared in that position on the *New York Times* newspaper. The album title is in the same old English typeface as appears on the *Times*, and the expression “Ono news that’s fit to print” is a parody of the expression that normally appeared in a box to the left side of the newspaper’s title: “All the news that’s fit to print.”



The photograph over “Sisters, O Sisters” comes from the Plastic Ono Band (Elephant’s Memory) performance on the Mike Douglas Show which took place on February 14, 1972. That day, they played “It’s So Hard” (and in the photo we see John singing), but Yoko did sing “Sisters, O Sisters” on the program two days later.

Inside cover photos:

Bob Gruen took the photograph of John and Yoko with Elephant’s Memory that fills the left side of the gatefold. He snapped that picture at the Record Plant in March 1972, while they were recording the album. You’ll find an uncropped version of the photograph on [the photographer’s website](#).



The top photograph on the right side of the gatefold was taken by an unknown photographer on June 6, 1971, as John and Yoko sang with Frank Zappa and the Mothers of Invention at Fillmore East.



The other two photographs were part of the “Peace for Christmas” event that John and Yoko orchestrated on December 15, 1969. The caption at the right appears to have come from the Associated Press, but the AP caption had referred to Yoko as being “covered by a sheet” instead of a “white bag.” In May 2015, the website Beatlebay put over a dozen original, uncropped photos for sale on their website – including the two shots that appear on the inner fold of this album. Side 3 of the album consists of the Plastic Ono Band’s performance at the Peace for Christmas event.

On the album’s back cover, the photograph accompanying “Sunday, Bloody Sunday” was one of many that were taken in Derry, Northern Ireland, on January 30, 1972. During the months preceding that day’s protest, there had been such a state of unrest that 21 civilians and 7 police officers had been murdered. The barricades that were in place did little to stop the violent clashes. On January 18<sup>th</sup>, the Prime Minister of Northern Ireland banned public parades and protest marches. Protesters marched anyway on the 22<sup>nd</sup>, and another rally was planned for the 30<sup>th</sup>. Paratroopers were called out to calm down the situation, but some protesters threw rocks, and the paratroopers opened fire. By day’s end, 13 civilians were dead – most of them under age 20.



The photo in the upper left corner of the back cover dates to February 2, 1972 – three days after the Bloody Sunday massacre. It shows a portion of the silent march of 4,000 Catholics in Dungiven (Northern Ireland) honoring the dead. As a direct reflection on the massacre, procession members carried 13 crosses through the streets. The original published image showed an armed police officer to the left of the marchers.

The photographs in the upper right and lower left corners are snapshots of the freedom rally for John Sinclair, who had been given ten years in prison for possessing two marijuana cigarettes. As the song indicates, “they gave him ten for two.” Since the band performed both “John Sinclair” and “Attica State” that day, the photographs on the back cover reflect this. A revision of the possession law was in the works, and Sinclair was released on December 13, 1971 – three days after the benefit concert.



The back cover indicates the inclusion of a “free” Live Jam LP – featuring the Peace concert from 1969 and the songs with the Mothers at the Fillmore. The price of a single LP was \$5.98 at the time, so the list price of \$6.98 indicated that the additional record was a bargain – but it was not free.

## Label 78

Capitol

SVBB-3392

Purple label with "MFD. BY CAPITOL" rim print

Released 1978-1983

Factories: Los Angeles; Jacksonville; Winchester

Copies pressed in LA have the album title at the top.

Copies from the other two plants list the artist first.

Possible covers:

Cover with the Capitol logo is made from posterboard.

