

CHAPTER 5

An Introduction to Selected Musicals which explore the Hero Theme

The musical, in all its various forms, is very much a living art form. A basic definition would be:

Musical (noun): a stage, television or film production utilising popular-style songs – dialogue optional – to either tell a story (book musicals) or showcase the talents of the writers and/or performers (revues). Book musicals have gone by many names: comic operas, operettas, opera bouffe, burlesque, burletta, extravaganza, musical comedy, etc. Revues have their roots in variety, vaudeville, music halls and minstrel shows.

The perennial appeal of Arthurian and Messianic themes in modern literature, films, music and other media has singled out *Camelot* and *JC Superstar* (1971) for particular focus in this study. (Until *Cats* overtook it, *JC Superstar* held the record as the longest-running West End musical of all time). *King Arthur in Popular Culture* (2002), a collection of 18 essays demonstrating the impressive extent to which the Arthurian legend continues to permeate contemporary culture beyond film and literature, covers the legend in economics, ethics, education, entertainment, music, fun and games, the Internet and esoterica and is but one book which is currently available, dealing with the ongoing influence of the legend. Other musicals which will receive attention in this discussion will be *The Fantasticks*, the longest running musical theatre show in history (nonstop off-Broadway from 1960-1997 and shows worldwide still running), which would seem to point to its ongoing relevance to audiences; *Man of La Mancha* (1965) - by the time it closed on Broadway after 2, 328 performances it had passed all but *Fiddler on the Roof*, *Hello, Dolly!* and *My Fair Lady* in Broadway longevity, and like these three exceptional pieces, it had spread itself triumphantly to all corners of the globe) – and very briefly, *The Sound of Music*, *Pippin* and *The Rainbow's Child*.

All these musicals except *My Fair Lady* (1956), *The Sound of Music* (1959) and *The Rainbow's Child* (2002) surfaced between 1960 and 1967, with *Pippin* coming to Broadway in 1972 to run at the Imperial Theatre for 1,944 performances before being produced in Britain, Australia and South Africa (1985).

Societies and families share the same mental health trends; when families feel strong they can allow a lot of freedom, diversity and disagreement, and when they are under threat, or the parents are weak, they show a much more rigid structure. When the First World economies were flourishing in the sixties, society was able to tolerate and include all the diverse social movements that flowered at that time, all of them questioning authority and tradition, because there was an underlying feeling of confidence. While certain musicals with a hero's (life) journey theme engage their audiences with aspects of the first half (*The Rainbow's Child*) and certain issues pertinent to the coming to adulthood (e.g. *The Fantasticks* and *Pippin*), *Camelot* is more concerned with the second half and maturity, and the results of unresolved ego problems re-surfacing in later life to upset the psychic balance. This musical also focuses on the feminine in the sense of the archetypal *anima*, here in the form of King Arthur's Queen, Guenevere, within the context of a medieval society confronting obstacles to wholeness.

JC Superstar looks at the ultimate hero factor and the juxtapositioning of holistic health versus the rigidity of totalitarianism within the cyclic formula of death and rebirth. The Christian aeon has been characterised from the very beginning by a combination of the most extreme opposites, antitheses which are personified in the figures of Christ and Antichrist. The radical separation of spirit and matter that has occurred in the West has resulted in dualism (dating back to the Greeks, late Judaism, Babylon and Persia and in modern dress, taught by John Locke in England and Descartes in France) becoming part of the basic myth of the West. This dualism split the universe and all its parts into good versus evil, light versus dark and innumerable other polarities. In the 1970s, *JC Superstar* reveals man still struggling with the problem of good and evil, still torn/tortured/crucified due to his insistence on dualism and perfection, which is less than the completeness available to the Self. Insistence on perfection causes the psychically opposite archetype of the Shadow, which is then projected onto others, causing wars, and suffering and proceeding indefinitely in this hopeless pattern. It is noteworthy that in *JC Superstar* there is no resurrection (no reconciliation of opposites), and no solution musically, only silence.

Evidently society is still battling with the same dilemmas a generation later, if not in a musical, then on the big screen: *The Passion of the Christ*, a Mel Gibson film of the early

2000s, was remarkable for its explicitly tortuous scenes depicting the obsessively violent treatment of the Christ character. This once again underlines the relentless battering which spiritual man (Anthropos, the whole man) undergoes at the hands of rationalistic materialism (logos).

Man of la Mancha looks at life's final phase and death, with particular focus on the *anima* and the tensions between opposites, as ever, predominating in the Western psyche. .

The Sound of Music is notable for its whole-hearted look at the life of the heroine – at a time in history when feminism was making its voice clearly heard. A woman, no less than a man, has her initial trials of strength that lead to a final sacrifice for the sake of experiencing the new birth. This sacrifice enables a woman to free herself from the entanglement of personal relations and fits her for a more conscious role as an individual in her own right. In contrast, a man's sacrifice is a surrender of his sacred independence: he becomes more consciously related to women.

Pippin tells the story of the son of King Charlemagne, called Pippin, who goes out on a journey of self-enlightenment. He encounters many of the seven deadly sins on the way, and is scarred and influenced by them. Pippin hopes to bring honour, justice and freedom to his own kingdom, but he fails. He gains a wife and child, but no satisfying answers to life's dilemmas and paradoxes.

The traditional rites of passage used to teach the individual to die to the past and be reborn to the future. "It has always been the prime function of mythology and rite to supply the symbols that carry the human spirit forward, in counteraction to those other constant human fantasies that tend to hold it back" (Campbell 1993:11). This focus on "aspects" or parts of the hero's life/journey is characteristic of the 20th century approach to "mythological" or "ritual" explorations, for example in the work of Stravinsky, where ritual behaviours are portrayed in *Le Sacre du Printemps*. This presents a slice of the ritual life of antiquity without reference to any particular myth, by engaging in a specific mythical archetype, that of ritual transformation related to spring (rebirth) which emerges from winter (death). Fundamentally, the battle of the hero is always for the continued development of consciousness and responsibility. By 1913, when *Le Sacre* was first performed in Paris, European society was on the eve of a devastating war and faced enormous political shifts which were to change the face of the civilized world.

Stravinsky used his own provocative musical style, which had the public in an uproar because nothing like this work, with its relentless rhythms and dissonances, had been composed before. Supplying the symbols to carry the human spirit forward, *Le Sacre* wrenched into public awareness some of the human fantasies (regressive longing to return to the blissful state of infancy in a world dominated by the Great and terrible Mother, i.e. the primitive level of unconscious and dependence) evidently holding it back. In *Le Sacre*, ritual initiation rather than the hero's journey was portrayed.

There is one striking difference between the hero myth and the initiation rite. The typical hero figures exhaust their efforts in achieving the goal of their ambitions; in short, they become successful even if immediately afterwards they are punished or killed for their *hybris* (overweening pride). In contrast to this, the novice for initiation is called upon to give up willful ambition and all desires and to submit to the ordeal. He must be willing this trial without hope of success. In fact, he must be prepared to die; and though the token of his ordeal may be mild... or agonising... the purpose remains always the same; to create the symbolic mood of death from which may spring the symbolic mood of rebirth.

(Jung *et al* 1978:124)

Tarasti says that mythicism may manifest itself as stylistic features of a composition which are arranged to reflect various nuances and aspects of the mythical passage. The influence of myth upon music would therefore be ascertainable in the stylistic features of musical discourse. Certainly one could say that this is definitely true of Stravinsky's *Le Sacre*, for example, or Milhaud's jazz ballet "*La Création du Monde*". One accepts that a given musical culture provided these and other composers with substance for composition, in other words, scales established by a tuning system, rhythm, dynamics, harmonic progressions etc., which are given form by a composer in his composition. In a case like Stravinsky's, one is looking at history in the making, since he also modified the musical substance he inherited, sculpted what he wanted to from it in order to create a work of art in tune with the spirit of the age.

But if one is to believe Hamoncourt on the one hand, and the evidence provided by musicals of the '60s and '70s themselves on the other, then it is startlingly clear that we are stuck in the musical past and have been for some time. We listen almost exclusively

to music of the past in our Western concert halls, and in concert halls of the Far East, this same Western music of the past enjoys huge popularity. Sales of classical music CD's in the Far East are spectacular. This is all in spite of the fact that we are no longer in touch with the identities or intent of the eras represented by these bygone musics. At the time when these were written, few people were listening to music created prior to that period. They listened to music of their own time. Harmoncourt says our listening exhausts itself in comparisons of minor differences in interpretation (1982:27).

Recently composed serious music does not attract large audiences. Part of this inertia in what we (the general public) want to hear in music has been carried over into musicals of the 20th century. It is music out of its time. Musicals from their origins in vaudeville and musical theatre onwards utilise almost exclusively the musical tools of the past in their Western harmonic-melodic-rhythmic barline-dominated idiom. They are written using the musical devices and procedures deriving from several musical styles of the past 200 years, notably the system of functional tonality and the legato lines of the romantic *sostenuto* (as, for example, "I don't know how to love him" – the hit song from *JC Superstar*). Perhaps nowhere is our "stuckness" more thoroughly conveyed in the pedal point and *ostinato* minimalistic repetitions of this same musical, which will be discussed in detail with particular reference to the score.

Between the First and Second World wars, when Schoenberg, Berg and Webern were developing the constraints of serialism within the growing confines of European society, "feelgood" musicals like *Me and My Girl* (1937), to cite but one example, drew audiences in the UK because of their escapism and sheer entertainment factor. By the late 1950s and 1960, the Western world was experiencing the sexual revolution, and the Beatles, eastern philosophies and "flower power" had taken public imagination by storm. Into this climate of cultural and social permissiveness, the musicals discussed here were born. The dark, unconscious human psyche with its indwelling urge towards individuation initiated renewed attempts at wholeness and more tolerant, inclusive human behaviour.

It is fascinating to consider the links between this societally transformative period and the distant past, as revealed in the musical, *Camelot*, based on one of the Grail legend perspectives, commonly known as Arthurian legend.

CHAPTER 6

***Camelot* : Symbolic background**

Many foundational understandings and dominant cultural myths are not set forth in specific documents, but form the understanding motifs of the culture. The Middle Ages in Western and Eastern Europe can be well characterised as an age of faith. This foundational understanding came directly from the Christian religion, albeit in practice modified considerably by the older religions of central Europe. The ultimate purpose of life was salvation, i.e. reunion with God, and the way of salvation was through the ministrations of the church. Consequently, the building of churches and the affairs of the church were the focus of the culture. For complex reasons, that unified culture began to fragment, but central to that fragmentation was a change in the foundational understanding, the myth. The focus shifted from the next world to this, from heaven to earth, from God to man, from church to world, from faith to knowledge and skill. There were vast changes not only in conceptions about the world but in the values by which people lived.

In terms of the language continuum, the shift was away from the mythic pole towards the logos pole, and along with the shift came the notion that knowledge belonged only to the logos pole, the realm of conscious rationality. *Camelot* emerged onto the musical stage at a time in history when the unified rationalistic culture was beginning to fragment. Central to this fragmentation was the shift in focus away from the logos pole, arguably back towards the mythos, as an attempt to restore balance within the psyche of a world in turmoil.

it is increasingly evident that most personal failures ...in every aspect of social order, are due to problems of the psyche. The culture and its individuals cry out for... wholeness. The movement towards wholeness... is properly understood as the religious pilgrimage, the journey to God (Jung, von Franz 1998:23).

By the middle of the thirteenth century, a great spiritual awakening of Western man was taking place and being manifested in every sphere of life.

The intellectual movements of scholasticism, the works of secular literature, art and architecture, the founding of convents and monastic orders, the Crusades, chivalry and *Minnedienst* (homage of love) are eloquent witnesses to the awakening and revival of the spirit, the intensity of which has been exceeded in no other epoch (Jung, von Franz 1998:95).

The Grail legends also belong to this springtide of the spirit and are an expression of this spiritual awakening. It is interesting to consider the emergence of the "hero archetype" in musicals in the 1960s-70s, in the light of this statement. *Camelot*, *The Fantasticks*, *Man of La Mancha*, *JC Superstar*, *Pippin*, and *The Sound of Music* all contain the hero's journey theme and symbolic language relating to the struggle for individuation. What kind of spiritual awakening were we witnessing during this period, and why did the old symbols re-emerge in popular, "light" artforms like the stage musical? What "spiritual awakening" of the 50s found expression in these works?

A possible explanation lies in the church's unintentional "slap in the face for the rationalistic view of the world", (Hyde, McGuinness 1992:119) which took place in 1950, when the Pope declared the doctrine of the Blessed Virgin's Assumption – her literal "heavenly transportation" and reunion with the Son as the Celestial Bride. Jung saw this as the church's unconscious recognition of the "fourth term" – the darker, mysterious, feminine dimension of nature. An early sect of heretic Christian mystics, the Gnostics, had tried to complete the Trinity of father, Son and Holy Ghost (the Trinity), with this fourth term. Most religions address the problem of opposites – good and evil, male and female, yin and yang and so on.

In early mystical Christianity, Christ had represented a totality that even embraced the Shadow side of man. But the Church later developed an extremely one-sided image of Christ. Instead of the wholeness of personality which surpasses and includes the ordinary man, Christ was interpreted as a redeemer – all goodness and light - who reflects a perfectly good Father, a God opposing the dark forces of evil. The sexual nature of the feminine was darkened and repressed, leaving a Christ figure so over-identified with light that he inevitably cast an archetypal Shadow – the devil. The Christ symbol lost its psychic wholeness. Christianity came to equate the feminine either with an immaculate Virgin Mary or with the wicked temptress, Eve. By so doing, Christianity

as a religion had embraced a doctrine of the irreducible divide between good and evil, and hence found it impossible to unite the opposites found in nature. (Hyde, McGuinness 1992:119)

Jung called the Church's recognition of the fourth term "the most important religious event since the Reformation ". (Hyde, McGuinness 1992:119)

Camelot is briefly described in the *Encyclopaedia of Musical Theatre* as "a musical in two acts by Alan Jay Lerner based on *The Once and Future King* by T.H. White. Music by Frederick Loewe. Majestic Theatre, New York, 3 December 1960." *Camelot* was Lerner and Loewe's first Broadway undertaking following their spectacularly successful *My Fair Lady*. It was based on T.H. White's re-telling of the Arthurian legend, *The Once and Future king*, and set in Ancient England. The original show presented a boyish and immature Arthur (played by Richard Burton) and his skittishly innocent wife Guenevere (Julie Andrews) as the patrons of the famous Round Table and the representatives of all that is good and orderly in the world. In 1967 a film version (again designed by Truscott) was made, with Richard Harris and Vanessa Redgrave starring, and a dubbed Franco Nero as Lancelot. A German-language version was seen for the first time in 1981. A far more lighthearted view of King Arthur's court was found in Rodgers and Hart's 1927 hit, *A Connecticut Yankee*. *King Arthur in Popular Culture* cites hundreds of examples of Arthurian themes used in films, books and TV series.

Arthurian legend is not conveyed comprehensively or chronologically in *Camelot*. The writers of the musical focus on certain "bundles of events" of the story of Arthur's life that were of relevance to American society of the 1960s: his coming to adulthood, his marriage to Guenevere, the formation of his Round Table and the dissolution of his kingdom due to personal and political betrayal. We see here examined a slice of life of King Arthur of Britain, the semi-historical, semi-legendary figure originally featured in a series of stories called the *Romans de la Table ronde*, which belong to what is called the *Matiere de Bretagne*. The story of the Quest for the Holy Grail also belongs to these particular *Romans*. These stories recount the deeds of Arthur's knights, and Arthur's Round Table is described in these tales as a kind of school of knightly training. The knight represents, at least in concept, a higher, more differentiated form of the warrior, even though the individual knight might in fact have been undifferentiated enough. From

the eleventh to fourteenth centuries chivalry played an impressive part in society. Knights were the energetic representatives of worldly power, while clerics represented spiritual power (which also soon became worldly). *Clergé* and *Chevalérie* formed the two higher ranks over the burghers and peasantry, in service to the feudal lords and kings.

What the ideal of chivalry meant to that age has been given expression by poets through the figures of King Arthur and his knights of the Round Table. The knight is an embodiment of a higher and more disciplined human being which enjoyed universal esteem and respect in the age of feudalism and gave that world its characteristic stamp. Only selected knights might join Arthur's Round Table, those who were masters not only of the knightly arts, such as the handling of arms, riding and hunting, but who also possessed the knightly virtues of fortitude, valour, fearlessness, love of battle, thirst for adventure, and above all, constancy and loyalty in the highest degree, to the feudal lord in particular, but also to the friend and even *vis-à-vis* the foe. These were no small requirements.

In the profoundest sense, a religious idea was concealed behind all this. According to Emma Jung, Arthur's Round Table might be looked upon as a symbol in which is mirrored the developing consciousness of Christian man in the first millennium. "In those days the spread of Christianity was linked with the great civilizing task of subduing the aboriginal brutality and unconsciousness of the heathen peoples". (Jung, von Franz 1998:61) This lent a higher meaning to the Christian knight's aggressive masculinity, which was put into the service of a nobler ideal and a higher state of consciousness. But a religion as spiritual as Christianity was not easily assimilated immediately by a mentality as primitive as that of the Northern and Western peoples of the era. In the 12th and 13th centuries the Anglo-Norman world was still quite close to heathendom. The figure of the king exhibits, to a greater extent even than that of the knights, a superimposed ruling principle of consciousness, as can clearly be recognized from fairy-tales and dreams. Arthur, the Lord of the Round Table, figures here as the dominant collective idea of Christian knighthood. To some extent the king embodies in himself the *Anthropos*, a visible and collectively conscious aspect of human totality now become visible. Arthur represents the idea of wholeness as it was conceived in the first millennium of the Christian era, his Round Table and twelve knights clearly connecting him with Christ and the twelve apostles.

Through the centuries, *Romans de la Table Ronde* served as an embodiment of the code of knightly virtue and conduct. (Jung, von Franz 1998:19). They had partly Celtic origins but also stemmed from sources in the east and in antiquity, and this literature enjoyed great popularity in the 12th century on account of its new and curious character.

In their propensity for the irrational, the prominence of the feminine element, the assimilation of Oriental fantasy material and... in the ever more prevalent symbolism of a magical beyond and land of the dead – there is a psychological expression of an extraordinary stirring of the unconscious, such as does happen from time to time, especially in periods when the religious values of a culture are beginning to change (Jung, von Franz 1998:25).

One of the virtues required of Arthur's knights was to pledge himself to a woman and support her. Emma Jung sees this as a compensation for the over-evaluation of the masculine. *The Minnedienst* is an expression of the fact that the principle of relatedness, of Eros, was making itself more noticeable and requiring greater consideration. The literature and music of the period clearly illustrates what an important part this homage played in the songs of the troubadours and trouvères, but above all in the *Romans de la table Ronde*. It may have been at first a matter of giving more consideration to the real woman, of establishing with her a relationship which was more than merely the sensual drive of nature. But hand in hand with this went a regard for the feminine in general, and especially for the man's own individual femininity, the "anima". By *anima* C.G.Jung understands a personification of the unconscious in the man which appears as a woman goddess in dreams, visions, and creative fantasies.

This figure would seem to be a derivative of the mother-*imago* and it is as if it encompassed within itself both the man's own inherent femininity and his actual experience with the real woman at the same time (Jung, von Franz 1998: 64).

Staged with spectacular period lavishness, the musical *Camelot* was an undoubted success, and ran for 873 performances on Broadway. It won a little extra glamour from the well-publicised approval of President John Kennedy, who was said, by those who did not favour him, to compare himself and his America with Arthur and Camelot,

The tragic event that turned the original stage show into a hit was the assassination of John F. Kennedy. Audiences reacted strongly to the collapse of “Camelot” as an ideal, seeing it as a parallel to real-life events - another stirring of the unconscious at a time when social values were experiencing an enormous shift from conservatism to permissiveness.

The Grail Age had proven unequal to the problem of the Shadow and its paradoxes – the paradox, for instance, that high virtue leads to pride and through this is perverted into something evil. Arthur in *Camelot* proves unequal to the challenges within his kingdom. *Camelot* itself is a commentary on the inability of the powers of the time to find solutions to the challenges of ruling the modern world, and the ongoing dilemma of resolving the paradoxes of a dualistic symbol system.

CHAPTER 7

Camelot : Symbolic soundworld

There is a particular focus on the masculine (knights, swords, higher consciousness), and of the feminine (the *anima*, Guenevere) in the musical *Camelot*. The hero character in tales through history is almost inevitably masculinised, because the logos principle was associated with light and consciousness, and the mythos or feminine principle, with darkness and the unconscious. The circle of knights around Arthur mirrors the symbol of the Self as it was manifested in the first half of the Christian age, an image in which the light, spiritual, masculine aspect of logos predominated one-sidedly and whose vital expression served the civilizing purpose of overcoming pagan and animal primitivity. Arthur's knights in particular, devoted themselves to this task (Jung, von Franz 1998: 216).

We find the Self (Arthur) ruminating over, amongst other problems, "How to handle a Woman", (and not a sword), whose lyric resulted in the axiom that loving is the best method. We also meet Arthur's Ego, Lancelot. The character of Merlin, Arthur's spiritual advisor, also has symbolic significance. Previously the counsellor of Uther Pendragon, Arthur's father, Merlin stands in the background of King Arthur's Round Table as a mysterious spiritual power. He supports the King in word and deed, sees into the hearts of everyone, has cognisance of all coming events and knows how each should be dealt with. With his gifts of clairvoyance and prophecy and his magic powers, Merlin embodies the archetype of the Wise Old Man, i.e. of the spirit, and with strong connections to a pagan nature being. Even as the Celtic Druid in the age of chivalry he still resembles the general type of primitive medicine man or shaman, a type of religious man who opens up a direct and personal approach to the collective unconscious spirit. In the Grail legends his existence signalled the profound psychic need at that time for healing of the opposites of Christ-Antichrist.

Merlin is at home in a setting of undines, melusines, water nymphs and swan knights, all of whom contain in themselves the mystery of semi-human nature beings. Arthur is lost without him. This has great significance because without the mystic connection to nature, the totality of being is lost. Allegedly Merlin came from Wales, from Caer

Myrddhin, the town or castle of Merlin, which is said to be named for him, or Cairn-Merlion - the hill of Merlin. Apparently the name Camelot is derived from this hill: the place of high consciousness, or Kingdom. This symbolic kingdom is an ever present opportunity. Merlin is Arthur's (the Self's) higher consciousness, or the realm of creative imagination within the Self. We first encounter him in Camelot, in a March ostensibly in D major which expresses his mystical ambiguities via chromatic changes to typical scalar expectations: the musical line is very choppy, rising and falling abruptly with an F natural replacing the expected F sharp. This note is retained in the accompaniment, however. All examples which follow will be preceded by the chapter number, in this case, 7, and followed by the page number of the example in the musical score. Ex.7.1 page.13

We are aware right from the opening bars that *Camelot* derives its imagery from the masculine (logos) aspect of the Age of Chivalry. Brass fanfares typical of heraldic pomp and ceremony are evident in musical flourishes from the opening of the overture onwards. Royal fanfares precede royal entrances. Ex.7. 2 page7 bars 5-6.

The choir's entry is declamatory, denoting regal power. Fanfare elements are written into a broad, sweeping melody set in four-part block chords. Ex.7. 3 page 8.

The rising broken chord melodic motif and rising melodic lines create expectation and an air of optimism. Ex.7. 4 page 9.

The falling triplet figures "deflate" this optimistic mood only slightly.

Ex.7.5 page 10.

The overall design of *Camelot's* musical language is one of retrospective storytelling with pictorial colourism. The musical externals of chivalry "paint a picture" of the "fairytale" or fantasy story elements, and hence of the symbolic universe embedded in the text.

One might expect the lyrics of *Camelot* to be set to the rock 'n roll of the 50s-60s or even early 'rock' itself – even jazz, maybe, since it could represent the possible stirrings of a new order challenging the old. But this is not the case. We encounter love, conflict, uncertainty and nostalgia for the fantasy world of childhood couched in musical conventions derived from mid-nineteenth-century functional tonal harmony, homophonic textures, strophic song, bar-line dominated conventional rhythms, metric division into 2, 3 or 4 with some additional elements like "modal" notes and "medieval folk/dance rhythms featuring metric changes traditionally associated with the period nature of the

piece. We hear the "old order" well represented in sweetly tuneful melodic phrase structures reminiscent of older, pre- and post- war musicals like *Me and My Girl* and *Kiss me Kate* (1948), for instance.

Lancelot's haunting "If ever I would leave you" and Guenevere's gentle "I loved you once in silence" became popular songs of the era. Betrayal, loss, separation and sacrifice are expressed in the most accessible terms. This is not unusual in musicals, which frequently present serious material in light-hearted or comedic formats. This "sugaring of the pill" may leave us more open to the symbolic information contained in the myth than a heavily serious presentation of the matters.

Nearly all humour expressed in puns, jokes, farce and slapstick to high comedy and satire contains the idea that something is "funny" because two frameworks that are normally quite separate are suddenly brought together in a way that seems momentarily to connect them. For example, Guenevere wants people to fight over her, so she will feel valuable, like a prize. In "The Simple Joys of Maidenhood" we are amused, because love and war are so oddly juxtaposed, and it is also heavily ironic because at the end of *Camelot* she *is* the object of dispute, only it is not a joke any more.

Guenevere enters the scene running, as if pursued, her tension depicted by a rising chromatic scale and oscillating chromatic figure: Ex.7. 6 page 23. The first part of the song is a prayer to her patron saint, Genevieve. This is supplicatory, smoothly tuneful, and appealing. The abrupt change from 3/4 to 2/4, the dramatic keychange and change of mood (the score indicates the next vocal section "to be sung with vehement rebellion"), create a sense of the comic. Her statement: "I won't obey you any more!", resists an arranged marriage. Ex.7.7 page 25.

She wants to be more than an object, exchanged to facilitate a peace treaty. "Shall a feud not begin for me?" she asks wistfully. Guenevere expresses her disappointment in a prayer to her patron saint over having never experienced any of the storybook excitements which a princess should have as part of "The Simple Joys of Maidenhood": "shan't I have the normal life a maiden should? Shall I never be rescued in the wood? Shall two knights never tilt for me/And let their blood be spilt for me?/Shall I not be on a

relations. The second can be seen in Faust's Helen, and Guenevere, who personify a romantic and aesthetic level (as expressed in the *Minnedienst*), that is still characterised by sexual elements. The third is represented by the Virgin Mary, a figure who raises love (Eros) to the heights of spiritual devotion, and the fourth stage is symbolised by Sapiientia, wisdom transcending even the most holy and the most pure. Another symbol of this is the Shulamite in the *Song of Solomon*. In the psychic development of modern man, as von Franz points out, the fourth stage is rarely achieved. The *Mona Lisa* comes nearest to such a wisdom anima (Jung *et al* 1978:191).

Arthur and Guenevere meet in Camelot, which he describes to her as "perfect by decree". An upbeat musical item with strongly rising broken chord leaps in the accompaniment and octaves in the vocal line gives a powerfully positive feel to this idealistic representation of his kingdom. Ex.7.10 page 32. "In short, there's simply not, a more congenial spot, for happily-ever-aftering than here/In Camelot", sings Arthur later. Camelot's lyrics describe it as a story country, the fantasy land of children, a paradise relating the blissful early childhood attachment to mother, the bond to the unconscious instinctive. Guinevere's welcome is still couched in musical "story" language conveying royal/regal/chivalrous imagery of the legend. Ex. 7.11 page 39. Arthur describes how he felt when he recognised her. "I felt like a king. I was glad to be King...I wanted to be the wisest, most heroic, most splendid King who ever sat on any throne". Jung describes the anima's vital role in "putting a man's mind in tune with the right inner values and thereby opening the way into more profound inner depths." Encountering his anima made Arthur feel whole and inspired (Jung *et al* 1978:193). Jung also says that when a man's logical mind is incapable of discerning facts that are hidden in his unconscious, the anima helps him to dig them out. Sometimes the most profoundly integrating experiences are best expressed in the simplest terms. The underscoring supporting this dialogue in the musical is a comforting, soothingly rocking rhythm in 3/4, in simple harmony.

Arthur explains to Guenevere how he drew the sword from the anvil embedded in the stone. A sword is beaten into shape on an anvil. The anvil can represent life. In the case of Camelot, or the Arthurian legend, the sword, the individual persona in expression, is released from the anvil, its life experience, on which it was beaten, and the rock in which it is bedded. The rock biblically represents truth. We talk about the bedrock of truth, and the Rock of Ages. Life functions and is experienced in objective reality. There is

objective reality, the way things truly are. Then there is subjective experience, the way we interpret life according to our beliefs and values, prejudices, ignorance and preferences. Our persona is beaten into its subjective experience in life. It is conditioned by life. But the bedrock of all experience is truth, however obscure that might be to our limited consciousness and understanding. When we can be freed of our subjective experience, which is a function of our conditioned identity, to express authentically, then we have drawn our expression from the deeper bedrock of truth, and so can enter our own kingdom, Camelot. We then own our unique portion of objective reality.

Arthur experiences this, but it is not a one-off experience, it is a living process. Arthur experiences the original connection, and then the testing comes. As a masculine weapon, the sword denotes strength, power and in that age more particularly, chivalry; it is an implement which serves to overcome hostile powers. Such a sword is often engraved with an inscription and has precious stones set in the hilt which impart magic strength. As the weapon especially characteristic of heroes or knights, the sword is closely connected with its owner, as if it were a part of him, and sometimes it has a name and a personality of its own. Arthur's sword is called Excalibur. It is a symbol or representative of its owner. Since the knight has the task of coming to terms with the outer world and overcoming it, the sword can be compared with certain functions of the ego personality to whom the task belongs.

Emma Jung states: "it is precisely those weapons which are necessary to the mastery of life and of the world which are presented by the anima, out of the maternal matrix of the unconscious." The sword signifies the life-urge "which leads to the recognition of the Self" (Jung, von Franz 1998:89). It symbolises the separating and discriminating aspect of the intellect. When he is faced with a terrible dilemma, Arthur speaks to his sword: "By God, Excalibur, I shall be a King!" He needs courage to behave like a King and not demand vengeance for Lancelot and Guenevere's infidelity. "This is the age of King Arthur, and violence is not strength and compassion is not weakness!" he exclaims. We recollect that he sings of how to handle a woman, and not a sword. The sword itself also points to certain problems of the age, particularly those involving incisive, differentiating intellectual skills. Arthur evidently has problems with woman and sword.

When Guenevere and Arthur marry, the deeply idealistic Arthur founds the Round Table ("Jenny, Jenny, a round table!!!" Arthur cries jubilantly) to establish new standards of conduct, friendship and loyalty. The Round Table itself as a "round thing" expresses totality, the circle being described as the most complete of all forms. King Arthur's Round Table had been inaugurated by his father Uther Pendragon (meaning Dragon's head) and also the ancestor of Perceval, one of the knights who searches for the Holy Grail in the *Histoires de la Table Ronde*. This took place at the bidding of Merlin. It was the last of three important tables mentioned in the *Queste de Saint Graal* and to some extent represents an archaic pre-form of the archetypal images beheld by Perceval in the Grail castle:

You know that since the advent of Jesus Christ there have been three most important tables in the world. The first was the Table of Jesus Christ, at which the Apostles ate on several occasions. This was the table that sustained bodies and souls with food from heaven...And the Lamb without blemish that was sacrificed for our redemption established this table. After this table there was another *in the likeness and remembrance of it*. This was the table of the Holy Grail, of which great miracles were once seen in that country, in the time of Joseph of Arimathea, when Christianity was first brought to this earth (Jung, von Franz 1998:162).

This second table, which reminds us of the first, is, in accordance with the divine command, expressly described as *square*. The third table, Arthur's, on the other hand, is *round*. Concerning it, the *Queste* says:

After this table the Round Table was set up, on the advice of Merlin; nor was it established without great symbolic significance. For what is meant by being called the Round Table is the roundness of the world and the condition of the planets and of the elements in the firmament; and the conditions of the firmament are seen in the stars and in countless other things; so that one could say that in the Round Table the whole universe is symbolized... the table is...associated with the human endeavour towards a synthesis of the totality (Jung, von Franz 1998:166).

Arthur's higher consciousness (Merlin) follows the nymph Nimue to a dream world. "To our home 'neath the sea, follow me" (to the unconscious, the instinctive realm, world of the mothers). Over a pedal point reinforcing a sense of suspended animation, a long-short-short rhythm is repeated over and over, as hypnotic as a child's nursery song, sung by the mother's voice. Ex. 7.12 page 46.

A chorus of women's voices adds to the soothing siren effect of this seduction. Sirens are negative aspects of the anima which can mislead a man. Ex. 7. 13 page 48.

Arthur feels lost without Merlin's shamanistic instincts and clairvoyance to guide him.

Knights are invited to Camelot to join Arthur's Round Table project. Heralds appear in the towers and sound their horns. Ex. 7.14 page 51. Among the knights who come to join the brotherhood of the Round Table is Lancelot du Lac. His name is surely no accident. Du Lac means "of the lake". Water in Jungian terms symbolises the emotions. Arthur's sword Excalibur is later received by the "lady of the lake" - the unconscious (in the legend, not represented in the musical). The lance or spear is a masculine symbol whose essential quality is not sharpness or separation like the sword, but aim or direction and impact. These characteristics of the weapon can be understood metaphorically, as perception of the goal or awareness of one's intentions, or reaching further possibilities. The lance has also been described as an instrument of intuition. This would tie in with the Jungian explanation of the water and emotions.

In *C'est moi* (It's Me) Lancelot describes himself as the epitome of the perfect knight. "I've never strayed from all I believe/I'm blessed with an iron will. Had I been made the partner of Eve/We'd be in Eden still." We meet "A French Prometheus unbound (Prometheus stole fire from the Gods)...the godliest man I know" in a vigorous, rollicking folk ballad style. Ex. 7.15 page 57. The "hero" of the tales we tell small children has arrived, in his own words at least. Unfortunately he is very self-important, very proud of himself, and hence rather insufferable. We hurtle headlong into the next very upbeat song, called "The Lusty Month of May". This has a springy, staccato rhythm typical of vigorous old English folk dances. 4ths, 5ths and octaves abound, infusing the item with robust energy. Ex.7.16 pages 59-60. Metric interjections of 2/2 bars written in "cut" time between the 3/2 bars introduce a medieval folk dance feel. Ex.7.17 page 60.

A fullblown chorus in homorhythmic homophony follows in shifting "cut" time and 3/4, concluding in powerful open intervals omitting the third of the triad at the cadence. "It's May, its' May (in cut time), when love has its way" (in 3/4, therefore outside the "boundaries" of the previous pulse). Ex 7.18 page 61. Guenevere announces "It's May! The lusty month of May! The darling month when ev'-ry-one throws self control away!...It's wild! It's gay! A blot in every way!" Clearly we may expect society to be outside the boundaries of morality. The chorus agrees: "The lovely month when everyone goes blissfully astray...everyone makes divine mistakes".

It is debatable whether true love always has to have its way. This sounds more like ego. In the midst of gaiety, hints of disaster abound. The problems inherent in the underlying discord of the Arthurian court sit uncomfortably in the language of "feelgood", because there are so many things that simply do *not* feel good. Despite all the idealism of the Round Table, the knights and the star-crossed lovers, the impending disaster waiting to happen, clouds the horizon. The feelgood music is too good to be true, thanks to the tension of opposites – language tells us of the disaster looming, in the script, and the music speaks of another, more ideal (pre-war?) reality, the one Arthur, Lancelot and Guenevere in their egoism and idealism (and compassion) might prefer. According to the lyrics this is the month of "great dismay", with a play on the words "may" and "dismay", supporting the underlying subtext to the fairytale.

Directly after this, King Pellinor arrives. King Pellinor is the projection of Arthur himself when he "loses" it. "I'm lost, I'm thoroughly lost!" when he stumbles into Camelot. "Of what kingdom?" they demand of him when he declares himself a king "I've forgotten" he mumbles.

The frivolous sentiments of sheer abandon in "The Lusty Month of May" are in direct contrast to Lancelot's impeccable virtue and reputation. Guenevere, who does not recognise the true kingliness of Arthur, (he does not recognise his own kingliness, hence the re-emergence and exaltation of ego), falls for Lancelot. The queen challenges Lancelot to joust with three knights. She encourages her followers to propose a catalogue of ghastly fates for the irritatingly virtuous Lancelot in "Take me to the Fair". The jousting tournament is a spectacle which accentuates the chivalric "mode" of the storytelling style. Downward runs and abrupt cluster chords describe the knights' actions

against Lancelot. Ex.7.19 page 78. "Jig" 6/8 rhythms are inserted over a pedal drone which add local folk dance colour as the item concludes.

For all his goodness and all his efforts, however, Arthur sees his queen falling helplessly in love with his best friend, Lancelot. He ruminates on "How to handle a Woman", trying to figure out how to relate to his wife and to the feminine elements within his own psyche. Achieving relatedness to the feminine is part of the hero's individuation process. Arthur is a ruler and a husband, so he has the added dilemma of how to get both right. He opts for the easygoing approach, expressed in a flowing, non-confrontational melodic line. Rather than put his foot down and be authoritarian (or barbaric), he prefers to be 'enlightened'. "The way to handle a woman is to love her", he decides, rather vaguely, because he does not want to deal with the reality of Lancelot and Guenevere. The song itself is also non-confrontational, undemanding, and equally vague, if tender. Guenevere sings "Before I gaze at you again", which is an attempt to send Lancelot away, an attempt to free herself from this painful, illicit love.

More rousing fanfares, knights jousting, agitated tournament music and tumblers entertain and describe the action taking place. Upward melodic runs in the accompaniment contribute to a sense of fleetness (of the tumblers) and lighthearted excitement. Ex 7. 20 pg 93.

The entrance of the King and Queen is grandiose and brassy. Ex. 7.21 page 96.

When the knights enter we hear the horses' hooves. (fig.10). We revisit the choppy, uneasy melodic line with non-scalar notes from Merlin's entrance in Act 1, which introduces an element of discord into the frivolity. Multiple rests interjecting between tritone dominated harmonic fragments rising and falling create a feeling of restless anticipation and dread. Ex. 7.22 page 104.

Yells from the crowd complete the picture of a major sporting event. Increasing tension at the conclusion is created by the repetitions of a falling chromatic line sung in unison by the crowd with a shout of alarm and horror when they realise that Lancelot has killed Lionel. Ex. 7.23 page 117.

Ominous tremolando figures continue the story scenario when Arthur pulls a blanket over Lionel's face. Ex. 7.24 page 118.

Lancelot emerges unscathed from the contest, having revived Sir Lionel with a prayer.

The scenario between them when Lancelot bows before the Queen is played out over underscoring of his song "C'est Moi". The knights parade and are dubbed by the King with more fanfares.

As he finds that he has fallen in love with the Queen, Lancelot leaves on knightly quests, but later he returns to be inducted into the Round Table. The ego, Lancelot (C'est Moi), fights the very king (the Self) whom he desires to serve. Actually, Arthur's love of ego gets him to exalt ego - Lancelot is knighted despite cuckolding the king. We are looking at the very human experience of a confusion of identity - Oedipus all over. Why is the kingdom plagued? Because humanity lives in falsehood, either innocently, or by choice for short-term gain in the interest of ego preservation. King Pellinor, also representing conscience, tries to warn Arthur of this, but he will not hear - like Hamlet, he cannot countenance the responsibility of taking timely action - until it is too late.

It is worth noting that Mordred enters immediately after Pellinor has been silenced. Arthur's illegitimate son, he has designs on the throne. He has been banished, i.e. in psychic terms, repressed, but now he returns to plague Arthur. Older parts of Arthur's life are catching up with him. Mordred - Arthur's shadow - will reveal, as the shadow function will inevitably do, that which Arthur chooses to suppress. Arthur's kingdom can only function in truth - when truth is compromised the kingdom will disintegrate, or disappear from view. The other knights revolt in the face of this betrayal of the order which sustains the very kingdom. Why should they be good when Arthur, Guenevere and Lancelot are undermining the community? "Fie on Goodness" indicates their unwillingness to remain virtuous, to uphold the chivalric values of the Round Table. This is also a result of the problems which arise in a psyche and in a culture when we put the "whole" out of balance by repressing "bad" parts and favouring only "the good, virtuous, pure and perfect" parts. The text reveals this struggle in the startling juxtapositioning of horror and humour: "Ah but to burn a little town, or slay a dozen men, anything to laugh again! Oh Fie on Goodness, Fie!" and "no-one repents for any sin now/every soul is immaculate and trim. Ah, but to spend a tortured evening staring at the floor - guilty and alive, once more. Oh Fie on virtue, fie on mercy, fie on justice...". Thus the knights question all Arthur's higher values, originating from Christian faith and entrenched via Christian dogma.

Arthur's old tutor and protector, the magician Merlin, having been lured away by the spirit Nimue, leaves the young man with only his own (lower nature, physical) resources on which to rely in creating the best of all possible worlds. Arthur is not utilising his creative insight. Arthur's unwillingness to confront the problem of Guenevere and Lancelot results in crisis and conflict. Avoidance of reality, difficulty in reaching crucial (uncomfortable) decisions, hoping that problems will go away on their own or be solved by someone else, indicates reluctance to take responsibility, to face the responsibilities of being part of the collective, separated from the comfort zone of childhood, the world protected by mothers. We hear Lancelot echoing this inability to leave the mother in his haunting lovesong to Guenevere : "If I would ever leave you". "No never could I leave you, at all", he insists. Ex. 7.25 page 159.

Immediately after this declaration of dependence, Mordred negates virtue in "The Seven Deadly Virtues". According to Christian tradition there are seven deadly sins, amongst them, jealousy, avarice and lust. This hectic attack on virtues where sins are normally under attack, is a humorous reversal of the opposites. "you'll never find a virtue unstating my quo/or making my Beelzebub burst". Beelzebub is another name for the Devil. Ex.7.26 page 163. Jung's Shadow archetype has surfaced.

Virtues will not bring Mordred the power he wants over the whole, so he devalues them. Avoidance and refusal to submit to the positive values of the collective results in Arthur's (and his society's) failure to grow to a condition of full adult mental health. It is necessary for the child, whom we normally protect from too much harsh reality, to confront certain difficult issues and be separated from the world of mothers, otherwise he will remain a child into adulthood. Adults stuck in the storytelling fantasy world of childhood as represented in the musical language in Camelot, present a liability to society because of the consequences of their failure to assume responsibility. There is a distinct pull between uncomfortable reality and the highly palatable, childhood storybook-way it is presented musically, which outlines the tension between opposites. Arthur's dilemma is also reflected in this tension.

The interesting twist is the soliloquy after Lancelot's knighting. "I demand a man's vengeance!" he says in pain after he has exalted ego. So Arthur's ego is challenged by its own machinations. And then the apparent liberation from this dilemma; "Proposition,

I'm not a man, I'm a king." True identity has partially won through and it has compassion for the human struggle towards consciousness. "But what about their pain - did they invite this calamity?" Ironically this compassion allows that to enter the order which will ultimately lead to its destruction. So we encounter true elements of Greek tragedy, albeit couched in childlike fantasy. "What do the simple folk do" reveals King and Queen trying to deal with their pain, like two helpless children trying to comfort themselves, in a simple song, with a simple text. They dance a hornpipe and whistle in an attempt to drive away "the blues" – i.e., depression caused by avoidance of the real pain of confronting the difficulties in their lives. Ex.7.27 page 175.

Mordred catches Lancelot and Guenevere together in a compromising situation and uses their guilt to his own advantage, with the help of his mother, the evil Morgan le Fey, here portrayed as Mordred's aunt. Le Fey = la fée, French for "the fairy". In *The Persuasion* Mordred bribes her with sweets, commonly used to manipulate or reward children, to build an invisible wall around Arthur ("to imprison the King in an invisible ring") to prevent him from warning Lancelot and Guenevere of Mordred's plan to trap them. She calls him a "naughty boy", school teacher terminology. We hear a trivial little French *bal musette* waltz tune. Ex. 7.28 page 186.

The trivialisation or infantilisation of evil does not make it go away, and the invisible barrier referring to Arthur's limited understanding or paralysis of his will caused by avoidance is furthermore a barrier to complex mental integration: *Diabolus* (the disintegrator) in *Musica* cannot be far away. Arthur and Pellinor are lost in a forest of colouristic tremolondo tritones and fourths. Ex. 7.29 page 188. Also interesting to note is the circular motif (like a ring, going round and round). In terms of musical rhetoric the repetition of a motif of this nature could have been used to signify "encirclement", (Kloppers 2001:26). In this case, it signifies enslavement. Ex. 7.30 pages 187-188. Arthur misses his innocence – before he was confronted with complex adult decisions. "The Invisible Wall" itself has staccato repeated chord in a 6/8 and 9/8 "gigue" rhythm supporting an ominously relentless, chromatically invested melodic line which creates a panicky feeling. Ex. 7.31 page 190, fig. 18.

Lancelot insists "no never could I leave you, at all." Ex.7.31 page 198

Finally the bubble bursts to reveal the true nature of the turmoil threatening Arthur's tentative steps towards a just society, which is just beneath the surface of everyday existence. This seals their fate, and that of the whole. A piercingly discordant trill details Lancelot's scuffle with Mordred. Ex. 7.33 page 198. See below Ex.7.32.

Immediately, clashing chords delivered by brass and percussion signal the discord in the palace. By favouring the Ego above the Whole (Self), the Anima has caused an imbalance in the totality of the psyche – and the kingdom. Instantly; ballad singers step forward to wrap up the story in short phrases with frequent rests, conveying haste and describing the duelling protagonists. Ex. 7.34 page 199.

Mordred has Lancelot locked up and plans a death at the stake for Guenevere. His question to the King "Do you kill the Queen or kill the law?" symbolically poses the question "do you keep/choose the rational (the *Logos*, Masculine) over the irrational the *Mythos*, the eternal Feminine), or vice versa?". The choice is an impossible one, because they although they may be viewed at opposite ends of the same continuum, they are both equally valuable parts of the whole, and must be integrated for the sacred marriage to take place, i.e. the bringing of higher understanding.

Furthermore, comedy and tragedy

are the terms of a single mythological theme and experience which includes them both and which they bound; the down-going and the up-coming (kathados and anodos) which together constitute the totality of the revelation that is life, and which the individual must know and love if he is to be purged (katharsis=purgatoria) of the contagion of sin (disobedience to the divine will) and death (identification with the mortal form (Campbell 1993: 29).

From page 201 onwards in the score we see this continual up and down movement in the melodic line, which is riddled with bare fourths. The struggle Arthur experiences in trying to make this impossible choice/resolve this tension of opposites (expressed as whether or not to burn Guenevere), is clear from the lyrics: "in his grief [melodic line rises], so alone [melodic line falls], from the King [rises], came a moan [falls] : 'I can't!'"

Ex. 7.35 page 207

Mordred taunts Arthur with the fragility of human existence :“So you’re human after all – human and helpless”. Upon Arthur hearing this indisputable fact, the psyche as a whole (Self) accepts all its parts including its own frailties and hence begins to re-integrate. The Ego (Lancelot) re-enters to rescue the feminine spirit = anima (Guenevere) from destruction (the stake). It is part of the hero’s journey to rescue “the damsel in distress” from the dragon/the threat of the instinctive unconscious. Lancelot escapes from prison and flees to France with Guenevere. Arthur’s world has been shattered but his love for both Guenevere and Lancelot remains. The energies of the higher order and the energies of the lower order will come to conflict (the biblical Armageddon). Mordred says Arthur’s table is cracking because previously all the knights were equal but now Lancelot is killing them for the sake of preserving Guenevere. Arthur calls out to Merlyn to turn him into a hawk so that he can fly away from the horror of his kingdom’s collapse. This conflict is represented by the same rising and falling melodic line as before: “in that dawn [rises] in that gloom [falls] more than love [rises] met its doom [falls]”. Ex. 7.36 page 213.

Guenevere sees her flirtation with the idea of a war being fought on her behalf (when she first met Arthur) come to ironically horrible fruition. Starkly severe 4ths, 5ths and octaves devoid of softening 3rds and 6ths are accompanied by insistent, warlike rhythmic chords. Ex. 7.37 pages 216 and 218. Lancelot’s fanfare (played by muted trumpets) takes us directly to the battlefield, which symbolises “the field of life, where every creature lives on the death of another” (Campbell 1993: 238). Arthur, who must now fight on behalf of the higher order, has also been the instrument of the lower order himself, and so, like Moses in the bible, he will not be able to enter the promised land. Like the biblical Joshua, Sir Tom of Warwick will have to do that - one of the few sparkling waves in the endless ocean. War is declared on France and Arthur discovers and forgives the runaways. The way in which these forces within the psyche of developing mankind are resolved, results in a non-retributive choice: Arthur ultimately chooses not to punish Lancelot and Guinevere, for example. His evolution, which mirrors the evolution of the Christian ethos of the time, allows him to eschew revenge, an unusual human choice of the highest idealism, even today. This type of choice demands a significant degree of civilization.

Arthur is now pitted against Mordred and his forces. At the end, with his kingdom in ruins, the King can still urge a young boy to tell everyone the story “that once there was

a fleeting wisp of glory called Camelot". Arthur's spirits are raised and, as a final act on the field of battle, he knights the boy and sends him back to England to continue the tradition and live up to the ideals that he himself had established – at the Round Table in Camelot. The value of Arthur's Round Table (and of the sword in the stone) will re-surface in spite of the losses he has suffered. While the ending of *Camelot* can scarcely be described as ecstatic, it conveys a hopeful message that *Camelot* will "come again" as part of the natural unfolding of events. The contradictory forces of betrayal, dishonesty and love at work within the drama have played themselves out and there has been a psychic resolution of sorts. In this sense it is more than a mere comedy of errors. The "happy" ending...is to be read not as a contradiction, but as a transcendence of the universal tragedy of man (Campbell 1993:29). We return to the musical item describing *Camelot* as the marvellous fantasy world where nothing goes wrong, essentially the land of childhood and of illusion as much as idealism. Ex. 7.38 page 235
Perhaps the chance to face and re-negotiate the dilemmas which haunt us will return.

There remains the problem of maintaining and developing the consciousness in a meaningful way, so that the individual can live a useful life and can achieve the necessary level of self-distinction in society (Jung *et al* 1978:120).

Ancient history and the rituals of contemporary primitive societies provide us with a wealth of material about myths and rites of initiation, whereby young men and women are weaned away from their parents and forcibly made members of their clan or tribe. In making this break with the childhood world, the original parent archetype will be injured, and the damage must be made good by a healing process of assimilation into the life of the group. The group fulfills the claims of the injured archetype and becomes a kind of second parent to which the young are first symbolically sacrificed and then re-emerge into a new life (Jung *et al* 1978:120).

The representation of our efforts to grow and resolve issues from our past(s) which are still as relevant today as they have ever been throughout human development, in a musical idiom drawn also from the past, is in fact completely appropriate. One could also argue the appropriateness of this apparently idyllic representation makes audiences feel instantly "at home" and comfortable since it so aptly portrays the spirit of denial of our age, whether we are aware of this denial or not. For the most part, governments and

their peoples worldwide prefer not to grapple with the realities of finitude, damage caused by humanity to the planet, growing lawlessness, terrorism and violence, and any number of other horrors attendant on the age of rationalistic materialism characterising the 20th century and following us as rampantly into the 21st. *Camelot* as a symbolically idyllic “place” as described in the lyrics of the song epitomising it, depicts a world seemingly remote from reality, that is, until reality sets in. Nostalgia for the blissful state of safety with mother, the state of innocence of childhood and the idealised past are readily expressed in this comfortable old tonal system with sweet melodic-harmonic shapes we know so well. The pictorial, “chivalric” (masculine) music in *Camelot* has more punch, drive and visual impact than the music related to the more intimate *anima*, which is romantic, lyrical and yearning. The more uncomfortable parts of the story are nostalgic. When reality does penetrate, the music remains non-confrontational. We still wish it wasn’t real, because reality is so uncomfortable. At the end of the musical, we look back at the past and remember those blissful childhood days when *Camelot* (the maternal, the unconscious) was all we knew. Back where we started, we have come a full circle, sadder, maybe a little wiser, but nevertheless not fulfilled.

The Grail Age proved unequal to the problem of the Shadow and its paradoxes, for instance, the paradox that high virtue leads to pride and through this is perverted into something evil (Mordred). The 60s were apparently just as unequal to leaving the comforting regions of the maternal unconscious and fully transcending the main paradoxes of the time. The musical *Camelot* does not deal with the outcome of the battle in which Arthur is mortally wounded and conveyed to Avalon “from which he will return”, a kind of ‘second coming’ of the King. Nor does it deal with the graphic symbolic imagery of the sword, Excalibur, received back by the ‘lady of the lake’. This reading is a truncated myth which omits some of the significant symbolic material of the Arthurian legend, in which the unconscious once again becomes the repository of the expression of truth.

Somewhere again it will be found embedded in the rock with the inscription; “Whosoever draweth this sword . . . is rightwise born king (queen)”. You and I and the next man will inevitably encounter that sword. The question is, will we pull it? Now here's a challenge.



THE FANTASTICKS

CHAPTER 8(I) MUSICAL EXAMPLES

Example number	Score page	Text page
8(I).1	16	69
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CHAPTER 8(i)

The Fantasticks Act 1

Rites of Passage explored through the Tension of Opposites.

The Fantasticks is a musical in 2 acts by Tom Jones. It is a reduction of the successful play *Les Romanesques* by Edmond Rostand and has music composed by Harvey Schmidt. A statistical phenomenon in the musical theatre, *The Fantasticks* opened on 3 May 1960 and ran for 37 years at New York's 149-seater Playhouse. It still enjoys performances worldwide. This is a small-scale musical, making a virtue of being presented with simplicity on a bare stage with rudimentary properties and a cast of nine. While the original production began its three decade run in the tiny venue which it never abandoned for a larger one and the possibility of larger grosses, overseas productions proliferated, particularly amateur ones because the work is uncomplicated to stage. Jones and Schmidt hit the bulls-eye with their first show, a mixture of ballads spiced with up-tempo plot advancers. The compère and tempter in turn (El Gallo) won the best musical moment of the show of the sparkling score in the ruefully recalling song "Try to Remember", which opens the show. The song became a hit parade success and a longtime cabaret favourite. Both by its sentiments and by its staging and style, *The Fantasticks* remains a very 1960s musical, but one which has successfully carried those 1960s feelings through the 1970s and '80s with durability and gentle grace.

The Fantasticks explores the tension of opposites through the pairing of a couple and pairing of extremes. Early on in the action the couple are separated by a wall and communicate through a hole in it, like Pyramus and Thisbe in the play within a play in William Shakespeare's *A Midsummer Night's Dream*. This was also notably a comedy of errors which eventually sorts out several pairs into "compatible" units. There is also an invisible wall preventing Arthur from warning Lancelot and Guenevere in *Camelot*. This symbolises a boundary to the understanding.

The 'Wall of Paradise' which conceals God from human sight is described by Nicholas of Cusa as constituted of the 'coincidence of opposites', its gate being guarded by the 'highest spirit of reason, who bars the way until he has been overcome'. The pairs of opposites (being and not being, life and death, beauty and ugliness, good and evil, and all the other polarities that bind the

faculties to hope and fear, and link the organs of action to deeds of defence and acquisition) are the clashing rocks (sympleglades) that crush the traveller, but between which heroes always pass (Campbell 1993:89).

The Wall in *The Fantasticks* also separates and prevents the couple from reaching one another, describing the limits of their relationship and their understanding of relationship itself. Before we reach this "wall", which their fathers have built specifically to manipulate them into a romance (it pretends to keep them apart but paradoxically brings them together), we encounter the main characters Luisa and Matt, who are next door neighbours.

We meet Luisa describing how a bird woke her up, represented programmatically with trills and runs like imaginary birdsong, extending to the upper ranges of the piano or harp. The bird disappeared the minute that she greeted it: "It was mysterious", she says, and piano octaves in the lowest range of the instrument suggest this mystery. More extremes in the upper range describe her extreme pre-occupation with herself. "So do you know what I did? I went over to my mirror and brushed my hair two hundred times without stopping. And as I was brushing it, my hair turned mauve! No, honestly! Mauve! And then red. And then a sort of deep blue when the sun hit it." Ex.8(i).1 page 16

With all the energy of blooming adolescence and its strong secularity, she longs for more extremes: "much more than keeping house". In the song "Much More", she would like to dance till two o'clock/ "Or sometimes dance till dawn, or if the band could stand it, just go on and on and on." Ex. 8(i).2 page 19.

This continuation is represented by an extreme vocal interval from d-e : Ex.8(i).3 page 20. She would like to wear her hair unfastened "so it billows to the floor", much like Debussy's character Mélisande, whose extraordinarily long hair tumbling out of the castle window towards her lover symbolises sensuality and seduction in the opera *Pelléas and Mélisande*. Ex.8(i).4 page 21.

This song of Luisa has a large vocal range, from middle C – F natural an 11th above. The song material ranges from abrupt, heavy chords in a highly agitated rhythm, to a smoother melodic section describing herself swimming in a clear blue stream where the water is icy cold – an image of awakening. For a woman, life is best realised by a process of awakening, as distinct from a man, for whom life is something to be taken by storm, as an act of the heroic will. As the plot unfolds Luisa awakens to her true

function of relatedness, enabling her to accept the erotic component of the emotional bond with her father, repressed because of the incest taboo. This bond is projected onto El Gallo, who then betrays her trust and injures the bond with her father. She is then free to grow up and relate more maturely to the returning Matt.

When Matt introduces himself, his first words are: "There is this girl." El Gallo comments: "That is the essence". Matt continues: "And with her I perform the impossible: I defy Biology! And achieve Ignorance. There are no other ears but hers to hear the explosion of my soul. There are no other words but hers to make me wise...". The underscoring to this speech is noticeably starker and more confrontational intervallically than the birdcall introductory speech of Luisa.

Ex.8(i).5 page 23.

In all *his* burgeoning adolescence, he calls to Luisa, ("I don't know what to call her. She's too vibrant for a name"), using a range of heroine character names in the musical item called "Metaphor": Juliet, Helena, Guenevere etc, and she answers like a dutiful wife already "Yes dear?"; "What, dear?" Ex.8(i). 6 page 24.

Anticipation is suggested in the tremolo and build-up with harp-like chords. So we are alerted to the essential drama of the hero engaging in the process of individuation, in order to achieve more ability to engage with the feminine and women. Luisa is the personification of Matt's *anima*, an archetypal element of the psyche which aids relatedness of the developing man towards women. The *anima* is a personification of all feminine psychological tendencies in a man's psyche, and includes his relation to the unconscious. The aspects of the *anima* can be projected so that they appear to the man to be the qualities of some particular woman. It is the presence of the *anima* that causes a man to fall suddenly in love when he sees a woman for the first time and knows at once that this is "she". Hence we encounter the adolescent love declarations of Matt and related swoons from Luisa, his *anima* personified.

Matt: "You are love!...my mystery of love...". They agree that she is love, and "better far than a metaphor can ever ever be." Ex.8(i).7 page 29. This mystery is expressed in the dissonant major 7th interval upward leap from C-B and later E flat – D (traditionally rising to the tonic in resolution according to functional harmony).

Ex.8(i).8 page 33.

This item is also full of musical contrasts. A style resembling that used in operatic recitative, such as "until my mind is parch-ed" Ex.8(i).9 page 26, is followed by parallel (rippling, watery) chords as he proclaims her to be like cool clear water.

The aria itself, a robustly triumphant tune, is coherently connected in predictable phrases, unlike the recitative. The mystery of love is here outlined in a dissonant major seventh, rarely written for singers in a tonal framework because of the awkwardness of singing it in tune. Ex.8(i).10 page 27.

The recitative style follows in Matt's description of Luisa as heat, a fire alive with heat, the second element to which he compares her. This develops into a duet, with Luisa echoing Matt's impassioned outpourings. Ex.8(i).11 page 32. The pair "climbs" to the climax of the song celebrating their love ("luh-ve") via sweeping chromatic steps separated by a 10th, until the final 11th (perfect 4th separated by an octave), accompanied by an increasingly pounding rhythmic statement. Ex.8(i).12 page 34. They celebrate, with a kiss, underscored by dissonant chords and glissandi before the entrance of Huck, Matt's father.

Their discussion provokes various vocal reactions from Luisa, who hears them from the other side of the wall. Matt describes these noises as coming from "a wounded bird". Huck tells his son he has chosen a wife for him. This meets with strong counter-reaction. The fathers communicate over the wall. The Ladder graphically represents their climb. Ex.8(i).13 page 37. The adolescents' respective fathers, Huck and Bell, decide that the romance is all going too well to last, so they decide to provide some obstacles for the pair to overcome in order to cement their relationship more permanently. Their strategy of reverse psychology (tension of the opposites) is revealed in "Never say No." This is a tango (danced by a pair) of paradoxes: "Children, I guess, must get their own way/The minute that you say 'no'", sing the two scheming fathers in duet, and "You can be sure the devil's to pay, The minute that you say 'no'". This is introduced by glissandi extending from the upper keyboard range to the bottom and back, across the pitch extremes of the instrument. Ex.8(i).14.page 38

The representative of this Devil enters right on cue: El Gallo. "What the devil!" exclaims one father, when El Gallo is introduced. Jung's Shadow archetype brings to light the parts of our personae which are hidden; less attractive, less approved of, they are therefore repressed - we say "no" to them. This darkness is not just the converse of the conscious ego. Just as the ego contains unfavourable and destructive attitudes, so the Shadow has good qualities - normal instincts and creative impulses. Our repressed parts are frequently projected onto "other" races. El Gallo is characterised as Hispanic - "other", outside the family/ community circle. We are about to see how American-Hispanic prejudices of the '50s/'60s generation

are expressed musically in *The Fantasticks* in the abduction scenario, as they were previously portrayed in the brilliantly dramatised smash hit musical of the same period, *Westside Story* by Leonard Bernstein.

El Gallo could also represent the awakening of Luisa's sexuality, His name, meaning "the cockerel" is not only animal (a bird in this case) but sardonically phallic. We remember that in Luisa's introduction she noticed a bird, a projection of her awakening self. The bird is also a symbol of transcendence, a means to Luisa's release from an existence she has outgrown.

Luisa sees herself as a princess. She carries a rose, and lost her mother at an early age, leaving her very attached to and dependant on her father. This scenario has faint echoes of the fairy tale "Beauty and the Beast", in which a young girl or woman has entered into an emotional bond with her father (having lost her mother) and needs to be rescued from a love holding her to an exclusively virtuous attitude (to avoid the incest taboo). She says: "The moon turns red on my birthday every year and it always will until somebody saves me and takes me back to my palace". Both the mention of the moon and the red (blood) colour are images typical of the feminine cycle. With El Gallo's advice, the fathers plot a "seduction" of Luisa so that Matt can "rescue" her as part of their romantic manipulation of the couple. The wedding ritual, essentially a woman's initiation rite, makes many young men apprehensive. In tribal societies we find counterphobic rituals such as the abduction or rape of the bride. "These enable the man to cling to the remnants of his heroic role at the very moment that he must submit to his bride and assume the responsibilities of marriage" (Jung *et al* 1978:127).

El Gallo describes the type of "rape" scenario he can stage, after the pseudo Spanish/Moorish introduction Ex.8(i).15 page 41. The tango and fragments of a "gypsy" scale with augmented seconds in the melodic line persist. Ex.8(i).16 page 42. This type of melodic colourism heightens the comic effect of the text describing the catalogue of "rape" possibilities. Ultimately El Gallo explains "You see the sort of rape depends on what you pay". We are reminded that the fathers had said just prior to his arrival : "the devil's to pay, The minute that you say 'no'". These are all *double entendres* which are extended into the tension of opposites, here existing in the frivolous depiction of several theatrical "rape" scenarios. The underlying irony is that true rape is a chilling violation and anything but frivolous, charming or enjoyable.

El Gallo finally sums it up: "The comic rape "Perhaps it's just a trifle too unique".

Ex. 8(i).17 page 49. Then he laughs his gallows laugh. Gallows humour is not at all funny, it is laughter in the face of death or to cover up something too uncomfortable to reveal consciously. The parody continues: "The gothic rape! I play Valkyrie on a bass bassoon". The fathers decide on nothing cheap, only the best will do for their children. Bell says 'it's so Spanish...that's why I like it!' and Huck replies "I like it too....Ai yi yi"! Ex. 8(i).18 page 51, as they become more excited (in a brief boogie-woogie) and the music becomes wilder and more abandoned. *Palmas* (Spanish flamenco clapping) adds to the (melo)drama. Ex.8(i). 19 page 53.

They have bought into the money-making propaganda of El Gallo, who is about to lead their children on the most hair-raising inner "journey" of their young lives, their introduction to adult reality. This is prefigured in El Gallo's punchline "Why invite regret when you can get the sort of rape you'll never ever forget" – as if one could. From here onwards the music whips up into a musical frenzy with El Gallo singing a wailing "Spanish" descant above the fathers recounting the rape options and ends with a flourish: "Ole!" Ex .8(i).20 page 56

It is decided that Moonlight will be included in the budget, expensive as it is, and a cardboard "lovers" moon is hung up, much as it would probably have been in the eloquent Pyramus and Thisbe drama. Moonlight no. 1 is depicted by an indeterminate harp glissando as if a magic spell is taking place, followed by delicate harp arpeggios continuing in this evocatively "magical" vein. Ex.8(i).21 page 58. Moonlight 2 follows, using musical material from Matt's introduction, as if we have a feminine, fantasy moon followed by a more masculine, muscular moon.

El Gallo proclaims September (autumn in the northern hemisphere) to be "a perfect time to be in love", just before it is about to rain. "In the Glen". Ex.8(i).22 page 60

Octaves and falling double major thirds create a sense of time standing still. Thunder interrupts this idyll with clusters played tremolando in the piano bass register. Pictorial sonic effects in this vein are typical of story theatre. "Soon it's gonna rain" : recognises the nesting impulse of young couples. They build a house "We'll live and love within our own four walls" Ex.8(i).23 page 65 and fantasise that it is a castle, play acting at being prince and princess, like the children they still are. "Happy ending" has its highest notes at the climax of the song on the lyrics "live and love within our castle wall". The pinnacle of their envisioned domestic bliss is expressed in extreme pitch. The accessible harmony and easy melodic lines make for a nursery/fairy tale dimension. These are walls to protect and contain the psyche, not a wall to

separate. Jung has demonstrated that the nucleus of the psyche (the Self) normally expresses itself in some kind of fourfold structure. The couple sings in duet: "we'll live and love within our castle walls". It all sounds like the easy route to wholeness.

But is it?

One of the more important aspects of the typical hero – his capacity to save or protect beautiful women from terrible danger – (the damsel in distress was a favourite myth of medieval Europe) – is one of the ways in which dreams or myths refer to the *anima*. This is the feminine element of the male psyche which Goethe called "The Eternal Feminine". Not until the *anima* is liberated from the devouring aspect of the mother image can a man achieve his true capacity for relatedness to women. Myth depicts this process in stories such as the one about Theseus, who slew the Minotaur. He had to overcome his fear of unconscious demonic maternal powers, and is represented as a young patriarchal spirit of Athens who had to brave the terrors of the Cretan labyrinth to find its monstrous inmate. This monster symbolised the unhealthy decadence of matriarchal Crete. Having overcome this obstacle, Theseus rescued a single youthful feminine figure, Ariadne, a maiden in distress.

We see in this musical how Matt "rescues" Luisa when she is "abducted". The set-up Rape Ballet follows the fantasy castle scenario. The abduction is meant to spur the couple on to be together by reverse psychology, when it appears to them that somebody wants them apart. Matt rescues Luisa from her "abductors" by fighting duels with a sword, as if he is a chivalrous knight during the item After the Ballet. Luisa : "I always knew there would be a happy ending" is followed by a song called "Happy Ending". Everyone laughs on a text of "ha ha ha". Of course we are not at the end yet, except of the fairy tale the couple has been imagining. This is just the beginning of Matt and Luisa's adult experience. The musical item's title is a contradiction of reality. It is written not in contrary motion, which might convey contradiction, but in consonant parallel thirds, which harmonise with yet more consonant upward runs depicting laughter, and the broad melody and text "you are love", which returns to conclude Act 1. Ex.8(i).24 page 81.

El Gallo calls this artificial group of "living statues...a tableau". Since statues are not alive, this is a contradiction in terms.

THE FANTASTICKS

CHAPTER 8(ii) MUSICAL EXAMPLES

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CHAPTER 8(ii)

The Fantasticks Act 2

Rites of Passage explored through the Tension of Opposites.

ACT 2

El Gallo also opens Act 2 with the words: "Their moon was cardboard, fragile'. Not at all like the real moon, a lump of rock. He explains that "the story is not ended and the play is never done/until we've all of us been burned a bit/And burnished by-the sun!". The "perfect" image of the tableau is broken. Evidently, "perfection" doesn't bring peace or happiness, if one is to go by the irritation of the "statues". *Pesante* section: Ex.8(ii).1 page 86. Dissonant intervals describe the heat of the sun and the dissent and dissatisfaction that mar this perfect romance. They all thought they had achieved what they wanted, but now they don't like what they have. The underscoring is sour and disgruntled. "This Plum is too Ripe". Matt exclaims: "She's only the girl next door!" To justify his leaving, he denigrates Luisa . The disillusionment of the couple is expressed in the jagged rhythms and complex harmonies of jazz.

Ex.8(ii).2 page 87-88.

This style has not been used before in the drama and is a complete contrast to the rather square "derived-from-classical-music" feel of previous musical items. The fathers are on the verge of a dispute. There is tension in the air. The couple discovers that it was all a charade, the wall was built to fall, the "feud" of the fathers was arranged, the rape and rescue were fake. This marriage of "convenience" horrifies the youngsters. Matt and Luisa sing: "take away the golden moonbeam/painted sunset, take away the tinsel sky/blue lagoon, what at night seems oh so scenic, may be cynic by and by/much too soon." Jagged rhythms, a choppy melodic line and heavy chords convey the extreme contrast in mood to the end of Act 1.

The melodic contour builds and falls away, outlining the lyrics. The couple has awakened to the mundaneness of co-existence, the harsh reality in the broad light of day. Ex.8(ii).3 page 92.

Huck continues in this vein: "take away the sense of drama/take away the puppet play", and Bell: "take away the secret meetings, take away the chance to fight,... may be cynic in the light." There is an attempt to fix it all up with more illusion. "So take it away..." Ex.8(ii).3.2 page 91.

They repeat the lyrics in duet, trio and quartet with the fathers, but this does not work for long: "So take it away/that sun is too bright." The harsh dissonance in close harmonies and intensified texture dies away too. The "wholeness" of four (characters) is shortlived, reverting to three almost at once, then two, and finally one. The musical phrases become progressively spaced out, with phrases moved further apart, separated by rests, creating a sense of greater emotional distance between the main protagonists. Uneasy tension is built up via this stretching-out method.

Ex.8(ii).4 page 95.

Finally they snap in "The Quarrel", which follows: "Goodbye forever" yells Matt. "See if I care ", retorts Luisa stereotypically. Shortly before, they were in love, but now they insult one another. They are no longer puppets in a play, now they are real and it is time to grow up. This crisis is the hero's call to adventure. It is expressed in furious dissonance and jagged accentuation. The boy may go, but the girl must stay.

Ex.8(ii).5 page 96

Jung tells us that the ritual of initiation takes the novice back to the deepest level of original mother-child identity or ego-Self identity, thus forcing him/her to experience a symbolic death i.e. his/her identity is temporarily dissolved or dismembered in the collective unconscious. From this state the novice is rescued by the rite of the new birth. The ritual, whether found in tribal groups or in more complex societies, invariably insists upon this rite of death and rebirth, which provides the novice with a "rite of passage" from one stage of life to the next. This could be from early childhood or from early or late adolescence to maturity (Jung *et al* 1978:120).

In the first stage of this hero's journey, El Gallo and Matt sing a linear duet of contradiction: " I can see it", like a tug of war from two opposite points of view, with a "vulgar blues feel", indicated by the composer. They each see the same things, only through different eyes, i.e. from a different perspective, Matt from the callowness of youth and El Gallo from the vantage point of experience. Matt: "beyond that road lies a shining world"; El Gallo: "beyond that road lies despair". Matt's voice is always in a higher register, which sounds more hopeful and younger than the range of his darker-voiced counterpart, who provides the anticlimax to his every statement.

Ex.8(ii).6 page 98.

Like other mythological heroes before him, Matt still has to overcome his childhood illusions about life, which separate him from relatedness to Luisa and from taking adult responsibility. The character of a man's *anima* is as a rule shaped by his mother. If he feels his mother had a negative influence on him, his *anima* will often

express itself in irritable, depressed moods, uncertainty, insecurity, and touchiness. The French call a dark anima figure with profoundly negative influence a *femme fatale*, who can drive a man to suicide. The Queen of the Night in Mozart's *Magic Flute* is a milder version. The Greek Sirens or the German Lorelei also personify this dangerous aspect of the *anima*, which in this form symbolises destructive illusion. Like the Lorelei, the sirens, who are temptresses notorious in sailor tales and a negative aspect of the *anima*, are in evidence in Ex.8(ii).7 page 101.

A duet where one protagonist contradicts another consistently, the one following the other, is an almost ideal format to represent opposite points of view. At Ex.8(ii).8 page 105 they overlap in a canonic formation, as if agreeing, although in fact they see two different visions of reality. The canon becomes by default a musical contradiction, because the same lyrics diverge in meaning.

El Gallo warns Matt against listening too close to the sirens in case he never returns. He also warns of how the world which seems so pretty and delightful, can burn.

Matt sings: "Who knows." This bears a curious resemblance to Westside Story's Tony, who also sings "Who knows". Ex. 8(ii).9 page 109.

Finally the canon turns into a powerful duet, representing both characters wanting Matt to learn what his own life is really about. Instead of pulling in opposite directions, they now pull together, achieving a resolution of opposites. Ex. 8(ii).10 page 112.

The whole inner psychic reality of each individual is ultimately oriented towards the archetypal symbol of Self, the innermost nucleus of the psyche. El Gallo reinforces Matt in this quest to know, performing the function of an impulse towards growth that the individual should cultivate and follow in order to "find himself". Matt leaves on the first stage of his journey towards understanding.

Soon the fathers rebuild the wall between their gardens. Ex. 8(ii).11 page 115.

The slow chords (bass) sound funereal, and the high melodic collapse, melancholic. This slow chordal rhythm speeds up as the fathers recover their good humour and sing "Plant a Radish", a song about the dependability of vegetables and opposed to the unpredictable nature of children. "As soon as you think you know what kind you've got, it's what they're not". Again we have a duet about opposites, and the pair singing agree on the discrepancies, finding a resolution of opposites in a comic item. This has a suitably "comic", jaunty melodic rhythm and gains in tempo, ending in a raucous vaudeville style. Ex.8(ii).12 page 122.

Secondary perhaps, but no less represented in the musical, is the drama of Luisa's development towards more independence.

The theme of submission as an essential attitude towards promotion of the successful initiation rite can be seen in the case of girls or women. Their rite of passage initially emphasises their essential passivity, reinforced by the physiological limitation on their autonomy imposed by the menstrual cycle. This has the power to awaken the deepest sense of obedience to life's creative power over her. Thus she willingly gives herself to her womanly function, much as a man gives himself to his assigned role in the community life of his group. While a man's sacrifice is a surrender of his sacred independence, the woman, no less than the man, has her initial trials of strength that lead to a final sacrifice for the sake of experiencing the new birth. This sacrifice fits her for a more conscious role as an individual in her own right (Jung *et al* 1978: 125-6).

Luisa and El Gallo team up in a duet called "Round and Round", in which opposites are starkly portrayed, enhanced by the device of a mask which he gives her to wear. The script describes this as "a paper mask of a blank face, a laughing-hollow mask, a stylish face that is frozen forever into unutterable joy...when held in front of one's visage, it blocks out any little telltale traces of compassion or of horror". The song is in 3/4 and starts slowly like a carousel turning, a fairground/ amusement park "merry-go-round" here symbolising the dance of life. Luisa always wanted to dance till dawn...or just go on and on and on...Now she has a chance to do this, even to the extent of being trapped in the continual façade of "reckless and terribly gay", reinforced by her mask. This she takes on and off, seeing reality when it is off and a fantasy she prefers to believe when it is on.

She submits to El Gallo's guidance: "I'm ready anytime, take me I'm ready to go, show the way to me, I will try to be, ready to go". Ex.8(ii).13 page 128. In the imagination, they journey to Venice, where they see what appears initially to be pyrotechnics, but is actually a man on fire. El Gallo tells Luisa to keep on dancing, and to put up her mask. She obeys. Matt screams for help, but with her mask on, Luisa does not see his suffering, she says the red-orange colour (of the fire) is one of her favourite colours, and calls to Matt : You look lovely!". Ex.8(ii).14 page 131.

The duet continues in this vein, in a frivolous fairytale duet which has nightmare elements, like many fairytales. The couple visit "Athens" and "India", punctuated by

glimpses of Matt suffering various ordeals, which she first sees as they are, and then pretends he is not suffering, by lifting her mask to avoid the unpleasant reality.

Perhaps the commonest theme in the initiatory process of young people is the ordeal, or trial of strength, as proof of fitness to make way for the new theme of adulthood and responsibility. In this romance with El Gallo, as unreal as the marriage of convenience set up by the fathers, he insists "all we'll do is just dance", while she laughs all the more wildly. She gets tired, but he will not let her stop dancing. Ex.8(ii).15 page 134.

She is trapped in this dance that goes on and on with the mask of her false persona, her always "happy", laughing, dancing, fantasy-self, twisting her real point of view, trying to make the real fit the fantastic. We do not see things the way they are, we see things the way we are. The chorus joins in, reiterating the word "dance" as the carousel whirls relentlessly onwards. Matt and Luisa are forced to participate in the worldwide collective.

When the madness stops, Matt sees the world differently. Now it is El Gallo who sings Matt's previous words, using Matt's melodic line: "beyond that road is a shining world", and Matt answers in El Gallo's words and melodic line: beyond that road lies despair." He now sees things from a perspective of painful experience, and holds a less naïve point of view. The higher intervals are now El Gallo's, the lower ones, Matt's, describing the contrasts expressed in the lyrics: Ex.8(ii).16 page 154.

The opposites are resolved through this method of horizontal inversion, although paradoxically the divergence of views still remains. The opposite ends of life's continuum still exist to surprise us on another day. El Gallo describes a paradox, here represented just as paradoxically, in octaves – a total consonance, separate yet powerfully connected, different yet highly similar, the simplest of resolutions.

"There is a curious paradox/That no-one can explain/...who understands why Spring is born/Out of Winter's labouring pain/ or why we all must die a bit/before we grow again." Matt returns, the prodigal son, another paradoxical reference, since the prodigal son's return was celebrated by his father although he had squandered his fortune and hence expected the worst reception when he returned home from the pigsties of life. Ex.8(ii).17 page 154

Matt and Luisa come together again. The duet "They were you" describes their better mutual understanding, homorhythmically. Ex. 8(ii).18 page 157 .

interval of a dissonant major seventh



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to a final consonant third.

Ex.8(ii).19 page 160.

They are in the same place as before, but now recognise it for the first time, because they are more conscious. The fathers want to take down the wall again, but El Gallo sagely advises against this: "Always leave the wall". "Try to remember", the rather retrospective item with which the show opened, brings us a full circle at the end. "Deep in December it's nice to remember, without a hurt the heart is hollow," he sings, and so the play is ended, with everyone a little older and wiser, the tensions resolved, the paradoxes still intact but no longer in conflict due to the higher (more inclusive) level of consciousness and hence comprehension.