

CHAPTER 1

Societal health, the Psyche, Archetypes and Myths

A society includes all kinds of people, of all ages, and of different levels of intelligence and health. These levels in society correspond to the different stages of development that children go through on the way to growing up. There are three main levels of family health which correspond roughly to chaotic societies, totalitarian societies and democratic societies.

At the very bottom level, the level of health experienced by the sickest families (and societies), there are very unclear boundaries, and nobody quite knows where they are or who they are, any of the time. Slightly better but still at a lower level, there is some order and structure, members of the family/society know where they are, but at the price of having very rigid boundaries and very fixed and limited identities. These societies are 'protected' by emotional distance, a rigid hierarchy, and an intense, violent, punitive type of control – if you were classifying societies on the family scale, Nazism, Stalinism and Roman society in the time of Christ would fit in at this authoritarian level, where the rulers were absolute, and which was incidentally also characterised by scapegoating (Skynner, Cleese 1993:151). Above the authoritarian level, there are healthier mid-range areas where people have a fair amount of mutual regard and respect for each other's individuality, and an ability to be a little more flexible with their boundaries. At the higher levels in the mid-range it is easier for the parents to overlap in function, to listen to their children and consult them, and to have very open emotional relationships because they are more secure and no longer need rigid boundaries. This means people have greater tolerance of others' separateness and difference. These upper levels of health correspond more to a well-functioning democracy.

A healthy society is one which makes possible the development of healthy individuals and conversely, the more people develop individually the more they will be able to give back to society. Society itself functions best when as many of its members as possible are autonomous, behaving independently and able to contribute something to the whole organisation (Skynner, Cleese 1993:160). Alfred Adler emphasised the need we all

have, for mental health, to feel we are playing a useful part in the community. Apparently "good work makes us more integrated, more together" (Skynner, Cleese 1993:142-3). The Greek psychologist Charis Katakis uses the word "myth" to mean the ideas and stories that enable human beings to co-operate and work together as a society. What Katakis means by the word "myth" includes all the ideas that make up ethical systems, both religious and non-religious, any information about how to organize ourselves, like laws and regulations, politics itself, social psychology, management studies and even books on etiquette, and also all the smaller scale ideas that unify us in minor ways, like proverbs, folklore and fairy tales. A Katakis myth embraces anything at all that guides our social behaviour, by giving us pointers on how to live together, how to reconcile our own needs with the needs of our society – how to reconcile the paradoxes of our existence. The closer we get to psychological and spiritual ideas, the more these have to be conveyed in a symbolic way, using material that is more mythical in the ordinary sense of stories and legends, because only that can convey the complex, paradoxical, two-sided nature of the reality we are interested in at that level. The issue of duality itself is primary to human existence. The symbol of the cross illustrates the two ways in which we grapple with reality – the transcendent (vertical) and the immanent (horizontal). The importance of this factor of reconciling duality in our lives and how it translates into musicals will be discussed in detail later.

As we grow up, we have certain formative experiences which help or hinder us in the development of "mental maps" which are our understanding of how reality is made up and how we function in relation to it and each other. We supplement our experience with information from myths in order to have a reasonably complete map which will guide us how best to fit in with others and also how to live a happy and fulfilled life. The myths that engage our emotions most effectively come in the form of stories. In the industrialised Western society of the 20th century, myths and related types of tales continue to be told. "The fascination and vitality of myths and fairy tales lie precisely in the fact that they depict basic forms of human experience. For this very reason the same motifs are found the world over, not only as the result of migration but also because the human psyche which produces them is everywhere the same" (Jung, von Franz 1998: 37).

The criterion for judging the value of a myth is: how effective a myth is in helping to integrate human behaviour, in helping individuals to become more integrated, and in helping groups to become more co-operative. There are two aspects to this effectiveness; the first is, how inclusive is the myth? In Katakis' thinking, the more inclusive a myth is, the better it is. This is also the sign of health of an individual. The second aspect is, how persuasive is the myth? How much does it affect people's behaviour? The more it does, the more highly it is rated. One thinks of Christ's parable of the Good Samaritan.

The reason why integration seems to be the ultimate value, the greatest expression of mental health...is because it is the opposite of disintegration, which is the expression of mental ill-health. Mental health, like physical health, is a matter of balance, of all the parts of us operating harmoniously together. Disease and disorder mean that the balance is upset and some parts of us have too big an influence, others too little (Skynner, Cleese 1993:308).

In an essay entitled *Apollo and Dionysus: Music Theory and the Western System of Epistemology* (Strainchamps 1984:457), I. Kassler states that "the beginnings of music theory are to be found deep in Western mythology, where an antithesis is established between order and disorder." We will return to the issue of integration and disintegration in a chapter discussing details of the musical *JC Superstar*.

The Swiss psychiatrist and psychotherapist Carl Jung's theory of the 'collective unconscious' enabled him to regard the foundation of mythical images as positive and creative archetypes: broadly similar images and symbols occurring in myths and legends, fairy tales and dreams defined as a complex of symbols, "a symphony of manifold significations" (Tarasti 1979:22). According to Jung, myths are founded on archetypes, which are certain types of mental organs common to all humans. By *archetype*, Jung, who introduced this term into psychology, understands a "preconscious psychic disposition that enables a man to react in a human manner". (Jung, von Franz 1998:36) "They represent or personify certain instinctive processes in the elementary depths of psyche, in the true but invisible roots of consciousness" (Tarasti 1979: 20). Jung differentiates between archetypes and archetypal images. (Jung, von Franz 1998: 42). There are also archetypal modes of action and reaction and archetypal processes,

such as the development of the ego or the progress from one phase of age and experience to another; there are archetypal attitudes, ideas, and ways of assimilating experience. All typical, universally human manifestations of life, whether biological, psycho-biological, or spiritual/ideational in character, rest on an archetypal foundation.

Jung says that the analogies between ancient myths

and the stories that appear in...dreams...are neither trivial nor accidental. They exist because the unconscious mind of modern man preserves the symbol-making capacity that once found expression in the beliefs and rituals of the primitive. We are dependant on the messages that are carried by such symbols, and both our attitudes and our behaviour are profoundly influenced by them (Jung *et al* 1978:99).

The understood function of myths is to serve as a powerful picture language for the communication of traditional wisdom. "The traditional rites of passage used to teach the individual to die to the past and be reborn to the future" (Campbell 1993:15). To grasp fully the value of mythological figures we must comprehend that they are

...controlled and intended statements of certain spiritual principles, which have remained as constant throughout the course of human history as the form and nervous structure of the human physique itself (Campbell 1993:257).

When a myth is enacted in a ritual performance or...when a fairy tale is told, the healing factor within it acts on whoever has taken an interest in it and allowed himself to be moved by it in such a way that through this participation he will be brought into connection with an archetypal form of the situation and by this means enabled to put himself 'into order'. Archetypal dreams can have the same effect. Equally, this putting oneself 'into order' or 'becoming one with a higher will' is the content of religious experience (Jung, von Franz;1998:37).

Gerald Slüsser writes in the preface to *From Jung to Jesus : Myth and Consciousness in the New Testament* (1986) that religious matters cannot be reduced to psychological matters. He claims that in the final analysis, all psychological matters are religious

matters, not vice versa. He goes on to explain the concept of the psyche, from which the word, psychology, originated, as follows:

Psyche is an ancient Greek word that is often translated as soul, because it refers to the life principle, that which animates and makes alive. In Greek usage it also means 'breath or spirit', for to the ancients, spirit, breath and life were one principle (Slüsser 1986:4).

In a modern sense it has come to mean the sentient aspect of human life, comprising such aspects of ourselves as personality, soul and mind and all the operations thereof, whether conscious or unconscious. Slüsser calls the psyche "the key to knowing" (1986:5), and he says that although philosophers have often investigated the ways of knowing, they have seldom considered that such work involves the psyche itself as the instrument of or for knowing.

The most promising advances towards knowing ourselves have come from those who have taken the products or processes of the psyche as the beginning data, and who have seen in the human psychic structure an analogy to the structure of the universe itself (Slüsser 1986: 5).

He states that

...the psyche, in being conscious of the universe, has produced several schemes, several patterned ways of being conscious. One of these ways might be termed the cognitive or scientific way of knowing e.g. our way of cognizing time and space...The other principle way of being conscious is appropriately termed the mythic way, or the symbolic way (Slüsser 1986: 5).

He goes on to explain that the mythic way evolved first, arguing that this is the oldest and most profound way of knowing. It is the foundation of other forms including the scientific (and possibly the musical), although he concedes that myth itself benefits from feedback from the cognitive pattern. Most importantly, perhaps, he says that we are so alienated from the mythic way of knowing that we do not even consider it a way of knowing, and that the very term "myth" has become a misnomer for untruth. When

placed alongside the scientific, factual or historical ways of consciousness and knowledge, myth has been disregarded in the typical scholarly life of the West.

The Greek words "mythos" and "logos" were both terms for the concept "word". *Mythos* implied the image-provoking power of the word, its metaphorical, symbolic power. *Logos* referred to the cognitive content of the term, its logical (root, *logos*) meaning. The Latin term for the cognitive content is *ratio*, from which the word *rational* is derived. We can interpret many words in either way, the rational or the mythic. Slüsser explains that these two ways seem to be the ends or poles of the conceptual continuum represented by language in its various forms. Each way of conceptualising data falls somewhere on this continuum: near the *Logos* pole is the system of science, and nearest the *Mythos* pole is the realm of myth and religion. Other forms reach towards both poles and fall somewhere inbetween.

The psyche, from beyond consciousness, produces symbols and plots of mythic character, i.e. dreams, vision, fantasies and rituals. With the aid of conscious reflection, these seem to be woven into the stories that live as the myths of the race, but myth is not a product of consciousness (Slüsser 1986:7).

Joseph Campbell has observed that mythic language refers to the transcendent or the sacred and that its meaning concerns the ultimate issues of life and the questions of human destiny. He has outlined four major functions of myth systems:

- 1) to reconcile waking consciousness to the *mysterium tremendam et fascinans* of this universe as it is
- 2) to render an interpretive total image of the universe
- 3) to enforce a moral order, including the shaping of an individual to the requirements of his geographically and historically conditioned social group, and (most vitally)
- 4) to foster the unfolding of the individual in integrity, in accord with himself (microcosm), and the awesome mystery which is both beyond and within himself and all things (Campbell 1968: 4-6).

Jung uses the term "symbol" to describe the psychic phenomenon supplying a representation to provide an equivalent expression of the *libido* (by which he means the psychic energy pulsing through all forms and activities of the psychic system and establishing a communication between them). Jung calls the symbol a "libido analogue" because it is a transformer of energy. "The psychic images in dreams, fantasies etc. are products and expressions of psychic energy" (Jacobi 1942:94). The content of a symbol can never be expressed in purely rational terms.

The German word for symbol is *Sinnbild*, a term which strikingly denotes the two realms of which the symbol partakes: the *Sinn*, or meaning, pertains to the conscious, rational sphere, the *Bild*, or image, belongs to the irrational sphere, the unconscious (Jacobi 1942:96).

The symbol is an image of a content that largely transcends consciousness, and it always addresses the whole psyche, its conscious and unconscious parts and all its functions. The human mind has its own history, and the psyche retains many traces left from previous stages of its development. More than this, the contents of the unconscious exert a formative influence on the psyche. Consciously we may ignore them, but unconsciously we respond to them, and to the symbolic forms, including dreams, in which they express themselves. The more closely one looks at the history of symbolism, and the role that symbols have played in the life of many different cultures, the more it becomes evident that there is a recreative meaning in these symbols. Some symbols relate to childhood and the transition to adolescence, others to maturity, and others again to the experience of old age, when man is preparing for his inevitable death.

In the course of this thesis, prominent symbols will be examined in analyses of significantly popular stage musical scores, which have been selected for the purpose of interpreting man's attempt to grapple with life during a profound period of change in the twentieth century, via widely accessible artistic conceptions. These musicals feature archetypal themes consistent with the highly persuasive hero myth, precisely because its specific purpose is to assist man to achieve personal integration and societal health.

The idea that man lives, works and has his being either consciously or unconsciously, through symbols, has been expressed by several philosophers, at least from Plato onwards. Donington expresses the view that in opera,

where the promptings of the irrational imagination are at their most uninhibited and the restraints of naturalism are at their least intrusive, symbols both conscious and unconscious particularly abound. Almost as immediately as dreams, and far more coherently, opera offers a royal road into the unconscious, drawing as it does on regions of the psyche where consciousness has little power to penetrate." (Donington 1990:3).

What we recognize and empathise with in opera and its characters, is "the complex network of instinctual and psychological dispositions" (Donington 1990:4), and "there are in myth and fairytale and legend and ritual such perennial similarities that they seem to have a common symbolical vocabulary" (1990:8).

Although opera and musicals are different genres and have a different ancestry, they do share certain premises, for example that there is a storyline with singing (and speaking) characters who play roles according to a fixed libretto/script with arias/songs/chorus items expressing their views/feelings about life and the plot. Very broadly speaking, in opera, music predominates and in production it is the function of the conductor/musical director to see that the primary concerns of musicianship are addressed in full partnership with all other concerns. In the stage musical, however, the drama/action/interaction of characters and plot predominate. Music supports and it is the function of the musical director/conductor to serve and enhance the dramatic elements. Interestingly, Donington's statement about opera, "it is for music to express what words articulate" (1990:9), would seem to apply to musicals as well, although in general these tend to be "lighter" in vein, (not necessarily less symbolically/ psychologically valuable or less cathartic) and in most cases, in musical material. It is worth noting that operas focusing on the hero's journey theme were conspicuous by their absence during the 1960s and 1970s. It is useful to examine the stage musical works which target this symbolic theme in their stead during this period, and which would appear to have held meaning for significant audience numbers, achieving international public recognition over many performances and several years.

CHAPTER 2

The Myth of the Hero (and Hero's Journey)

According to Jung, the myth of the hero is the most common and best known myth in the world, found in the classical mythology of Greece and Rome, in the Middle Ages, in the Far East, and among contemporary primitive tribes. "It has an obvious dramatic appeal, and a less obvious, but none the less profound, psychological importance." (Jung *et al* 1978:101) These myths have a universal pattern; structurally they are very similar. The hero story is the model story for Western civilisation. The writings of Dante, Shakespeare and Milton were strongly influenced by the hero theme. The hero pattern lies at the root of Western culture and is still being retold in Western literature and cinema, detective stories, science fiction thrillers (e.g. Star Wars), comic books and DVD games. Popular tales represent the heroic action as physical; the higher religions show the deeds to be moral; nevertheless there is astonishingly little variation in the morphology of the adventure, the character roles, the victories gained. Over and again one hears a tale describing a hero's miraculous but humble birth, his early proof of superhuman strength, his rapid rise to prominence or power, his triumphant struggle with the forces of evil, his fallibility to the sin of pride (*hybris*. Gr.), and his fall through a "heroic" sacrifice or betrayal, that ends in his death. It appears that the perilous journey was a labour of re-attainment rather than attainment, of re-discovery rather than discovery. The godly powers sought and dangerously won are seen to have been within the hero's heart all the time, and the hero is symbolic of that divine creative and redemptive force which is hidden within us.

The hero myth itself also "evolved" as mankind evolved.

(In)...the complete hero myth...the whole cycle from birth to death is elaborately described,...the image of the hero evolves in a manner that reflects each stage of the evolution of the human personality." (Jung *et al* 1978:102).

The primary insight of all the major world religions and most of the primitive religions is that the purpose of human existence is a religious pilgrimage, a journey. The journey is variously described, but its destination is union with a divine source that is in, with and

under everything. The human religious pilgrimage is a journey to God in life and time. The journey is experienced and described in rich symbolism, lived and understood in the images of symbolic language, explains Slüsser (1986: 21).

Jung has suggested that each human originally has a sense of wholeness, a powerful and complete sense of the Self. And from the Self – the totality of the psyche - the individualised ego-consciousness emerges as the individual grows up.

It is believed that there is a series of events by which the individual emerges during the transition from infancy through childhood. This separation can never become final without injury to the original sense of wholeness. The ego must continually return to establish its relation to the Self in order to maintain a condition of psychic health. It would appear that the hero myth is the first stage in the differentiation of the psyche. It seems to go through a fourfold cycle by which the ego seeks to achieve its relative autonomy from the original condition of wholeness (Jung *et al* 1978:120).

The development and preservation of ego consciousness is often represented by the hero myth, for it is an achievement that can be compared to a fight with an overwhelming monster and which calls for almost superhuman strength. This is because the individual must achieve some degree of autonomy in order to relate himself to his adult environment. The hero myth does not ensure that this liberation will occur, it only shows how it is possible for it to occur, so that the ego may achieve consciousness. Individuation is a spontaneous, natural process within the psyche; it is potentially present in every man, although most are unaware of it. Unless it is inhibited, obstructed or distorted by some specific disturbance, it is a process of maturation and unfolding, the psychic parallel to physical growing and aging.

In its broad outlines the individuation process in man follows regular patterns. It falls into two main, independent parts, characterized by contrasting and complementary qualities. These parts are the first and second halves of life. The task of the first half is "initiation into outward reality" (Jacobi 1942:108). The first half of life, roughly up to the age of thirty-five, is concerned with the development and independence of the ego from its birthplace in the unconscious aspect of the psyche. This part of the story is the tale of

the development of consciousness, with ego as its centre. Through the consolidation of ego, differentiation of the main function and of the dominant attitude type, and development of an appropriate persona, it aims at the adaptation of the individual to the demands of his environment. The task of the second half of life concerns the reconnections of the ego, now independent, to the ground of its being, the great unconscious, but particularly to the centre of the psyche, which Jung called the Self. This task is a so-called "initiation into the inner reality" (Jacobi 1942:108), a deeper self-knowledge and knowledge of humanity, a turning back to the traits of one's nature that have remained unconscious or become so. By raising these traits to consciousness the individual achieves an inward and outward bond with the world and the cosmic order.

Since man is not only a solitary and isolated creature but also a collective being who requires relationships with others, the true individual personality consists of a union of these two opposing tendencies.

Sigmund Freud stresses in his writings the passages and difficulties of the first half of the human cycle of life – those of our infancy and adolescence, when our sun is mounting towards its zenith. C.G.Jung, on the other hand, has emphasized the crises of the second portion - when in order to advance, the shining sphere must submit to descend and disappear, at last, into the nightwomb of the grave (Campbell 1993:12).

The Self is the most important archetypal element. It pervades the psyche and is the senior partner in the fellowship of the psyche. The ego is the junior partner, and here lies a problem, because, after its adventure of coming to independence through hardship, ego may come to regard itself the senior partner. This individualistic stance is particularly endemic to Western civilization. Each of us is called upon to make a hero journey, which, though it passes through the same stages, is unlike any other hero journey.

Signposts and milestones in an individuation process as observed by Jung are provided by certain archetypal symbols, whose form and manifestation can vary from one individual to another. Only some of the symbolic figures which are characteristic for principal stages of the process will be considered in this thesis. In a psychological sense "the hero image is best described as the symbolic means whereby the ego separates

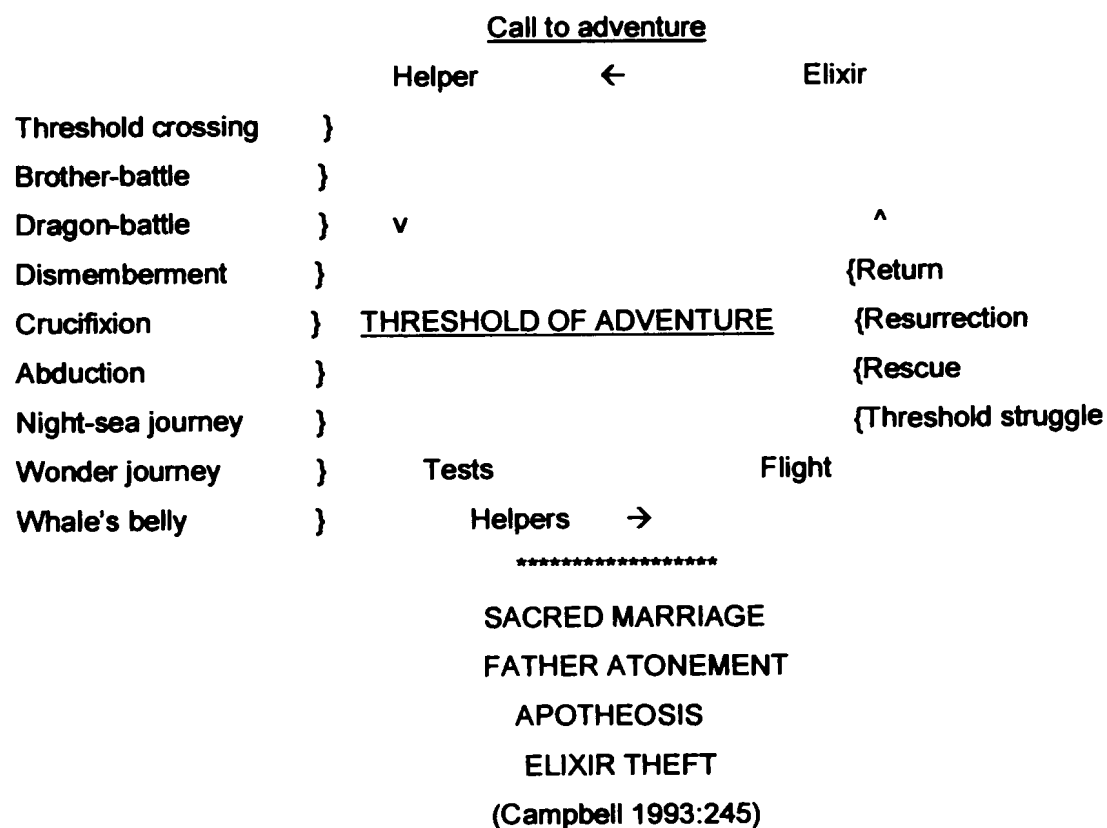
itself from the archetypes evoked by the parental images in early childhood" (Jung *et al* 1978:120).

The metaphysical realm = the unconscious (and vice versa). The victorious hero is a symbol of consciousness. His death means the death of the individual/individuality (Jung *et al* 1978 :314).

The standard path of the mythological adventure of the hero is a magnification of the formula represented in the rites of passage: separation – initiation – return: which might be named the nuclear unit of the monomyth (Campbell 1993:30).

A hero ventures forth from the world of common day into a region of supernatural wonder; fabulous forces are there encountered and a decisive victory is won; the hero comes back from the mysterious adventure with powers to bestow boons on his fellow man. (Campbell 1993:30;italics original).

The adventure can be summarized in a diagram:



The mythological hero, setting forth from his common day hut or castle, is lured, carried away, or else voluntarily proceeds, to the threshold of adventure. There he encounters a shadow presence that guards the passage. The hero may defeat or conciliate this power and go alive into the kingdom of the dark (brother-battle, dragon-battle; offering, charm) or be slain by the opponent and descend in death (dismemberment, crucifixion). Beyond the threshold, then, the hero journeys through a world of unfamiliar yet strangely intimate forces, some of which severely threaten him (tests), some of which give magical aid (helpers). When he arrives at the nadir of the mythological round, he undergoes a supreme ordeal and gains his reward. This triumph may be represented as the hero's sexual union with the goddess mother of the world (sacred marriage), his recognition by the father-creator (father atonement), his own divinization (apotheosis), or again – if the powers have remained unfriendly to him – his theft of the boon he came to gain (bride-theft, fire-theft); intrinsically it is an expansion of consciousness and therewith of being (illumination, transfiguration, freedom). The final work is that of the return. If the powers have blessed the hero, he now sets forth under their protection (emissary). If not, he flees and is pursued (transformation flight, obstacle flight). At the return threshold the transcendental powers must remain behind; the hero re-emerges from the kingdom of dread (return, resurrection). The boon that he brings restores the world (elixir). (Campbell 1993:245-6; italics original).

The variations on the simple scale of the monomyth are virtually beyond comprehensive description. Many tales isolate and enlarge upon one or two of the typical elements of the full cycle. Characters or episodes can become fused, or a single element can reappear with many changes. Furthermore, the outlines of myths and tales are subject to damage, archaic traits are often subdued or eliminated, imported materials are revised to fit local custom or belief, and in the innumerable retellings of a story, accidental or intentional dislocations occur. The significance of important symbolic omissions will be discussed with particular reference to *JC Superstar* in later chapters.

Myths, legends and folktales lie at the inception of literature, and their plots, situations and allegorical (metaphorical narrative) judgements of life represent a constant source of literary inspiration. The world's great works of literature evoke and organise the archetypes of universal human experience. By the time literature appears in the

development of a culture, the society has already come to share a whole system of stereotypes and archetypes: major symbols standing for the fundamental realities of the human condition, including the kind of symbolic realities that are enshrined in religion and myth. Eventually a language comes to be a huge sea of implicit metaphors, an endless web of interrelated symbols. Literature provides the libretto for operas, the script and lyrics for musicals, the themes for tone poems. It has an obvious kinship with the other arts, and particularly with music in its sonic and meaning aspects.

CHAPTER 3

Music and Myth

(i) Meaningful connections

During periods which produced a vital Western contemporary music, the view has been held that the language of music is inextricably linked to a particular time. Compositions from the first decades of the 18th century were regarded as old-fashioned by the mid-century, even though their innate value was recognized. Historical music, particularly that of the nineteenth century, forms the basis of current Western musical life, so much so, in fact, that, if we were to remove it from concert halls and perform only contemporary works, the halls would be virtually empty. The audience wants to hear music that is already familiar, over and over, "like children who want to hear the same story repeated because they remember beautiful parts from the first time it was read to them" (Hamoncourt 1982:27). The opposite would have been true in Mozart's time i.e. if the public had been offered exclusively earlier e.g. Baroque music. Hamoncourt says that the situation which currently exists of making the familiar past a continual comfort zone has not existed since the rise of polyphony.

To speak of the timelessness of all great works of art is as flawed as the notion of upward development from more 'primitive' origins through 'defective' intermediate stages, to an ideal final form. We are witnessing shifts in emphasis rather than value, which always parallel shifts in intellectual and social history. Like every art form, music is the living expression of its own period, reflecting the spiritual and intellectual climate of the time. Like all human cultural expressions, it is an element necessary to living. The music of a particular generation has always been a basic component of life. Currently music is divided into several categories such as "serious music", "folk music", "light music" and so on, within which only elements of the original unity of life and music still exist. In popular music we still find a vestige of the old function of music. The physical impact on the listener is self-evident. It is worth reflecting that no contemporary "serious" music plays a role comparable to the essential role of current popular music in our daily cultural life (Hamoncourt 1982:20). Hamoncourt describes so-called "serious (Western art) music as a mirror of the present, reflecting the spiritual crisis of our age and having significance only for a devoted handful, but disengaged from the general public".

He says this is not an indictment of the public, nor of the music, rather an indication of cultural collapse (Hamoncourt 1982:21).

For the conductor/composer Giuseppe Sinopoli (1946-2001) of Venetian/Sicilian origin, music was a path towards representing, openly and logically, the contradictions of existence, the labyrinths of the mind. When he interpreted the music of other composers, he set out from the evidence of the finished form and 'descended into the labyrinths', into the psychological contradictions that drove the composers to generate that form. For Sinopoli, there was a link born of necessity between musical form and psychological ferment, that compelled a composer to write in one way rather than another. Form, then, is never a purely formal entity, nor is an artist's psychology solely a psychological phenomenon. Sinopoli worked from the point of departure that there is a deviation, an illness, a neurosis, that forces the artist to transform his own sensibility into form. In this manner the artist, rather than remain a prisoner of his own neurosis, liberates it and liberates himself from it, casting it outside himself and thus making of it an instrument of consciousness. The artist is not ill; he expresses illness and in expressing it, sublimates it. Aristotle called this process "catharsis". Goethe distinguished in it the circumstance that gives birth to every genre of art. In Sinopoli's own opera *Lou Salomé*, the title character's illness is the fear of knowing herself. (This, for Kierkegaard, is the most terrible form of that "mortal illness", despair.) For creative artists, archetypes form whole thematic networks defining the author's personal myth, i.e. "characteristic mythical situations and their symbols in his works" (Tarasti 1979:22). Tarasti claims that while researching myths in the field of art, "one is ultimately led to the hidden essence of the creative process and the psychological recesses of the artist himself" (Tarasti 1979:22).

In many languages "poetry" and "song" are expressed by the same word. At the moment when language reaches a profundity surpassing that of any concrete message, it is linked to song, because with the help of music, sentiments beyond information can be conveyed more effectively. The meanings of words can be intensified by tones, melodies and harmonies enhancing understanding which exceeds the literally linguistic. Music did not remain merely an intensification of linguistic expression, however. Rhythm, melody and harmony developed and a syntax and vocabulary unique to music arose, which allowed music a great power over the soul and body of mankind. People listening to music can be seen to move, at times to the point of ecstasy. In the simplest progression

from dissonance to consonance, tension and relaxation is visible in their body language. In the realm of melody, patterns of expectation evoke physical release and relaxation. By frustrating this expectation the composer can mislead the listener, perhaps to evoke relaxation later in the composition. This is a complicated procedure utilised by composers for centuries. When we apprehend the music physically, which is what happens when we hear the tension and relaxation, changes occur in our circulatory system. Fascinatingly enough, popular music, limited though its resonances and meanings may be, incorporates many of the elements of earlier music: the unity of poetry and song, essential in the origins of music; the unity of performer and listener, and the unity of music and era. Most popular music does not last longer than 5-10 years, so it continually belongs to the present.

The anthropologist Claude Lévi-Strauss believes that it is

impossible to understand a myth as a continuous sequence...we have to apprehend it as a totality...the basic meaning of the myth is not conveyed by the sequence of events but...by bundles of events even though these events appear at different moments in the story. Therefore, we have to read the myth more or less as we would read an orchestral score...i.e. ...not only from left to right, but at the same time vertically, from top to bottom ...and relating previous events to later ones as having reciprocal significance (Lévi-Strauss 1978:45).

He goes on to say that it was at about the time

when mythical thought...passed to the background in western thought during the Renaissance and the seventeenth century, that the first novels began to appear instead of stories still built on the model of mythology. And it was exactly at that time that we witnessed the appearance of the great musical styles characteristic of the seventeenth and, mostly, the eighteenth and nineteenth centuries...It is exactly as if music had completely changed its traditional shape in order to take over the function - the intellectual as well as the emotive function - which mythical thought was giving up more or less at the same period (1978:46).

An integral aspect of Lévi-Strauss' theories on myth is that of its contradictory nature . This can be summarized by the formula "thesis – antithesis – synthesis", which results in the following structural analysis of myth:

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| 1) Any myth can be broken up into segments or incidents.
These refer to the relations between various characters
or the status of an individual. | Thesis |
| 2) These relationships are then placed into pairs of contraries | Antithesis |
| 3) The contraries are resolved through mediation,
which returns the cycle to its beginning | Synthesis |
| 4) Segments or incidents are again broken down into
contraries, which are in turn mediated until
only one contradiction remains. | Thesis |

By applying the above structure to a myth or group of myths, Lévi-Strauss arrives at a form of social dialectic: the main social contradictions are stated and then restated in an increasingly modified form until finally a basic contradiction is revealed and resolved. Thus "the purpose of myth is to provide a logical model capable of overcoming a contradiction" (Leach 1970:132). Such an analysis assumes that each element is only relevant in relation to all the others and is meaningless in isolation, just as a musical note has no meaning without relationship to a score.

Harmoncourt writes that

a constant theme in writings on music, especially in the age of Baroque music from about 1600 to the last decades of the eighteenth century, is that music is a language based on tones, involving dialogue and dramatic confrontation (Harmoncourt 1982:24).

In music from about 1600-1800, music is related to speech, and the parallels to speech were strongly emphasised by theorists of the period. Music was frequently described as "speech in tones", and Harmoncourt likes to say that music before 1800 speaks, and needs to be understood, since anything spoken requires understanding, while subsequent music 'paints', and therefore affects us by means of moods which need not

be understood, because they can be felt.(1982:39). In earlier times, an individual musician instructed apprentices just as craftsmen instructed men in their trades. Students went to a master musician to learn his "trade" from him. Attention was first focused on musical techniques, composition and instrumental playing. The art of rhetoric was also studied so that music could be made to "speak".

Looking at Western musical compositions from the 17th century to the end of the 19th, one would find almost without exception that the tonal contour of each composition (roughly from tonic to dominant and back to tonic) would follow the outline of Campbell's 'nuclear unit of the monomyth.' Taken a little further, it would not be difficult to draw an analogy between the (1) separation or departure, (2) trials and victories of initiation and (3) the return and reintegration with society, and the Exposition, Development and Recapitulation of Sonata form. Moreover, we are also not far from Lévi-Strauss' myth structure of Thesis, Antithesis, Synthesis.

There is a kind of continuous reconstruction taking place in the mind of the listener to music or the listener to a mythical story. It is exactly as if, when inventing the specific musical forms, music had only rediscovered structures which already existed on the mythical level (Lévi-Strauss 1978:49-50).

True perhaps to the myriad variations of the monomyth presentation, not one sonata of Mozart, Beethoven, Schubert and their poetic inheritors of formal structures is the same as any other, although many use similar devices in exploring the basic outlines of "sonata form".

The psychiatrist Oliver Sacks in *Musicophilia:Tales of music and the brain* (2007) presents the music-language dilemma thus:

given the obvious similarities between music and language, it is not surprising that there has been a running debate for more than two hundred years as to whether they evolved in tandem or independently - and if the latter, which came first.

He goes on to describe how Darwin speculated that musical tones and rhythms were

used by our half-human ancestors during the season of courtship, when animals of all kinds are excited not only by love, but by strong passions of jealousy, passion and triumph, and that speech arose from this primal music. Sacks continues to explain that Herbert Spencer, Darwin's contemporary, who conceived that music arose from the cadences of emotional speech, held an opposing view. Rousseau, says Sacks, "a composer no less than a writer, felt that both had emerged together, as a singsong speech, and only later diverged. William James saw music as an "accidental genesis...a pure incident of having a hearing organ", and Steven Pinker, in our own time, has expressed himself even more forcibly: "...as far as biological cause and effect are concerned, music is useless...it could vanish from our species and the rest of our lifestyle would be virtually unchanged." But Sacks himself states that there is "much evidence that humans have a music instinct no less than a language instinct, however this evolved. We humans are a musical species no less than a linguistic one. All of us (with very few exceptions) can perceive music, perceive tones, timbre, pitch intervals, melodic contours, harmony, and (perhaps most elementally), rhythm". He explains that we integrate all of these and 'construct' music in our minds using many different parts of the brain. He says that we add to this largely unconscious structural appreciation of music, a profound emotional reaction to it. But listening to music is apparently not only auditory and emotional, it is also motoric: "We listen to music with our muscles" says Nietzsche, (Sacks 2007:x-xi), who spoke of the "tonic effect" of music and "its power of arousing the nervous system especially during states of physiological and psychological depression." Nietzsche also spoke of the "dynamic" or propulsive powers of music – "its ability to elicit, to drive, and to regulate movement". Rhythm, he felt, could propel and articulate the stream of movement and the stream of emotion and thought, which he saw as no less dynamic or motoric than the purely muscular. (Sacks 2007:257). In his essay, *Nietzsche contra Wagner*", the former speaks of Wagner's late music as exemplifying (by contrast to the above) "the pathological in music," marked by a "degeneration of the sense of rhythm" and a tendency to "endless melody...the polypus in music." (Sacks 2007:258). Sacks has found Wagner's music not to be helpful in re-habilitating patients with Parkinsonian complaints due to its lesser rhythmic propulsiveness.

The connection between music and myth is a tricky one, because it is to some extent extremely close and yet there are also some tremendous differences between these two. Lévi-Strauss describes the dilemma of comparing music and myth in the following way:

Contemporary linguists have told us that the basic elements of language are phonemes – that is, those sounds that we represent, incorrectly, by the use of letters which have no meaning in themselves, but which are combined in order to differentiate meaning (Lévi-Strauss 1978:51-52).

One could say practically the same of musical notes. Only a combination of notes can create music – a note *a, b, c* or *d*, has no meaning in itself, it is just a pitch with duration.

So you could very well say that, while in language we have phonemes as elementary material, in music we would have something which in French I would call 'soneme' – in English perhaps "toneme" would do (Lévi-Strauss 1978:51-52).

Here we see a similarity between myth and music. Thinking of the next step or the next level in language, however, one would combine phonemes to make words, and in their turn, words are combined to construct phrases and sentences. "But in music there are no words: the elementary materials - the notes – are combined together, but what you have right away is a 'sentence', a melodic phrase" (1978:52). Lévi-Strauss says that mythology can be compared to both music and language, but there is this difference: in mythology there are no phonemes; the lowest elements are words. Taking language as a paradigm then, the paradigm is constituted by, first, phonemes, second, words, third, sentences. In music one has phonemes and the equivalent of sentences, and in mythology there is an equivalent to words and sentences, but no phonemes. In each case, music and mythology, there is one level missing from the paradigm. He says that the relationship between myth and music can only be understood using language as a point of departure, with music and mythology growing apart in different directions, music emphasising the sound aspect embedded in language, and mythology emphasising the meaning aspect, also embedded in language (1978:53).

CHAPTER 3

Music and Myth

(ii) Resolving contradictions

Music has been used to enhance drama for centuries, and early forerunners of musicals (such as John Gay's *Beggar's Opera* of 1728) borrowed from the grander forms of music, but the development of the musical, an entertainment which weaves song, story and often dance into a single homogenous whole, is comparatively recent. Musical comedies have always offered escapism, and for the most part, they can still be said to perform this function, although more challenging subject matter has at times been used as the basis for musicals. Jungian archetypal universals present in mythological material from world cultures and mysticisms are revealed in the 20th century literature of the 20th century stage musical, as for example in *Camelot* (based on the Arthurian legend and containing themes of divine imminence, personal transformation and authentic expression). Although a limited body of literature exists on the aesthetics of myth and symbolism and their relationship to music, research in this field is extremely scarce and mainly linked to opera and the symphonic repertoire (for example, works by Wagner, Ravel, Sibelius, Stravinsky, Richard Strauss and Messiaen).

Tarasti believes that myth and music have a common function i.e., they both strive for a resolution of contradictions (Tarasti 1979:33). Lévi-Strauss writes:

...it is very striking that the fugue... is the true-to-life representation of the working of some specific myths, of the kind where we have two characters... Let's say one good, the other one bad... though that is an over-simplification. The antithesis or antiphony continues throughout the story until both..are...confused and confounded...then a final solution or climax of this conflict is offered by a conjugation of the two principles which had been opposed all along during the myth...The mythic solution of conjugation is very similar in structure to the chords

which resolve and end the musical piece, for they offer also a conjugation of extremes, which, for once and at last, are being reunited (Lévi-Strauss 1978:50).

Interesting to note is Monteverdi's observation while searching for a musical expression for every "affect" or emotional state, for every human sentiment, for each word and each linguistic formula, while writing *Combattimento di Tancredi e Clorinda*. For a scene composed in 1624, he selected a text expressing the state of violent anger,

but since I could not find an example for an impassioned mental state in the music of earlier composers...and since I also knew that the opposites move our souls the most, something which good music should always do... I began with all my energy to search for a passionate form of expression... In the description of *the struggle* between Tancred and Clorinda I found *the opposites* [italics my own] which seem right for transposing into music: war, prayer, death (Hamoncourt 1982:132).

We find the same principles employed by Monteverdi, in Mozart's work. He is always concerned with drama, dialogue, the individual word, conflict and its resolution, not with poetry set to music. In a dialogue-like, speaking music typical of this period, the principal pre-occupation was never with the beauty of the music, says Hamoncourt. "It is filled with passion, it is full of spiritual conflicts, which, though often terrible, are usually resolved." (Hamoncourt 1982:135-6)

Just as in previous stylistic eras the marriage of words and music aimed at enhancing the expressivity of the text through certain conventions, the scripts of musicals have music especially written to support the drama and any underlying subtexts of the chosen story. Each historic style finds its expression in the arts. Composers writing musical scores in the 1960s made compositional choices which inevitably reflect the intellectual climate of the time. It is noteworthy and no mere coincidence that during this time certain serious themes were presented to the general public in roughly "comedic" format with a "lighter" musical approach. Clearly more than escapism was at stake here.

Comedy performs an interesting function linked to the resolution of opposites inherent in both myths and music, both of which operate discursively in vertical and horizontal

planes. According to psychologist Robyn Skynner we basically function in two modes in relation to the world : "open" and "closed" (Skynner, Cleese 1993:74). The open mode is when we open ourselves up to the world, take in new information and let it change our internal maps of reality, to make them more comprehensive and accurate, so that they reflect even better how the world really is, and how we can work to get what we want from it. The open mode conveys greater awareness, greater open-mindedness, greater relaxation, a more humorous and philosophical approach, and so on. We need to be in the open mode if we are to change our ideas, look for new solutions, reassess our aims. However, we need a closed mode when some action has to be taken. We then give our attention to achieving some particular goal. Temporarily we narrow our focus and stop taking in all the extraneous information around us. Under these conditions we cannot learn anything, only add details to what we know. To be really effective we need to be able to alternate between the two modes.

Moving from the open to the closed mode is easier than from closed to open. Usually there is a trigger (Skynner, Cleese 1993:75) that alerts us to action that must be taken (the doorbell rings, the baby cries) and we switch to closed mode to implement it. But once we are in the closed mode it is not so easy to relax into the open mode, because we are closed off to the kind of information that might jolt us out of it. This is because we are following a kind of "programme" which began with a particular emotion linked to a posture and which was triggered by some demand for action in the first place.

So the question is: how to escape from the closed mode? Occasionally certain strong positive emotions can stop us in our tracks and make us more open and reflective. Experiencing awe and wonder have this effect, whether it is in a religious context, or just the sight of great beauty, or possibly witnessing some moving event. The postural changes associated with these positive emotions are more towards relaxation, and widening our awareness rather than focusing it. But the easiest way for us to get ourselves into the open mode is via laughter. Humour helps us become more flexible when we are rigidly 'set' in some strong emotional attitude. When we laugh, we become free, loose and unbolted, ready to move in any direction. Charles Darwin had some useful things to say about laughter. His idea of evolution arose from his observations of similarities and differences in the form and function of animals' bodies. He became intrigued later on in the way that different emotions were intimately linked with and

expressed by different bodily shapes, postures, stances and facial expressions, and patterns of muscular tension. Darwin observed that laughter occurs when two incongruous ideas set off two contradictory postures or tension patterns in the muscles, corresponding to two contradictory emotions, when the person is surprised. Then he said, you get a "convulsive discharge of muscular energy". "A collision of different tensions in the muscles caused by two contradictory emotions or ideas triggers laughter" (Skynner, Cleese 1993:73).

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. Musicals are frequently presented in a comedic or light-hearted format, even when the subject matter is serious, as in *Camelot*. This 'sugaring of the pill' may leave us more open to the symbolic information contained in the myth than a serious presentation of the matters in hand. Appropriately then too, a light-hearted script elicits light-hearted music, or the juxtaposition of comedic script and heavily dramatic or serious music will not 'match' and the audience will receive a mixed or confused message. Comedian Arthur Miller felt that comedy is probably a better balance of the way life is, "because it is full of absurdities, and you can't have too many absurdities in a tragedy or it gets funny" (Skynner, Cleese 1993:79). One expects cabaret and farce to produce more extreme paradoxical juxtapositions than musicals for the purpose of eliciting frequent laughter (and hence greater receptivity to uncomfortable truths?). Campbell describes comedy as "the wild and careless, inexhaustible joy of life invincible. It belongs to the never-never land of childhood, which is protected from the realities that will become terribly known soon enough" (Campbell 1993:28).

In musicals we explore some of life's most serious themes couched in music which is highly accessible to a broad public. We may have the French Revolution to thank for this. Harmoncourt writes that the political utilisation of art to indoctrinate citizens or subjects, either overtly or covertly, had been known since antiquity; but never before had music been used in such a 'systematic way' as in and after the French Revolution.

The French method, which aimed at unifying musical style down to the last detail, attempted to integrate music into an overall political plan. The relationship of

master musician and apprentice prevalent in previous eras was replaced by a system, an institution : the Conservatoire (Harmoncourt 1982:24).

The idea was that music had to be simple enough to be understood by anyone, although the term "understood" no longer really applies; it had to be able to move, arouse, soothe anyone, whether educated or not; it had to communicate in a "language" that everyone understood without first having to learn it, as earlier musicians had had to study the complexities of conveying their ideas using the symbolic musical procedures specific to the Baroque *Theory of the Affections*.

Musical education had always formed one of the basic components of Western education. "When traditional musical education was eliminated, the elite community of musicians and educated listeners disappeared" (Harmoncourt 1982:25). Music with utterance was eliminated, and composers had to write in the most accessible manner, music which appealed directly to the emotions. The most important music teachers in France had to formulate the new ideas of music in a specified system, which meant, in technical terms, replacing verbal with pictorial elements. Harmoncourt says this is how the *sostenuto*, the sweeping melodic line, the modern legato came about. The great melodic line had existed before, but it had always been a synthesis of smaller elements. This revolution in musical training was carried out so radically that within a few short decades, musicians all over Europe were being trained in accordance with the system of the Conservatoire, which wiped out much that had formerly been considered important (1982:25). While this may be true of serious music, popular music at its best is concerned with personal feelings, in some cases, politics, and is heavily dominated by commercial tastes and enterprises.

Without the specifics of Baroque rhetorical formulae or conventions to make their music literally speak, composers found alternative sonic methods to convey their ideas and the symbolic content of the texts they set to music. The musical support for a drama is also subject to the choices of the author and librettist as to what material from the plot they should include to unfold the drama successfully.

Every civilization is a synthesis of man's conquest of life. Art is the ultimate symbol of the conquest, the utmost unity man can achieve. Artistic conception

and forms of expression depend on time, place and the temperament of the artist. Every great artist is part of his times, but he also helps to create them. We speak of 'the times', but time itself is empty and meaningless unless made conceivable by phenomena. Time is expressed through life, and life is conflict, motion within the times (Lang 1942:xix).

Stravinsky's revolutionary composition *The Rite of Spring* anticipated the daemons of human psyches in need of transformation and integration being unleashed on humanity in two world wars. Hero theme stage musicals of the 1960s and '70s speak as clearly of the dilemmas of their own times as did Stravinsky's work. They do this in a variety of ways, but usually feature one or two dominant compositional methods bringing across the symbolic subtexts embedded within the hero theme storylines.

One can expect to find within them the following archetypal trends, amongst possible others, conveyed in musical discourse:

- 1) trials experienced by the hero
and/or important stages in the hero journey
- 2) representation of certain archetypal characters e.g. the anima, ego, shadow and
archetypal processes experienced by the hero
- 3) societal rigidity challenged by the hero
- 4) tension between opposites (resolution of contradictions)

The selected musicals manifesting the above trends were born into an international mental space which will be discussed in the musico-historical context which follows.

CHAPTER 4

Historical Context : The 1960s and Popular Music

One may construe much of Western history as the story of the development of the strong, independent ego. Our stress on freedom, our overemphasis on rationality as *the* way of knowing, and our drift away from religion, can all be traced to this pattern. Ideally, "the goal in human development is not the strong ego, master of its soul and captain of its fate. But the goal for the ego is to have good rapport with all the depths of the psyche" (Slüsser 1986:23).

Slüsser describes a mythological canon, or symbol system, as "an organisation of symbols by which the energies of aspiration are evoked and focused" (1986:23).

Without a symbol system, a person, or a civilization, experiences emptiness and anxiety. Persons without a symbol system experience a pervading sense of longing and searching, more or less frantic, for some way of filling the emptiness.(1986:23). That the existing symbol systems were in urgent need of revision and/or rehabilitation became increasingly evident in Western society in the second half of the 20th century.

In the 19th century and the first half of the 20th, the prevailing general belief was that through the logical power of science, people were in contact with the real world. It was assumed that through the agency of microscopes, telescopes, other extensions of human sensory organs and the corrective power of the rational mind, one had an accurate view of reality. The development of rationalism proceeds directly from the Renaissance, through the rise of the scientific worldview right up through the 19th century. The Romantic movement of the 19th century as reflected powerfully in works of poetry, drama and music, was a great protest against the tide of rationalism. This was an intense criticism of the conceptions of the rationalists, which resulted in narrowing the horizon of knowledge to the rational. With the rationalistic myth/symbol system, man constructed a mechanistic reality, which could be described mathematically and predictably because no freedom or will was involved. The rationalistic worldview was the general view of reality held in Western civilization by the scientifically unsophisticated mind (more than 99% of people) and was the reigning view amongst scientists for the

first half of the 20th century. This way of conceiving reality was socially approved not only as correct, but as the only correct view.

The rationalistic symbol system has four main characteristics:

- a distrust of the natural and non-rational
- a rejection of the spiritual dimension
- an emphasis on this world – history, economics, politics
- a basic trust in human rationality

These characteristics might also be described as four dichotomies demanded by the symbol system and presumed to be part of reality itself. They also represent values implicit in the symbol system:

- rational versus nonrational
- matter versus spirit,
- objective (this world) versus subjective (imaginary or otherworldly)
- fact versus myth (Slüsser 1986:13).

According to the rationalistic view, the first term of each dichotomy is the real or preferred one. In the detailed discussion of *JC Superstar* which will follow in this thesis, the particular relevance of this favouring of one term over another in the dichotomy as reflected in music, will become apparent. However, the body of knowledge created through this form of consciousness has come to be regarded as defective as a description of the universe.

Under the aegis of rationalistic materialism, ego has come to be perceived as a master of psyche and has even become confused with soul. Even worse, ego has been limited as effective in knowing only through its rational capacity. Intuition, mythic or mystic vision, poetic and esthetic insight, along with all other spiritual functions, have been radically devalued (Slüsser 1986:26).

Perception is more complicated than our just seeing outside ourselves whatever our senses report to us, and the achievement of meaning is much more subtle than the

common view implies. Science itself in many respects has led the way beyond rationalism, via quantum physics and the notion that the results of an experiment depend to some extent on the views and nature of the experimenter.

All great watersheds in history are marked by great social unrest. The American sociologist P.A. Sorokin has catalogued these times of unrest carefully, and he claims that the 20th century shows up as particularly disturbed. Sorokin's data, which first appeared in the 1940s, were alarming but also puzzling because the age of rationality i.e. the rationalistic worldview, could not account for the disturbance. Civilization was supposed to be getting better as more people became more rational, more educated, more enlightened (Sorokin, Pitirim A. 1945. *The Crisis of our Age*. New York: Dutton as quoted in Slüsser 1986:12). The second half of the 20th century marks one of those great turning points in the course of human history when there is a shift away from a particular symbol system towards an emerging myth/symbol system which brings a new possibility of consciousness and knowledge. Shifts are denoted by a significant change in worldview, which underlies other cultural changes. If a sufficient mass of data conflicts with the system, some revision in the system itself is called for, but there is often great reluctance to make changes in the basic assumptions. We are rarely called upon to make major changes in our interpretive symbol systems, and when we are, the experience is traumatic. Letting go of outdated symbol systems is painful and upsetting: we do not change unless forced to do so by internal or external discord (Slüsser 1986:11-12)

The social protest of the 1960s and its reflection in popular music provides a musico-historical context for the musicals to be examined in this discussion. The keynote of the 1960s, a decade with a strong sense of its own identity, was change, change that could excite or repel, or more often, bewilder. The focus was on the new. "Old institutions, political, economic, educational, religious, were under review or just as often, attack". Most institutions survived, often partially reformed or reshaped. There were sharp contrasts of mood, even contradictions, at different times during the 1960s, "and at no one point were society, politics or culture all of one piece even in one place." By 1973 the whole decade, often characterised as "the swinging sixties", already seemed part of a history whose excesses were remembered more than its achievements. "In Western Europe and the United States this was a period of affluence, with consumption levels

rising to unprecedented heights". The new contraceptive pill gave women the key to control their own fertility. Brought into Europe from the US in 1960 and made commercially available in 1961, the pill was widely distributed before there was talk of radical and militant "woman's liberation". It was resisted in many countries as immoral, and condemned in a papal encyclical of 1968, *Humanae Vitae*. "The population of the Third World, where birth control, if available at all, was more rudimentary, continued to explode" (Campbell *et al* 1994:6).

Among the many human rights asserted during the decade, women's rights were the most universally demanded. Feminism found many new voices in the West, as did ethnic rights. Opposition grew, in the West as well as in Africa, to South Africa's policy of apartheid, while in 1964 Martin Luther King, the American black civil rights leader, won the Nobel Peace Prize. In 1968 he was shot and killed while campaigning in Memphis, Tennessee. Memphis figures in cultural mythology of the 1960's too, as the home of Elvis Presley, who dominated rock music until 1963, and whose music challenged the moral tenets of American society (Campbell *et al* 1994:6).

By then, however, the Beatles had appeared on the pop music scene, the first of many British groups who won international acclaim. It was to the sound of pop music that the claims of a permissive society were advanced during the 1960's, a society permissive in its attitudes not only to sex but, as the decade went on, to mind-changing drugs. By the end of the decade, "flower-power", most conspicuous in California, the key place on the map of change, offered a gentle challenge to what militant students and some of their professors called "the military, capitalist, imperialist complex" (Campbell *et al* 1994:6).

The hippies or the flower people, mainly drawn from the middle classes, lived in a psychedelic world of their own. By far the largest section of the community remained "mainstream", and there was as much resistance to permissiveness as there was acceptance of it. While the nonconformist and the rebellious were involved in their diverse forms of challenge, American military and capitalist power was growing. By the end of the decade this military and economic might was being employed imperially in Vietnam. The main justification for the United States greatly increasing its intervention in Vietnamese affairs from 1965 onwards, was that if North Vietnam, backed by the Soviet

Union and the People's Republic of China, defeated the South there would be a "domino effect" through Southeast Asia and beyond, "and country after country sympathetic to the West would fall into Communist hands... television, thought of throughout the decade as the major force generating change, brought the agonising realities of the war into peoples' homes as never before" (Campbell *et al* 1994:6). It was not until 1973 that the US suspended hostilities in Vietnam.

In the Soviet Union, Leonid Brezhnev became Secretary of the Communist Party in 1964 after the fall of Nikita Krushchev, and remained in power until 1982, presiding over a period of stagnation. This was in sharp contrast to the "Cultural Revolution" in China, a period of violent disturbance, inaugurated from the top by China's leader Mao Zedong in 1966. Maoist influence stretched far in the late 1960s, although the full facts of the terror in the Cultural Revolution were not known to many of the Western radicals who proclaimed themselves Maoist. October 1962 announced the discovery of Soviet rocket bases on Cuba. For a time the world seemed on the brink of nuclear war. The threat receded, the crisis was over by January 1963, and in November of the same year Kennedy's assassination removed him from the world scene. Emotional reverberations of this traumatic event were felt around the world. A widely popular leader, Kennedy had become the symbol of America's emergence as a dynamic and liberal world power. Within 18 months Churchill's death also removed the last of the world's great wartime leaders. (Campbell *et al* 1994:9). Western Europe felt the impact of the Vietnamese war only indirectly, though opposition to the war remained high on the agenda of radical and youth politics. In May 1968 student riots began in Paris, sparked off by problems within the French university system. These formed "part of a broader movement against government insensitivity, authoritarianism and patriarchalism" (Campbell *et al* 1994:34). and were followed by strikes and disturbances throughout France, leading to General de Gaulle's resignation after being defeated in a referendum on the reform of the Senate.

That for all its political and ideological divisions the planet was a single entity, was illuminated when astronauts orbited the Moon in 1968 (Campbell *et al* 1994:9), and a year later the first man, an American, walked on the Moon. The organisation "Friends of the Earth" was brought into being in 1971. By 1973 the environmental problems of the whole planet, global in scale and in their interrelationships, were beginning to receive more attention than outer space.

The impending threat and immediate effects of continuing environmental damage, wrought in the course of the blinkered pursuit of technological sophistication and worldwide consumerism, were to menace the planet for the rest of the century (Campbell *et al* 1994:9).

The Middle East, an area which had for centuries featured prominently in the “tortuous evolution of the human race”, remained a centre of political conflict during the 1960s and 70s as well as “one of the main sources of a commodity on which the world had come to depend – oil.” (Campbell *et al* 1994:9). Of the musicals discussed in this thesis, *JC Superstar* in particular draws attention to this “tortuous evolution” and its Middle East connections.

During the sixties, American popular music received an unprecedented degree of attention. Throughout the postwar period a small nucleus of musicians had followed a path that ran counter to the prevailing tastes of young and adult markets alike. “They sustained and developed the part of the rural folk tradition that had made a point of articulating social grievance” (Campbell *et al* 1994:142). Their songs expressed two basic needs – the need for roots, and the need for change, in one form. A major contribution of the folk revival was the creation of an audience whose members identified themselves as a community. The audience of Bob Dylan and Joan Baez began to see their music as the first, essential step in the forging of a whole way of life. “A basic tenet of this lifestyle was antipathy to ‘commercialism’ and the trappings of mass consumerism” (Campbell *et al* 1994:143). Folk musicians aimed to demonstrate the stark contrast between the shallowness of contemporary popular music and the honesty of the traditional sounds, between the duplicity of current politics and the idealistic vision of justice.

This radical and libertarian thrust of the folk revival found political form in the association between music and the civil rights movements in the US, as well as the anti-nuclear movement in Europe in the early 60s (Campbell *et al* 1994:142).

A major contribution to music of the ensuing “folk revival” lay in the increased importance of the lyrics, and the fact that the folk singer actually wrote his own material. Dylan’s

music and his delivery moved firmly away from dance and provided the basis for the more intellectual reception of popular music. A tension became apparent between music as supporting the domination of the explicit, literate tradition, and music as expressive of alternative, implicit ideas. "The sense of possessing qualities equal to, but set apart from, those of established culture was an important element in the counter-culture of the late 1960s" (Campbell *et al* 1994:143).

Cinema attendance fell steadily during the 1960s in the US. The studios remained uncertain about what would attract audiences, and as the blockbuster phenomenon developed, they lurched from one expensive project to another. The Oscar winners of the 1960's and early 1970s reflected the trend of Hollywood's imagination; only one (Patton) was not based on a book or musical. Musicals are indicated in italics below.

1961 <i>Westside Story</i>	<i>United Artists</i>
1962 Lawrence of Arabia	Columbia
1963 Tom Jones	United Artists
1964 <i>My Fair Lady</i>	<i>Warner</i>
1965 <i>The Sound of Music</i>	<i>Fox</i>
1966 A Man for All Seasons	Columbia
1967 In the Heat of the Night	United Artists
1968 <i>Oliver!</i>	<i>Columbia</i>
1969 Midnight Cowboy	United Artists
1970 Patton	Fox
1971 The French Connection	Fox
1972 The Godfather	Paramount
1973 The Sting	Universal.

By 1960 television had "liberated" cinema by taking over its function as mass entertainment. The strategy of high-budget costume epics which had sustained Hollywood through the 1950s came crashing down with the extravagant failure of *Cleopatra* (1963), at \$40 million, the most expensive film ever made. The film's colossal losses nearly bankrupted Twentieth Century-Fox. These were restored by *The Sound of Music* (1965), Made for \$8 million, it grossed \$78 million in the US and Canada alone. Many producers blamed *The Sound Of Music* for nearly destroying Hollywood, because

it was such a huge hit that every studio tried to copy it, investing in big budget musicals that failed disastrously at the box office (Campbell *et al* 1994:131). Maria in *The Sound Of Music* exemplified emerging feminine independence and the challenge to totalitarianism so imperative in a society aiming at higher mental health. Perhaps it is no accident that her solo musical items in this musical are notable for the stamina they require from the vocalist singing her role.

Just as rock 'n roll had provided a commodity around which the American teenage market could be defined in the 1950s, the Mersey Beat, a raucous and driving form of rock that emerged from Liverpool in 1962-3, signalled the arrival of the young British consumer as a commercial cultural force. But, as so often in Britain, their arrival was touched with class division. To be young, affluent and rebellious was not enough. As John Lennon put it, "A working-class hero is something to be." (Campbell *et al* 1994: 144). The surge of British "beat" music which followed the meteoric rise of the Beatles (from number 19 in the charts in December 1962 to unchallenged supremacy by the late summer of 1963), was greeted with wonderment. The new music overwhelmed British teenagers. As well as transforming the British top twenty, it engendered a spate of hysterical enthusiasm from the public – musicians such as the Beatles were greeted by screaming teenage girls every time they were seen in public. Beatlemania's chief importance lies in the fact that "for the first time girls took a leading role in the formation of popular culture" (Campbell *et al* 1994:145), another indication of feminine independence on the rise.

In the wake of the Beatles, other groups emerged from deeper explorations of rhythm and blues with a more profoundly unsettling music. The Rolling Stones, the Animals and others appealed to a wide section of the youth audience who felt that society's adoption of the Beatles and "beat" had undermined the element of opposition which was fundamental to the music (and to the mission of the hero archetype versus the status quo). On the other side, sentinels (the establishment-father archetype) ever on watch for moral degeneration, "began clearing their throats at the Stones' way of mixing middle-class bohemianism with a troubling and arrogant display of very un-British eroticism" (Campbell *et al* 1994:144-5).

The focus of musical attention shifted to California and San Francisco in the middle of the decade. The tradition of racially integrated audiences on the West Coast had produced a rich undercurrent of musical culture, out of which emerged the "indigenous" music that rivalled British beat in its ability to inject new life into music. Music was consistently at the forefront of this complex of aesthetic, political and social aspirations, where mysticism rubbed shoulders with revolution. Here, sharply focused anti-materialism was allied with a much fuzzier, drug-induced belief in the ease of "self-discovery".

Although the counterculture asserted its dislike of commerce, the involvement of music, musicians and record companies soon compromised this stance. "In late 1965 *Variety* magazine coined a celebrated headline: "Folk+Rock+Protest = Dollars" (Campbell *et al* 1994:148). By early 1967 the San Francisco area was being celebrated as the centre of the new lifestyle. "Flower-power", that intoxicating antithesis to all that was conventional, attracted would-be hippies from all over, and also a record industry not averse to striking an anti-Establishment stance.

The counterculture was essentially a movement of and for the middle-class male. Its ideas of liberation, especially when crudely understood as "from work, for sex", (Campbell *et al* 1994:148) struck resonant chords across a broad spectrum of American male society, whose members took advantage of the freedoms being won by the counter-culture. No mere coincidence is the argument that they were evidently "trapped in the lower nature", and that overcoming the instinctual forces is the first step in the journey of the hero and hence, the development of the independent ego. On the public level, the connection between culture and politics was made most clearly by the responses of the counter-culture to the Vietnam War and to police intimidation of demonstrators, and to the continuing social unrest. These responses were short-lived but pointed to a breakdown of the barrier that had traditionally separated politics from life. The personal had become political (Campbell *et al* 1994:148), a profound achievement for the counter-culture of the 1960s, which was not confined to California. Many of the most dramatic political moments of the radical politics were seen in Europe, due to the unifying factor of hostility to the US involvement in Vietnam.

By 1967 "rock" had consciously distanced itself from "pop". "It even mounted an invasion of Broadway, the nudity of the musical *"Hair"* signalling rock's confidence in its "inner qualities" (Campbell *et al* 1994:149). In the wake of *"Hair"*, Clive Barnes (then the powerful chief critic for the New York Times), proclaimed that rock music was the one hope for the Broadway musical. Since rock dominated the popular music scene, this was not an unreasonable position. By the early 1970's when *JC Superstar* reached the boards in London, rock and folk elements had been absorbed into the phenomenon known as the first "rock opera".

The rock festival, which developed in the US as an experiment in alternative living centred around rock music, was imported wholesale into Europe. The natural imagery beloved of festival goers was taken to represent peace and love. "Linked with magic, it provided another metaphor. Summoning up a witchdoctor, for example, if not intentionally, nevertheless invoked one of rationalism's oldest adversaries" (Campbell *et al* 1994:150). This is a reference to shamanism, a topic which will be examined in the chapters detailing the symbolic background to the musicals *Camelot* and *JC Superstar*.

For a few years, the large, outdoor rock festival, an idea borrowed from the tradition of folk and jazz festivals begun in the 1950s from San Francisco's "human be-in" gatherings or "happenings", became a symbolic expression of the counter-culture. Given fair weather, open-air venues provided ideal settings for the growth of a sense of community. Outside the constraints of the concert hall, one could believe that both the music and the new spirit knew no boundaries.

In the mind of the general public the festivals provided clear evidence of the threat posed by a radical youth movement. It was clearly not just their political rhetoric, nor the widespread use of drugs; it was the sheer weight of numbers (Campbell *et al* 1994:150).

The sixties' largest festival took place at Woodstock in upstate New York on 15-17 August 1969, with an estimated attendance of 450 000. Despite all predictions of catastrophe, the occasion provided an overwhelming display of *camaraderie*, and in so doing gave its name to a generation. Woodstock raised hopes of a new beginning, but by the end of the year, the "dream" seemed over. Widespread violence occurred at the

Altamont Festival in December, and a youth was knifed to death during a Rolling Stones performance. This was taken as an assault on the very spirit of the counter-culture itself.

Into this political-personal-musical environment of change and youth counterculture, several stage musicals were born which exemplified the archetype of the hero and parts of his/her journey. The motivation for the choice of musicals with a hero theme which emerged during the era of challenge to the status quo is due to the value that these musicals brought to their audiences. The ego on its hero path had a particular resonance for a generation of youth (and others) who collectively sought a "new society" unfettered by ideologies of the past which had led to two major world wars and Vietnam, the war which consumed their own era. The selected musicals achieved ongoing popularity by virtue of their engaging scripts, symbolic appeal and musical evocation of the individuating hero. A study of these musicals throws light on the society in which they arose, but also extends our repertoire of symbol systems towards a metasymbol system, through the observance and interpretation of compositional mechanisms through which their composers speak, not hitherto revealed or evaluated.

By the 1980s, the emerging worldview already denied each of the four dichotomies upheld by the rationalistic age, and these were seen as a fundamental cause of the evils inherent in the passing age. Instead of dichotomies, the universe was considered to consist of polarities. The emerging myth/symbol system brought a new possibility of consciousness and knowledge, giving us the perspective from which to comment on and interpret the trends and insights of the past, and the ways these have been reflected in music.