by doing them on moog synthesizer. "Tarkus" followed, closely sticking to the original until shortly into the battle-field sequence. Then Emerson turned on the thematic-like attachment to the synthesizer and led down the steps from the stage into the audience, shooting people with machine-gun blasts, holding the phallic object at his crotch, rubbing it on his booties, jumping on the rail of the orchestra pit. Returning to the stage, he broke into a synthesized "Star-Spangled Banner," then worked into the theme from "Hall of the Mountain King" out of Grieg's "Peer Gynt Suite." The dissolution after the battle spawned eerie, rushing noises from the theater, and Lake followed by switching from his bass to a Les Paul for an extended, fierce guitar piece. The basic structure reappeared as the piece came to a halt, only to be followed by "Just Take a Pebble" which became a solo grand piano number for Mr. Emerson as he mixed in parts of "The Lachesis" segment and sections of the conclusion of "Infinite Space," eventual-

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