

## A WORD OF EXPLANATION

**CELEBRATION, along with HAIR, is one of the 1960's musicals that sought to reinvent the form. But while HAIR found its inspiration in the counter-culture youth movement of the day, CELEBRATION turned to the other major theatrical influence at the time, the search for ritual.**

**Inspired by Peter Brook and Grotoski and their American counterparts such as the Open Theatre, Jones and Schmidt decided to see if they could combine what Brook called the “holy theatre,” the theatre of myth and ritual, with the “theatre of the streets,” the theatre of clowns and belly dancers and show-biz. Turning to the earliest theatrical source they could find - a battle between the Old Year and the New in an ancient Summerian rite, they decided to keep the bare bones of the story, set it in a modern city, and then try to mix the symbolic figures with modern prototypes.**

**Thus, the Old Man (Rich) typifies everything that the youth culture of the time thought about the older generation. (“Never trust anyone over thirty,”) The Young Boy (Kyros) is the ultimate flower child, almost ridiculously naive. The Narrator (Potemkin) is the quintessential 60's drop-out, an ex-magician, ex-priest, zonked out on booze and drugs, reduced to begging and living by his wits. The Girl (Angela) is a teeny-bopper dreaming of being a celebrity “like the people in the magazines.” As for the Chorus - the Celebrants, the Revelers - they are just the street people, the homeless, trying to find a little diversion in the middle of a cold, hard night.**