

**“It was forty years ago today” –
Locating the early history of performance art in Wales, 1965-1979**

Interview details / *Manylion cyfweiliad*

IWFYAT- Group 1: Fluxus in Aberystwyth 1968	
Interviewee(s) / <i>Cyfweilai/Cyfweleion</i>	W Marsland (WM) (speaker, male) Steve Mills (SM) (speaker, male) John Osborne (JO) (speaker, male) Jonathan Smith (JS) (speaker, male) Ian Wallace (IW) (speaker, male)
Interviewer(s) / <i>Cyfweilydd/Cyfweilywyr</i>	Heike Roms (HR) (speaker, female) Rebecca Edwards (RE) (speaker, female)
Duration / <i>Hyd</i>	2.20.25 CD1: 00.00.00 – 00.43.22 CD2: 00.00.00 – 00.52.40 CD3: 00.00.00 – 00.47.21
Recording Date / <i>Dyddiad Recordio</i>	23 January 2010 [2010.01.23]
Location / <i>Lleoliad</i>	Postgraduate Seminar Room, Parry Williams Building, Aberystwyth University
Access Restrictions / <i>Cyfyngiadau Defnydd</i>	Restricted Access: use in public talks, exhibitions, publications and broadcasting requires permission; please contact Dr Heike Roms, Aberystwyth University
Recording Equipment / <i>Offer Recordio</i>	Marantz P661 (Audio 1) Marantz P660 (Audio 2) 2 x Sony DV Cam (in DVSP mode) Camera 1 – Boundary mic Camera 2 – Internal mic
Recording Notes / <i>Nodiadau Recordio</i>	This interview was recorded in one sitting, with a short break after approximately 95 min.
Signal Processing / <i>Signal Prosesu</i>	Slight buzzing.
Number / <i>Rhif</i>	IWFYAT-GI-1

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Key people / institutions mentioned:

Jennifer Beardall (?)
Jeffrey Felton
Ffred Ffrancis
Grenville Hancox
Peter Jones
Brian Lane (BL)
John Lennon
Yoko Ono
Tony Shaw
Bill Sherman
Mo Tingey (also known as Maurene Sandoe)

Cymdeithas Yr Iaith
University of Wales College Aberystwyth
Welsh Arts Council

The Blue Notes
The Deviants
Liverpool Poets / Adrian Henri
Pete Brown and His Battered Ornaments
Stan Tracey Quartet

Performances Mentioned:

(Numbers refer to reference numbers in *IWFYAT Database* www.performance-wales.org)

DB 68 Rainbow Day, Brian Lane and the First Dream Machine
DB 1917 Rainbow Day, Brian Lane and the First Dream Machine *Experimental Music*
DB 1918 Rainbow Day, Brian Lane and the First Dream Machine *Fluxconcert by and for Fluxus; Fluxus Leaflet Concert; The Black and White Tea Party*
DB 1919 Rainbow Day, Brian Lane and the First Dream Machine *Total Theatre*
DB 1925 and DB 2393 Rainbow Day, Brian Lane and the First Dream Machine *Fluxus Leaflet Concert*
DB 1932 Rainbow Day, Brian Lane and the First Dream Machine *Fluxclinic*
DB 2102 Rainbow Day, Brian Lane and the First Dream Machine *International Graphic Poetry*
DB 2388 Rainbow Day, Brian Lane and the First Dream Machine *The Italian Rainbow*
DB 2389 Rainbow Day, Brian Lane and the First Dream Machine *The Book of the Silent Rainbow*
[not in database] N.F. Simpson: *A Resounding Tinkle*

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Interview Summary:

Time Amser	Speaker Siaradwr	Summary Crynodeb
CD1; DVD Chapter 1		
Introductions		
00.00	HR	Introduction to interview; details of interviewees; invites interviewees to give brief account of reasons for moving to Aberystwyth
0.40	JO	Reasons for coming to Aberystwyth as a student: subject choice, able to combine study of art and literature. Born in mid-Wales; raises issue of complex relationship between language and identity in a Welsh context.
02.10	IW	Background: born in London, brought up there and in South Wales, came to Aberystwyth as attracted by beach. Meant to study International Politics, but did not work terribly hard. Left university with knowledge of caves and a wife. Went on to work in the mining industry. Important to go to Welsh university as is Anglo Welsh.
04.33	SM	Grew up in south London. Family connection to Wales in previous generations. Wanted to get away from home and London so applied to Scotland, Northern Ireland, Wales. Aberystwyth was only university to make an offer, and flexibility about the courses was attractive. Had full grant so, while not rich, had enough to live on.
06.34	JS	Also from London. No connection with Wales except having performed in Llangollen Eisteddfod as a child. Wanted to leave London, subject interested him (political geography). Had a gap year and went travelling, heading for India, but ended up in Eastern Europe instead. Had no prior knowledge of Aberystwyth.
08.06	WM	Originally came to Aberystwyth in 64 then left. University allowed him to come back and he eventually ended up in the philosophy department. [Note: Interpol = short for Department of International Politics]
First Impressions of Aberystwyth		
08.50	HR	Asks about first impressions of Aberystwyth
08.57	IW	First impression wasn't good. Student digs. Importance of rugby culture in Aberystwyth.
10.43	JS	Constant rain, quiet, small, stone and slate. Local Welsh language protest resonated with him as travels had raised his awareness of importance of language. But Aberystwyth in 1968 was a big shock after London and his travels, as fellow students had little interest in politics and cultural events that were of importance elsewhere.
12.09	SM	Arrived on steam train from London [in '66]. Realised the isolation of Aberystwyth immediately. Aberystwyth seemed like 1958, not 68 – people in Aberystwyth were largely unaware of changes happening elsewhere. Mini skirts only just becoming acceptable. Culturally very conservative. Student body seemed initially to be dominated by hard-drinking rugby boys from the Valleys. Was fairly naive and judgmental himself. Tension stayed with him for all of his 3 years in Aberystwyth.

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Interest in politics		
15.02	HR	Asks about involvement in politics
15.05	SM	Been active in Labour party, though resigned in 1966 (because of concerns over the rise of unemployment under the Labour government). In Aberystwyth was an active anarchist and the contact for Aberystwyth Anarchists, very involved politically – importance at the time of anti-Vietnam movement, anti-apartheid, CND, Civil Rights. Reflects on magnitude of changes between 1966 and 1969 (his time in Aberystwyth) and how little they impacted on general student body. But good relation with Welsh language activists ('Cymdeithas Yr Iaith') around Ffred Ffransis – mutual respect, joined forces to mount large demonstration against Investiture of Prince Charles (1969).
17.17	JS	Involved in campaigns such as anti-Vietnam, anti-apartheid, CND. Arrived in Aberystwyth with set of issues that were very important to him – anti-US protests in London, the impending arrival of Prince Charles in Aberystwyth [Note: Charles spent a term at the University in 1969], etc – Considered himself an activist and sought out other activists.
18.20	SM	Importance for Arts Festival of new forms of expression: performance poetry, happenings, events in San Francisco, New York, Chicago. This informed the philosophy of festival. Discusses bands that encapsulated this spirit and that were invited to Aberystwyth (Deviants, Pete Brown and His Battered Ornaments). Influence of the Yippies. Ethnic homogeneity of Aberystwyth, few immigrant communities.
	JO	The English were regarded as the immigrant community. Tensions between the Welsh and the English. Leaving Wales was seen by his family as a 'betrayal'. By late 1960s emergence of ways to bring revolt into culture – forms of politicised culture which are outside of electoral politics. Examples: Fluxus, African-American music, forms of poetry. Discusses 'pink bicycle' action in Amsterdam [Note: i.e. <i>White Bicycle Plan</i> by Provo/ Amsterdam]
23.03	WM	Had been in Scotland living with a Steiner Group. Encounter with notion of creative vandalism. Was involved in peace events in Bristol, and helping an individual avoid capture by American government.
Networks and information exchanges among activists		
24.14	HR	Ask about how they heard about events and movements.
24.29	WM	Met people through flatmate in Bristol who was member of group of radical architects. Sat through the national anthem in Bristol after Dylan gig at the Colston Hall. Went to see <i>The War Game</i> [film] at Bristol Arts Centre.
25.59	JS	Importance of underground press, including <i>International Times</i> and publications from US, but much information was gained by going to events and demonstrations and getting hand-outs, and from talking with people. Informal networking, from which underground network developed. You played host to people who had arrived from elsewhere and developed a scene of shared values.

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27.12	WM	Role of underground and communist folk clubs in Bristol; role of small bookshops.
	JS	Every town had progressive bookshop where people put up notices.
	SM	Importance of street culture, of expressing solidarity on the street. Examples of demonstrations in Amsterdam and US as expressions of something new.
	JO	Importance of public figures and their involvement in demonstrations and gestures of protest: Muhammad Ali, John Lennon. Potential of the underground to take on public aspect at any moment.
	WM	Influence of Cuban Missile Crisis and of bombing of Hanoi by the Americans; 'Bomb Culture' – influence of the threat of the atom bomb on a sense of urgency and desire for change.
	JO	Role of events such as invasion of Czechoslovakia in 1968, Bay of Pigs, Vietnam War
	JS	Nuclear threat palpable and real.
Role of politics and the general student body		
31.39	HR	Asks about student protest and the general student body in Aberystwyth.
32.17	JS	Number of students in Aberystwyth with interest in radical politics small.
	WM, SM, IW	'Pig for president' (1969) influenced by similar Yippie action. Radical students mounted election campaign to vote a pig for president of the Student's Union; use of pig's head, which made public appearances and was 'guaranteed a decent fight' (IW); made them unpopular with the 'rugby crowd'.
	SM	Same crowd disrupted experimental music concert at the Arts Festival [1968].
	JS	Majority of student body was apathetic and wanted to be left alone
	WM	Campaign to elect WM (a non-Welsh speaker) as editor of <i>Llais y Lli</i> (Aberystwyth Welsh-language student magazine).
	JS	Campaigns were based on 'nonsense' and provocation to arouse response.
	SM	Tensions between the Welsh English-speaking students (from Cardiff and the Valleys) and the Welsh-speaking students; even students from Cardiff regarded as 'Sais' [English]; students from England more sympathetic to Plaid or Cymdeithas Yr Iaith Gymraeg than many English-speaking Welsh students
	IW	Student body: roughly 1/3 Welsh-speaking, 1/3 English-speaking Welsh, 1/3 students from elsewhere.
	RE	Figures on the growth of University; rise to almost three times the previous number of non-Welsh students in the 1960s.
		all
CD1 cont.; DVD Chapter 2		

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Genesis of the Aberystwyth Arts Festival committee		
37.20	HR	Asks how the election to the Arts Festival committee came about.
37.27	SM	In 1968 there was a suggestion that Arts Fest should no longer run. SM and others frustrated that things that were happening elsewhere did not reach Aberystwyth. Doesn't remember participating much in festival in previous year. The arts in Aberystwyth were generally run by the Drama Society, who, although they were putting on radical and challenging work at times (eg. N.F.Simpson's <i>A Resounding Tinkle</i>), were elitist. SM and colleagues thought that this was their opportunity to make a change. 1968 enquiry into the future of the Arts Festival meant that if somebody stood for election, it would go ahead, otherwise the money would have been distributed among year-round activities.
40.10	WM	Involved in <i>Courier</i> (Aberystwyth English-language student magazine) and <i>Dragon</i> (student poetry magazine) at the time. Because no one else had themselves forward SM was elected. WM sympathetic to SM's ideas so decided to work together.
	SM	Unsure of how committee came together
	JO	Wasn't at meeting where SM spoke. Had started English Literature and Arts Society at Aberystwyth and was writing for <i>Courier</i> . Also joined because he knew SM.
	WM	Began picking people up who were interested, including Grenville Hancox as classical music expert and two Welsh speakers who would run the Welsh-language events.
	WM (cont.)	Established rule that attending committee meetings was obligatory. Led to dismissal of Student Union treasurer.
CD 1 Ends: 00.43.22		
CD 2; DVD Chapter 2 cont.		
00.00	SM	Committee felt confident that they could organise events that people would come to. Although cynical about student body, students at that point had started buying records by bands such as Cream and posters etc. Also hope that people would come out of the woodwork if they would put something good on. In summer they made contact with London band management, who suggested inviting the Chris McGregor band [i.e. The Blue Notes?], modern free-form jazz from South Africa. But as committee was unable to book outside of the period of the Arts Festival they persuaded Jazz Society to book the band for King's Hall (with a capacity for almost 1,000) and only 35 people turned up. Band, who were largely black South Africans, had to go to Conservative Club for a drink because of Sunday drinking ban in Aberystwyth.
	WM	Other musicians on the bill that night included Alex Korner.
	SM	After this people doubted the possible success of the Arts Festival but committee stood firm.
	WM	Intake of new students who had become radicalized as school kids and were supportive.
	SM	Tried to create atmosphere beforehand in the lead-up to festival.

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Issues in the run-up to the festival in 1968, financial situation of Arts Festival		
03.54	HR	Asks whether committee was concerned about debt, as debt had been an issue for the festival in previous years.
04.21	WM	They over-sold tickets for first event, which featured Pete Brown and His Battered Ornaments and The Deviants in the Parish Hall – caused serious Health and Safety issues. Jazz, classical guitar and folk concerts were well attended too.
	SM	They made the mistake of not opening balcony during folk concert, which shows that while they thought they would make money they weren't over-confident.
	IW	Recalls folk concert with Dolly Collins and Ian Campbell Band. <i>[Note: Campbell not listed in programme]</i>
Funding from Welsh Arts Council		
06.32	HR	Asks how funding from Welsh Arts Council came about
06.42	SM	SM had written to the Welsh Arts Council early (Winter 67), specifically about funding for a 'happening' event. Had only been elected in November of 1967. Peter Jones (Visual Arts) and Roy Bohana (Music) at the Arts Council were very supportive.
	JO	Points out that many of the students involved were actually first year students during the academic year 1967/68. Believes SM, who was in his second year, must have provided the incentive for first year students to be involved.
	SM	Managed to get festival extended from ten days to a fortnight to accommodate 3-day Fluxus (i.e. Brian Lane) event, despite concerns about clashing with exams late in the autumn term.
	IW	Recalls that you didn't have to turn up for the pre-Christmas first year exams.
Planning of the Programme		
10.02	HR	Asks about existence of networks that helped with planning the festival, touring agencies or a circuit of venues
10.25	WM	For music events, they listened to John Peel.
	SM	They wrote a long list of names of people to write to or go and visit when in London. Networks for organising this were similar to those described earlier. Many people that they wrote to didn't respond, but many did or put them in contact with others.
	JO	Contacted avant-garde galleries he knew of. Michael Kustow [<i>then director of the Institute of Contemporary Arts, London</i>] responded, who advised them to get in touch with Brian Lane [<i>Note: artist based in London, ran Gallery Ten</i>].
	SM	<i>[Refers to a file of documents containing drafts of letters sent and replies received]</i> Applied to the town council, breweries and US Embassy for money.
	WM and SM	Discussion about Pete Brown and His Battered Ornaments. Brown was at the time followed to gigs by the police because of his lyrics on the Cream album. Brown was active as a performance poet, and his events were multi-media.

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15.25	HR	Asks about London Symphony Orchestra and Bulgarian National Choir
15.35	SM	Big music events organised through Welsh Arts Council. Whoever was touring Wales at the time of the Arts Festival would come to Aberystwyth. Tried for a while to get Yehudi Menuhin. These events were the only ones the establishment of the town came to and where the majority of attenders were from the town rather than the University. Notes that the committee put up the majority of performers who came to the festival, but not the large ensembles – they were brought in by the Welsh Arts Council and usually left straight after their concerts or accommodation had been arranged for them through the Welsh Arts Council.
16.47	HR	Asks about Stan Tracey Quartet at the Marine Hotel.
16.54	SM, JO	Discussion about choice of venues. The owner of the Pier [i.e. the most important student venue in Aberystwyth] had been obstructive so the committee ended up looking for other venues. At Stan Tracey Quartet gig in the Marine Hotel the hotel insisted on a buffet, which turned out a great success.
19.10	HR	Asks about other programme highlights, including an exhibition of Bertolt Brecht's stage designs.
19.25	SM	Bertolt Brecht's stage designs arranged through Welsh Arts Council.
CD2 cont.; DVD Chapter 3		
Local audiences; supermarket art; John Lennon and Yoko Ono; press coverage		
19.30	HR	Asks about how the invitation to Brian Lane came about. Reads out from the invitation letter sent by JO to Brian Lane [<i>held at the Tate Archive</i>], which stated that the committee was looking for 'Art as fun, Art to be enjoyed'.
20.45	JO	Inspired by John Berger's <i>Way of Seeing</i> , wanted to break the reverential atmosphere of the art gallery, to link production and consumption.
	SM	Had attended some 'happenings' in London but didn't really know what they were about; had always associated art with money. The idea now was that the everyday could be art.
	JO	Festival also sold high quality reproductions of art works, made in Germany, in the form of posters in the festival shop/ box office in the former police station [<i>Great Darkgate Street, Aberystwyth</i>].
	BM	Also sale of Dylan posters, which proved popular.
	JO	Shop also exhibited art produced by students. Aberystwyth arts students in their final year under David Tinker had to produce site-specific art for particular places, so there was a strong encouragement to create installations and environments and to take them out into the community.

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24.31	SM	Planned exhibition in a supermarket, where art would also be for sale. JO had pursued the idea by contacting local shops.
	JO	This was to be multiples. The idea was that as people do their grocery shopping they would also see an exhibition for free and then realise that they could buy it. But shops didn't want to organise it.
	SM	Local management was a bit bemused, but it was senior management that didn't want it to happen. Only the <i>Cabin</i> [coffee shop in Aberystwyth] was willing to act as a venue. But the project didn't happen.
26.43	HR	Asks about the festival shop and the display of a photo of John Lennon and Yoko Ono naked.
26.52	WM	It was the album cover for <i>Two Virgins</i> by Lennon and Ono, which had been reproduced as a centrefold in <i>Rolling Stone</i> magazine.
	JO	Recalls police coming to the festival shop on Great Darkgate Street to interview him about this. A lot of police were around at the time because of Prince Charles coming to Aberystwyth and fear of assassination attempts.
	HR RE	Refers to the following year (1969) when a news story appeared that Lennon and Ono had booked the second floor of the Belle Vue Royal Hotel in Aberystwyth to restage their ' <i>Bed-in for Peace</i> ' during the festival. It seems to have been a publicity stunt by that year's Arts Festival committee (chaired by Tony Shaw).
	SM	Notes that the only press coverage of the 1968 festival in the <i>Cambrian News</i> was concerned with the Lennon and Ono photo. <i>Cambrian News</i> were uninterested in the festival and never sent anyone to report on any events.
30.11	JS	This represented the division between the town and the student body.
	SM	They wanted to involve the town but weren't successful. Town was aware of the festival that year more than in previous years perhaps, and some towns people attended the Parish Hall opening night, but only few people from the town got involved. Remembers BM bore the brunt of the hostility from the town because of proposals to show unlicensed films (possibly including Yoko Ono's <i>Bottoms</i>) and to stage a fire event on the beach.

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Brian Lane's Fire Event		
31.27	HR	Asks whether Brian Lane was asked to do three days – almost like a mini-festival in the festival – or if this was something that he suggested
31.40	SM	Believes Brian Lane proposed it but that they as a committee were up for it, and the festival got extended to accommodate it. Brian Lane wanted to do something new and original for the festival. Refers to correspondence in his collection between Brian Lane and WM concerning problems over the insurance for the fire event. When problems occurred also with the film evening, it looked like they would have to pull the plug on the whole event.
32.45	WM	Fire event was to have been a free, public event. It would have been a spectacular, destructive event on the beach.
	SM	Doesn't believe the committee ever received any details of the event or the materials to be used, which caused problems with insurance and licence.
	JO	Believed that it was to involve floating fire on the sea, which raised concerns over its uncontrollability.
	WM/SM	Other concerns related to the seafront and the suggestion that some people may take advantage of the situation 'to remodel their properties'. That's why the insurance premium was so high.
	JO	Some of the best events are the ones where you know from the start they can't happen, a 'conceptual bubble' is blown, they set the imagination racing; fire event one of the most memorable events of the festival despite it having been an 'absent presence' in the festival. Suspects Brian Lane knew this was not going to happen.
	SM	'Non-event event'
	JS	Felt there were no boundaries, or always pushing boundaries at the time.
36.05	IW	As an audience member, he and his friends were excited by the prospect of the festival. Was aware of plans for a fire event, which was a point of conversation.
	JO	Argues that the fire event was a conceptual artwork, at a time when conceptual art was still in its nascence.
	WM	Lane came up in the summer to prepare the event. Brought tapes of music with him. When played, they were inaudible but caused pipes of the house to shake.

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Electronic Music Event; Stockhausen		
38.50	HR	Asks about the electronic music event [<i>Experimental Music Concert DB 1917</i>], including works by Stockhausen, Pierre Henri, etc. Refers to Lane's connections with the scene. Lane had gathered tapes on a previous trip to Italy.
39.14	WM	Brought concrete music from Milan with him to Aberystwyth.
39.34	JO	Pieces played in Aberystwyth very recent work.
	SM	First recording of the Stockhausen piece [i.e. <i>Mikrophonie</i>] was only the year before, and originally the committee had hoped that Stockhausen would attend the festival. [<i>After consulting his notes:</i>] Plan to invite Stockhausen came from committee and was to be supported by Welsh Arts Council. But Stockhausen eventually pulled out because of his experiences in Czechoslovakia.
41.11	HR	Refers to handwritten note in Tate Archive by SM to Brian Lane informing the latter about Stockhausen's cancellation.

Experimental film evening		
41.54	HR	Asks about the experimental films, which were supposed to be shown on the second night of Lane's event. Asks if the College authorities intervened in this case.
42.19	SM	The college did not want to be responsible for showing unlicensed films on their premises

Relationship with college authorities		
42.57	HR	Asks what relationship was like between the committee (especially politically active students) and the college authorities
43.15	SM	College authorities were obstructive, but in hindsight he is surprised that they did not crack down on the students as they did in other universities.
	WM	With Welsh language protest etc college could not crack down just on one group; Ffred Ffransis, for example, occupied room in Old College in protest
	JS	University was used to student pranks and regarded their activities as part of that. His former tutor was asked at the end of his first year to write a report on JS 'to persons unknown'. College authorities 'were not on the same planet' as the students.
	SM	Regarding the Arts Festival, the committee tried to have as little to do with the college authorities as possible.
	RE	Asks about whether vice-chancellor or other persons from the University attended any of the events.
	WM	They bought tickets to some event, but doesn't believe that any of them came to the Fluxus event

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46.50	JS	All communication with student body was done through the Student Union president, but student union representatives little to do with the more radical students.
	JO	Most of the programme was inoffensive and successful. The Brian Lane events that were deemed most unacceptable didn't happen. Lots of the teaching staff from Music, English or Art was sympathetic to the Arts Festival, and attended the general events, eg. classical guitar recital. Brian Lane's events were the ones that were the most problematic from the university's point of view.
	SM	That was the point of them.
	JO	Problem with Brian Lane events was that they failed to find an audience anywhere and offended their constituency.
	SM	Felt very angry when nobody came to the last evening of Brian Lane's events and lost perspective on how successful the festival had been overall. Was surprised about many papers he had kept from the event considering his feelings towards the festival and Aberystwyth by the end. Brian Lane and Rainbow Day were quite philosophical about the event. They had overall enjoyed their time in Aberystwyth, and Brian Lane was very taken with Aberystwyth, the committee and the facilities when he visited in the summer.
	WM	There was nastiness and suggestions of a smear on himself and SM; the press indicated that they had spent their money on a friend.
	SM	There was an article in the <i>Courier</i> criticising the Fluxus event
	RE	[Reads out a critical letter from a reader published in the <i>Courier</i> , accusing the Arts Festival of wasting money]
	SM	Heartening to hear from IW that he enjoyed the event.
WM	Confirms that there were a number of people on which the event had made a strong impact.	
[NOTE: Recording fades out. Followed by a short break]		
CD 2 Ends: 00.52.40		

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CD 3; DVD Chapter 4		
Electronic Music Concert		
0.00	HR	Welcomes everyone back after break; final section of interview to discuss individual events as part of Lane's 3 day mini-festival; asks interviewees about memories of electronic music concert, a 12 hour event at which tapes were played in the Parish Hall [calls it mistakenly 'music festival'] [<i>Experimental Music Concert DB 1917</i>],
00.32	SM	Set up with lights across the stage. But in afternoon only music was played [tapes on tape player]
	JO	Entered space at one point when only one audience member was in the auditorium- turned out to be reviewer from <i>The Guardian</i> [i.e. John Hall], who was impressed with the event. At other times during the day, though, concert was much better attended.
	IW	Good crowd present at the start. Tubular steel sheets. Desk on stage with tape recorder on it. Started by one person coming on stage to press the button – very dramatic at the time. Made them feel like they were part of the avant-garde. Found the music very relaxing. People started drifting off after an hour or so. Audience was able to walk in and out. He and his friends returned later. Half a dozen people in auditorium at a later stage, but people continued drifting in. Found it very interesting.
3.11	SM	Audience who arrived in the evening came to disrupt the event. Recalls being nervous beforehand. Suspects that the rugby club had been drinking in Union Bar, and during the break in concert between 6 and 8 they came to disrupt the performance. Recalls this crowd also setting fire to an exhibit [Note: probably exhibit part of the <i>Graphic Poetry Exhibition</i> organised by BL; DB2102].
	JO	Knew that they would provoke, but was disappointed that reaction came from drunken rugby players. Wasn't serious opposition or protest. Instead random.
5.40	SM	Secretary of the committee was a woman [i.e. Jennifer Beardall?].
6.53	HR	Striking how male dominated the make-up of the committee was, and also mentions sexist depiction of women students in the <i>Courier</i> .
	WM	Problems of the <i>Courier</i> [student magazine] in 1967/8 in attracting student volunteers; WM was involved in keeping magazine going, deadline stress.
	WM; SM	Liverpool Poets (Adrian Henri) came to Aberystwyth Arts Festival in 1967.
	General	<i>Courier</i> was a 'total man's team', as was Arts Festival apart from Jennifer
	SM	The Drama Society that dominated the arts scene in Aberystwyth at the time was far more mixed in its gender make-up
	HR	Asks is this reflected the overall gender make-up of the student body
	General	Discussion on gender balance in the student body: arts subjects more female

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	IW	dominated; IW: was under impression that Aberystwyth had proportionally more women than other universities.
	JS	Stood for “Aber Rag Queen” in 1969, first men to do so but were eliminated in first round.
	HR	Remembers it was very hard to get <i>Courier</i> staff to take an interest in the arts and issues they were interested in, so JS stood for election and walked into editorship unopposed. Was against notion of Rag Queen and beauty contests. As men they were undergoing changes in their relationship to women at the time (as influenced by feminism).
	HR	Notes distinct shift in style after JS takes over
Cartoons in <i>Courier</i>		
12.28	JO – general	Discussion about cartoons contributed by JO to <i>Courier</i> that were critical of US foreign policy in Vietnam; another cartoon about John Lennon and the Pope. Discussion about critical response from a university professor (Professor Parrott), who regarded the cartoon as over the top.

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Fluxus and the Book of the Silent Rainbow		
13.54	HR	Introduction to <i>Fluxconcert</i> [<i>Fluxconcert by and for Fluxus DB1918</i>], for which Brian Lane's 3-day Aberystwyth event now best known as it presents a 'missing link' in the history of Fluxus in Britain. Put on at short notice to replace the cancelled night of Experimental Film (on second night of the festival). As interviewees if they have memories of the evening?
	JO	Describes action: 4 performers on stage with backs to the audience, seated as if at a library table tilted up, on it each of the performers had huge double-page spread of coloured paper, remembers music (Satie's <i>Gymnopedie</i> ?) and performers turning page to music to reveal another set of coloured pages; reminded him of Matisse exhibition; describes action as "fabulous" moment. Created mural of eight huge piece of coloured paper – visually stunning. [i.e. <i>The Italian Rainbow</i> ? DB 2388 or the <i>The Book of the Silent Rainbow DB2389</i>]
17.28	WM	Recalls black and white picnic [i.e. Brian Lane's <i>The Black and White Tea Party</i> ? DB 1918], and the challenging nature of the coloured food. Remembers it as a fun evening and supposes that they [i.e. Brian Lane and his collaborator, 'Rainbow Day, Brian Lane and the First Dream Machine'?] were another clique. Contrasts with events the previous day when a Welsh television crew turned up and rubbished Brian Lane and <i>Fluxclinic</i> in Welsh.
Fluxclinic		
19.43	HR	Asks about the <i>Fluxclinic</i> [DB1932]
	IW	Was examined by SM. Remembers enjoying it; talks through the measurements on his form [now in <i>What's Welsh for Performance</i> Collection].
	General	Talk about how weighing of body parts was undertaken.
	HR	Notes that when looking at <i>Fluxclinic</i> forms now held in Tate Archive, most of the participants registered were the artists or the committee members.
	General	Lot of people came to <i>Fluxclinic</i> .
22.00	HR	Asks about the <i>Leaflet Concert</i> [DB2393], which was part of <i>Fluxconcert</i> [DB1918]
	WM	(Shows leaflet from <i>Fluxus Leaflet Concert</i> to room and reads out loud the instruction on it)
	SM	The <i>Leaflet Concert</i> was the part that most people remembered best. SM remembers a photo he had seen of the concert which shows leaflets being thrown from the balcony [of Parish Hall]. Very similar to photo that is in the Tate Britain [i.e. Tate Modern?], which claims to have been shot at Oval Studio in London, but no balcony there. Possibly misattributed.
	WM	Notes that he was told that Brian Lane had performed event before in London, possibly Brixton.
	SM	Brian Lane was accompanied by his wife [i.e. Mo Tingey or Maurene Sandoe, as she was known then] and another performer [i.e. Jeffrey Felton?]
24.20	HR	Notes that Mo Tingey (Brian Lane's wife at the time) has no recollection of the actual events in Aberystwyth; remembers arriving in a van, cold, possibly snow, staying in Parish Hall.
	WM	Brian Lane did not finish printing for the concert until very shortly before so they arrived very late into Aberystwyth; drove through the night.

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25.11	SM	Discusses arrangements made to put up Brian Lane and his collaborators. Reads out from a letter from Lane to confirm accommodation arrangements.
	HR; WM	Quality of printing material that Brian Lane produced.
26.00	HR	Asks about Rainbow Day as she had believed she didn't exist, but turned out that Rainbow Day had physical manifestation.
	General	Discussion confirming her existence, but saying that she did not speak.
	IW	Asks if anyone remembers the <i>Book of the Silent Rainbow</i> [a small book with coloured sheets of paper, which was handed out]
	RE	Shows photocopy of <i>Book of the Silent Rainbow</i> to the group.
	JO	Links with the action he remembers, but still can't remember about the musical accompaniment.
	General	None able to remember clearly the event, but some discussion. SM: <i>Silent Rainbow</i> item in the Electronic Music concert programme.
	WM	Talks about Brian Lane's interest in <i>Grey's Anatomy</i> and illustrations of body parts, on which he was intending to base an action of random selection.
	HR	Brian Lane went on to write several books on serial killers and forensics.
30.50	SM	Finds, in his archive file, confirmation that the <i>Book of the Silent Rainbow</i> was part of the experimental music concert and that musical accompaniment was by Pierre Henri.
	JO	Describes the music as he remembers it.
Impact of the Arts Festival – lasting legacies		
31.27	HR	Asks about the impact of the festival on interviewees as individuals.
		[Note: between 32.08 and 36.10 strong language is being used!]
32.08	JO	Loved the event (<i>Fluxconcert</i>), but it was a debacle. Raised issues for him regarding performance art and the use of freedom and control; tension between invitation for audience to participate and then complaining about 'inappropriate' responses. Talks about Jeff Nuttall performance that suffered similar problems. Talks about events that he has since organised in Hull, including an arts festival, poetry events and a magazine (under the common title <i>Bête Noir</i>), which was inspired by the Arts Festival. Inspired by SM's notion that art has to be brought to the location in which one lives, to allow people to partake in events.
36.10	SM	Feels a lot better about the event after revisiting it today.
	WM	Didn't see it leading anywhere for him, such as a career in theatre management, for example. Talks about his experiences after university, has lived life always as a dissident. Stayed on in Aberystwyth after graduation, and he began to appreciate resentment among the local population against students having more money, better academic position and competing over accommodation. Fluxus event at the time felt like a 'crushing blow'. All he wanted to do was leave Aberystwyth for a while.
38.54	HR	Asks about their work more generally continuing in Aberystwyth, particularly the protests again Prince Charles' Investiture.
39.05	IW	Shocked to hear SM regards the Arts Festival as a failure because IW and his friends thoroughly enjoyed it, was exposed to events that were interesting and different. Recently talked to his family about it.

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	JS	The festival set the agenda for things to come, contributed to what they achieved in subsequent years. Became part of the history and knowledge.
	HR	Asks about political interventions that followed.
40.43	WM	Talks about campaign to undermine recruitment attempts by the armed forces in Aberystwyth by sticking posters on recruitment vans.
	JS	From that developed graffiti work; political theatre of the 'pig as president'; the way they managed and used <i>Courier</i> in an 'interventionist' approach. Boycott of exams. Helped them develop. It laid the foundation for the next intake of students coming in.
42.14	WM	Radicalisation helped Aberystwyth to 'join the real world'. Compares Aberystwyth when he first arrived in '64, when there was nothing to do on a Sunday, to place later on, when a space for alternative approaches and lifestyle had developed.
	JO	Talks about Bill Sherman, American poet, who came to teach at Aberystwyth. He had been a student of Charles Olson, who was involved in the first happening at Black Mountain College. Sherman brought American poets over in early 1970s, so that Black Mountain College-related events and small press activity happened in Aberystwyth in that period.
	HR	Aberystwyth very changed place, more open and tolerant, which too is a legacy.
	IW	Remembers protests, especially those by Welsh language activists, eg. 'bridge events' [i.e. protest on Trefechan Bridge (1964) organised by Cymdeithas yr Iaith?].
46.00	HR, General	Draws meeting to a close. JO: Summarizes that they were amateurs at the time, organising an arts event for the very first time. Final comments made about the interview. Thanks.
CD3 Ends: 00.47.16; DVD Ends.		

-end-

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