

Godspell – Stephen Schwartz Answers Questions About the Musical

Godspell is an original musical with music and new lyrics by Stephen Schwartz. It was conceived and originally directed by John-Michael Tebelak.

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SECTION 1 – General Q And A

Godspell Subtitle Explanation

Question:

I had a quick question regarding the sub-title as it appears on the Original Cast Album. It says that GODSPELL is "A Musical Based on The Gospel According to St. Matthew," but in a lot of my research I have found that many of the parables do not appear in Matthew, but they do appear in Luke, Mark and John. Is there a specific reason for that sub-title that I am missing?

Answer from Stephen Schwartz:

You are correct that, while much of GODSPELL is derived from Matthew, the other gospels are also used as source material. When the show first opened and nothing was known about it, it was felt by the producers that they needed to define it a little better for potential audiences, since the title didn't immediately let people know what the show was about, and thus that "subtitle" was created as an over-simplified kind of clarification. Now that the show is so well-known, I don't think it is particularly necessary. Thanks for your question, and best wishes for a successful production. Sincerely, Stephen Schwartz

Reply:

But why then specifically Matthew? Is it that the producers knew that his was the most "Jewish" of the four gospels; that his work was specifically targeted towards his fellow Hebrew brothers? Was it thought that his name might garner a wider appeal than say a Christian sounding name like Luke or John?

(I'm hoping that as I research this further I will find Matthew to be well represented in Godspell Junior! I envisioned that a director could get a jump-start on helping remove biases and allowing any non-Christian cast members to more readily connect to the script; conveying to all how Matthew's gospel is to be celebrated for it's richness in Jewish tradition and represents an over 5000 year old faith that, without which, the Christian faith would have no foundation; would be merely be a cult, etc. Now I might have to come up with a whole new "one for the Gipper" speech!)

Answer from Stephen Schwartz:

Again, I don't entirely know the marketing explanation, but I doubt very much the above. I think it's more likely because of the popularity of the Pasolini film "The Gospel According to St. Matthew". But it

wasn't particularly calculated, as far as I remember. I think they just thought that since the bulk of the show was from St. Matthew, that was the most efficient way to describe it. As I said, I think the show is so well-known now that the use of an explanatory subtitle is unnecessary. Sincerely, Stephen Schwartz

Philosophy of Godspell and Jesus

Question:

I was also wondering if after working on this project it changed your perceptions of the person of Jesus at all? We understand that this musical is not primarily about Jesus but about community, yet because Jesus is the subject at hand and is portrayed in such an unusual way, I would be keen to know whether this altered your original perception of him, if indeed you had any perceptions of him at all.

Answer from Stephen Schwartz:

Well, to be honest, I didn't have much perception of what he actually said (at least as reported in the Gospels.) I of course knew the "story", in terms of his birth and then his death and the belief of some in his resurrection, but I didn't really know anything about him in between and what his actual teachings and philosophy were (it seems listening to a lot of current American so-called Christian leaders, they don't either.) It has indeed changed my perception of him, and of my way of trying to deal with other people.

Basically, as I learned from GODSPELL, he said two major things: "Always treat others as you would have them treat you," and "Anything you do for one of your fellow men, however humble, you do for me." Would that everyone who professes to believe in Jesus would simply do those two things. Thanks for your interest; I hope these answers are satisfactory to you. Sincerely, Stephen Schwartz

Godspell: Vatican II and Anti-Semitism

Question:

Compared with other passion plays, Godspell is far ahead of its time concerning the treatment of Jews and Judaism. Even though it draws on the gospel of Matthew, it does not include certain invective from Matthew that have traditionally appeared in passion plays. Can you advise me as to why? Was Stephen Schwartz aware of the Vatican II document, Nostre Aetate (early 1960s), which declared an end to centuries of Roman Catholic hostility to Jews and Judaism? Was there some other influence? I am preparing a presentation and would be grateful to receive any references, written or oral, that might help me with my questions. Thank you.

Answer from Stephen Schwartz:

Thank you for your interesting letter. As someone whose ethnic background is Jewish, I was aware of course of the Church's gradual turning away from anti-Semitism, including the Vatican II's liberalization. But I must say honestly, I didn't have any intention of dealing with that issue in GODSPELL, nor I am sure, did the conceiver and adapter, John-Michael Tebelak. Other than acknowledging that Jesus and his disciples were practicing Jews by including some of the traditional Passover ceremony in the Last Supper sequence, I am not aware of anywhere in the show where we touch on the issue of Judaism or of anti-Semitism. Of course in the sense that GODSPELL is about the formation of a community and the inclusivity of all types of people within it (something that is sadly lacking in much of today's so-called "Christian" rhetoric), I suppose it could be viewed as a plea for tolerance. Thank you again for writing and for raising such an interesting issue. Sincerely, Stephen Schwartz

Godspell: Superman T-Shirt

Question:

[Someone asks about the superman shirt origins]

Answer from Stephen Schwartz:

That was Jesus' costume in the original, as conceived by John-Michael Tebelak and designed by costume designer Susan Tsu. I never asked whether it was John-Michael's idea or Susan's, but the Superman shirt was always his costume. I've seen many productions since, of course, where he wears other things. But the slightly comic self-awareness of the Superman shirt, plus its colorful nature, still make it seem to me the most successful of the Jesus costumes I've seen. Sincerely, Stephen Schwartz

Godspell Sermon on the Mount

Question:

Mr. Schwartz; I've been a fan of your show GODSPELL for years. I hope to be in it, someday. However, something puzzles me about the Sermon On The Mount scene: Robin: "Blessed are the..." yadda, yadda, yadda. You know, this scene. Right before All For The Best. My question is about Judas' line. What exactly is he saying? "BLESSED ARE YE!! When men shall revile YOU and defile YOU. And say all (something) of evil against YOU! [slight pause] ... Falsely..." What? He seems really angry at Jesus and it comes out of nowhere. Jesus, instead of answering Judas, changes the subject to reading feet. In the past, I've argued that this is Judas' way of foreshadowing the betrayal. But I think I'm wrong on that. Can you please help me out? Thanks in advance, Andy.

Answer from Carol de Giere:

Dear Andy, I thought you might like some background on this. John-Michael Tebelak, who developed the concept and initial script of GODSPELL, was drawing from Bible passages, including this one from Matthew 5:11: "Blessed are ye, when men shall revile you, and persecute you, and shall say all manner of evil against you falsely, for my sake." (I just looked it up on Bible.com using the King James version, which is, I believe, what Tebelak used.)

When the show was developed at Carnegie Mellon (before Schwartz came on board to write music), the cast members used the clips Tebelak brought in and developed playful ways to convey the parables and passages. This was extended when the show went to New York. So this part of the script actually doesn't have much to do with Stephen. He was hired to write the songs.

Changes

Question:

hey, i'm a huge fan of godspell and have seen it in various venues about 50 times. my mother is what one might call a 'godspell-fanatic' and has traveled to 6 states and has seen it 150+ times. growing up with the original godspell album playing all the time is something my brother and i cherish to this day. (and now that i own the DVD, well, don't get me started!)

my question - i know times change and things in the world must change with the times, as you have updated godspell again and again but there was something so special about the original godspell that, in my opinion, cannot be matched. will the original ever be performed again? thanks for your time!

Answer from Stephen Schwartz:

Thanks for your question and your enthusiasm for GODSPELL. Actually, the script of GODSPELL has not been updated. In preparing the show for licensing, I added director's guidelines for people doing the show who were not familiar with the original, but nothing in the script itself was changed. It's the nature of the show that each director and his/her cast, musical director, and design staff arrive at their

own take on it, so it may seem as if it is constantly being updated. But, other than the new song "Beautiful City" being available for inclusion in the show if the director so chooses, the show remains as it always was. Sincerely, Stephen Schwartz

Godspell influence

Question:

I was also wondering if after working on this project it changed your perceptions of the person of Jesus at all? We understand that this musical is not primarily about Jesus but about community, yet because Jesus is the subject at hand and is portrayed in such an unusual way, I would be keen to know whether this altered your original perception of him, if indeed you had any perceptions of him at all.

Answer from Stephen Schwartz:

Well, to be honest, I didn't have much perception of what he actually said (at least as reported in the Gospels.) I of course knew the "story", in terms of his birth and then his death and the belief of some in his resurrection, but I didn't really know anything about him in between and what his actual teachings and philosophy were (it seems listening to a lot of current American so-called Christian leaders, they don't either.) It has indeed changed my perception of him, and of my way of trying to deal with other people. Basically, as I learned from GODSPELL, he said two major things: "Always treat others as you would have them treat you," and "Anything you do for one of your fellow men, however humble, you do for me." Would that everyone who professes to believe in Jesus would simply do those two things.

SECTION 2 - GODSPELL HISTORY

Godspell: Changes from La Mama to Cherry Lane

Question:

I've read that "Godspell" began as an experimental piece at La MaMa before moving to the Cherry Lane theater. Aside from the fact that a complete musical score was added to it, what were some other major changes that the show underwent?

Answer from Stephen Schwartz:

GODSPELL actually went through very few changes between LaMama and the Cherry Lane, other than the obvious addition of the new songs and the musical staging that went with them. We shortened it slightly (the Parable of the Talents, which used to be in the second act, was cut, for instance) and changed a couple of cast members to get a (slightly) stronger singing ensemble. But basically the show already worked well at LaMama, and so very few changes were incorporated. Best, Stephen Schwartz

Godspell Meant to Mock Christianity?

Hey gang...Stephen asked me to post this. Enjoy. Michael

Dear Mr. Schwartz,

This past weekend, I saw the play Godspell for the second time. The first time was in the 1970's in NY. I loved it both times. However, there seems to be some discussion about the intent of the play. One of the members in my family felt that it was written to mock Christianity and felt it was a total joke. I've always walked away and felt that the play was very true to the Gospel of Matthew but just presented in an unconventional and unorthodox manner but none the less it was giving glory to God. Can you please let me know? Thanks so much for sharing your beautiful musical talent....

Answer from Stephen Schwartz:

Your family member could not possibly be more mistaken. GODSPELL was conceived by John-Michael Tebelak, who was combining his interests in theatre and his calling to become an Episcopal minister. John-Michael ultimately spent a great deal of time before he died working at the Cathedral of St. John the Divine in New York City. In addition, he based his conception of GODSPELL on the work and teachings of Harvey Cox, the famous professor of Divinity at Harvard. Clearly, this is not a work intended to "mock" Christianity. GODSPELL has been performed before countless members of Christian orders and denominations, including (at their invitation) two Popes; again, a work that was intended to "mock" Christianity would hardly have been so enthusiastically greeted by people who have made Christianity their life's work. What GODSPELL does do is find humor in the Gospels and in the responses of human beings to them. The show was conceived by John-Michael partly as a response to the humorlessness, joylessness, and narrow-mindedness he found in many organized Christian congregations. Sad to say, these traits seem only to have grown stronger, along with a new ugly strain of bigotry, in many American so-called Christians. I sincerely hope for your sake this family member of yours is not among them. In any event, I hope this response has given you some ammunition for any discussion you may be having with them, and I thank you both for your enthusiasm for GODSPELL and for taking the time to write to me. Yours most sincerely, Stephen Schwartz

Comment from Tom Peters:

The Harvey Cox "Feast of Fools" book which inspired Tebelak during his creation of Godspell has been out of print for a long time. After loaning (and losing) my two paperbacks copies I decided to find a hardcover copy. I was able to buy a new copy directly from the Harvard Divinity School bookstore. Even though it was out of print, they still copies available. This was a few years back, but I believe this is your best chance of finding a copy of this book. If you ever direct GODSPELL this book goes straight to the heart of the play. You have to buy the book just to see its bright orange day-glo end papers. One look at the inside of the book and you'll know instantly that it was published in 1969!

Original Performance Site of Godspell

Question missing

Answer from Stephen Schwartz:

GODSPELL began as a directing project of John-Michael Tebelak at Carnegie Mellon University in 1969 or 1970. So it was first performed in the Carnegie Mellon studio theatre. A production was subsequently performed at the Cafe La Mama, an off-off-Broadway theatre in New York City, in February and March of 1971. This is where I first saw the show. The first production that included my music and new lyrics opened at the Cherry Lane Theatre in New York City on May 17, 1971 (after three prevues). Sincerely, Stephen Schwartz

Godspell History/Day By Day Information

GODSPELL began at Carnegie-Mellon University as a directing project for John-Michael Tebelak, who was in the theatre department there. John-Michael, who had thoughts of becoming an Episcopal minister before he decided to become a theatre director, had recently attended an Easter service in Pittsburgh and was struck by the lack of joy and celebration in the service as well as by the personal hostility he felt from some of his fellow churchgoers because of his youth and long hair (it was during the height of the Vietnam War and its accompanying "Generation Gap".) The show was presented at Carnegie, where it included interpolated pop songs and Episcopal hymns set to music written by cast members, as well as the song "By My Side", written by CMU students Jay Hamburger and Peggy Gordon (a member of the cast). Being very well-received, it was presented the following year in New York City at an off-off-Broadway theatre called the Cafe la Mama. This was in February and March of 1971. There it was seen

by producers Edgar Lansbury and Joseph Beruh (brought there by former CMU student Charles Haid, who became the associate producer of the show). They became interested in giving the show a commercial production at an off-Broadway theatre. At that time, I was contacted by the producers, who had heard me audition my score for PIPPIN, and I signed on to write music and new lyrics. We retained the song "By My Side" and the rest of the score was written in time for the start of rehearsals on April 11, 1971, except for the song "Learn Your Lessons Well" which was added during rehearsals. The show opened May 17, 1971.

"Day By Day" was written in March of 1971 as I hurried to come up with a new score for GODSPELL, the musical I had seen Off-Off-Broadway at Cafe La Mama a few weeks before. It was due to go into rehearsal in April for an Off-Broadway opening in May. Of course I was too young and stupid to know it couldn't be done that fast! The show of course was the brain child of John-Michael Tebelak of the Carnegie Drama Department and he had developed it at school with many of the same students who now comprised the cast. None of us anticipated the overwhelming response to the show and it's amazing success, nor that of "Day By Day," which was a re-setting of an Episcopal hymn first written in the Thirteenth century. I think the song probably caught on so strongly because of its simplicity and repetitiveness. (I remember the publishers telling me before it was recorded that I should write more lyrics to make it more commercial, and I just looked at them helplessly and said, "But that's all the words there are." In any case, "Day By Day" has remained, over a quarter of a century, one of my best known and most often performed songs.

GODSPELL History – Quotable commentary

Stephen Schwartz had his first encounter with GODSPELL on March 7, 1971 at the Cafe© LaMama off-off-Broadway.

Stephen Schwartz: It was a pretty shaky time in my life. I had been musical director of a show that had just flopped and I had just lost my job at RCA Records. I got a call from Charlie Haid, whom I had known at college; he was working with two producers, Edgar Lansbury and Joe Beruh, who had heard me audition the score for PIPPIN. He told me they were thinking of moving a show called GODSPELL from LaMama to Off-Broadway and asked if I would be interested in writing a score for it. I went to see it that night. I remember the energy and freshness and being astonished that John-Michael Tebelak, the conceiver/director, had discovered so much humor in material which I had always seen treated with ponderous solemnity. Above all, I remember feeling the joy I shared with the other members of the tiny audience. Five weeks later, we went back into rehearsal with my score (and one song we retained from the LaMama production, the lovely By My Side.) The rehearsal period was intense and strenuous, though full of laughter, and there was a kind of focus that I didn't know then was unusual. We did not think at all past opening night, about things like hit or flop, reviews and ticket sales. There was no second-guessing. I remember late in previews, one of the cast members saying with wonder, Do you realize critics are going to write about us? And all of us looking at him with astonishment. It had never really entered our minds. I know there was a sort of innocence and purity about that experience which I spent too long trying to find again. But GODSPELL will always be a special show for me, and that spring of 1971 a special time.

Godspell Q & A

Question:

What were your first impressions of the show at the La Mama theater?

Answer from Stephen Schwartz:

My first impression of GODSPELL when I saw it at LaMama on Sunday, March 7, 1971, was that it was messy but inspired.

Question:

I've read that you wrote the score in five weeks. How did you get inspired to write fourteen songs in that short period of time? Were there some songs that never made the show?

Answer from Stephen Schwartz:

It was partly BECAUSE I had seen the show and therefore understood what it was and what the music needed to do that I was able to write the score so quickly. The other reason is because so many of the lyrics were derived from the Episcopal hymnal (and selected by John-Michael), and lyrics take me much longer to write than music. There were no songs written for the show that were not used. "Learn Your Lessons Well" was written in rehearsal when we felt there was too long a time in Act One without music and because Gilmer didn't have a song.

Question:

I also read somewhere that the Prologue was your idea. Is this true? How did you go about choosing which philosophers to be represented?

Answer from Stephen Schwartz:

The Prologue was in the show at LaMama. I simply musicalized it. The specific philosophers and what they said had been selected by John-Michael.

Question:

There were some cast changes after La Mama and before Cherry Lane. Was this based on acting or singing ability (or something else)?

Answer from Stephen Schwartz:

We made two cast changes, one male and one female, in order to get a slightly stronger singing ensemble. Lamar Alford and Joanne Jonas were added to boost the vocal sound.

Question:

Also, even the Cherry Lane cast was not made up of professionals. Did you ever feel like some of them wouldn't be able to carry off the music?

Answer from Stephen Schwartz:

It did not worry me at all that the cast was "non-professional" as I wasn't particularly professional myself at that point. Plus, having seen the LaMama show, I knew how good they were.

Question:

This is a very broad question: What were your feelings about the musical as a whole? I read somewhere that you never saw Godspell as a religious musical but more of a show about community.

Answer from Stephen Schwartz:

Your information is correct. GODSPELL is essentially a show about the formation of a community, not about religion, at least in my view, and it was always on that basis that we rehearsed it.

Question:

I don't know much about Mr. Tebelak, but how would you describe him as a person? He seemed to back an impact on the era at a very young age. Also in photos, he seems very shy.

Answer from Stephen Schwartz:

John-Michael was somewhat shy, as you imagine, but he could also be gregarious and occasionally even grand. Like any genius, he had his own particular and peculiar way of looking at things. He was quite a large man physically and so he could be somewhat overwhelming, but his basic soul was very gentle.

Question:

I don't know if you can answer this, but the lyrics to Peggy Gordon's "By My Side" are different in the movie. She sings "By Your Side" in the show while Katie Hanley sings "By My Side". Did she change this and for what reason? Staging?

Answer from Stephen Schwartz:

I don't know exactly when or why the "By My Side" lyrics got transposed for the movie. I think they were sung that way in the show, at least eventually. I don't recall there being a conscious decision to change "my" to "your".

Question:

Finally (this is just out of curiosity), my original cast album is dated 1974. It has the original cast from the Cherry Lane Theater, yet 1974, the cast was different and the show was playing at the Promenade. Is this just a release date for Arista records? I know that Bell Records was publishing the album before them. Also, why isn't the Prologue placed on the original album? Is it available with the original cast?

Answer from Stephen Schwartz:

I have no idea why the date on the album is 1974, since it was recorded in 1971. '74 may be the date Bell Records was taken over by Arista. The Prologue was not recorded because we wanted to make it an album with pop cross-over potential, and I felt starting with the long piano-only and essentially theatrical Prologue would hurt that. Whether or not I was right, the album as you know did become a significant cross-over hit. The only recording of the Prologue I know of is on the recent London album on TER Records.

Godspell Questions

Question:

My understanding is that you first became involved when Joe Beruh brought you down to see it in its La Mama incarnation. Is that true?

Answer from Stephen Schwartz:

That is correct. It was actually Charlie Haid (the associate producer) who called me on Joe and Edgar Lansbury's behalf, and I went to see it at LaMama (on March 7, 1971, the last performance there.) I met with Joe and Edgar the following week and agreed to write a score for an off-Broadway production, and we went into rehearsal five weeks later (!)

Why do shows transfer?

Question:

Not knowing much about the business of show business, I was wondering why Godspell moved from the Broadhurst, to the Plymouth, to the Ambassador? I guess I always assumed that a show that was selling out consistently might transfer to a house with a larger capacity, or vice-versa for a show with waning attendance, but those three houses are all roughly the same size. Is there a juicy (albeit 28-year-old) story here?

Answer from Stephen Schwartz:

Dear P: When GODSPELL moved to Broadway originally, it had already run about five or six years off-Broadway, so it was clearly nearing the end of its run (those were not yet the days of the ten-years-and-counting runs of hit musicals.) The Broadway transfer was an economic decision made by the producers to capitalize on the strong weekend business the show was still doing. I assume that the reason GODSPELL then transferred between Broadway theatres is that the theatres the show was playing in became booked for new incoming shows and the Shubert organization, which owns all three of those theatres, wanted them available for the new shows. The Broadhurst is considered a very desirable house for small or mid-size musicals, the Plymouth is considered a bit less desirable, and the Ambassador has come to be seen as a house for shows ending their runs (CHICAGO transferred there and is playing there now.) Some of this has to do with theatre location and size, but some of it is just one of those strange Broadway traditions that arise in the weird insular world of musical theatre. Hope this helps to answer your question. Sincerely, Stephen Schwartz

John-Michael Tebelak who conceived and directed Godspell

Question:

I don't know much about Mr. Tebelak, but how would you describe him as a person? He seemed to back an impact on the era at a very young age. Also in photos, he seems very shy.

Answer from Stephen Schwartz:

John-Michael was somewhat shy, as you imagine, but he could also be gregarious and occasionally even grand. Like any genius, he had his own particular and peculiar way of looking at things. He was quite a large man physically and so he could be somewhat overwhelming, but his basic soul was very gentle.

Question:

Could you tell me how I might reach John-Michael Tebelak?

Answer from Stephen Schwartz: I regret to tell you that John-Michael Tebelak died of a heart attack several years ago. Needless to say, he was quite young and it was pretty devastating to all of us who knew him. He was an amazing talent and a wildly colorful character. Sorry to be the bearer of sad tidings. Sincerely, Stephen Schwartz

Lamar Alford

Question:

One of the most distinct things about the original cast recording of Godspell is the voice of Lamar Alford. I'm curious--what was his background? Did he go on to be in any other shows afterwards? His voice is rather different from the other members of the cast and is certainly unique... and very different from Merrell Jackson's performance in the film. I'm curious as to your thoughts.

Answer from Stephen Schwartz:

Lamar was chosen because so few of the original cast were strong singers. We imported two people into the La Mama cast (the other was Joanne Jonas) to help with the singing. I'm afraid I don't know too much of what Lamar did afterwards; he was teaching in NC or SC for a while, and he died about ten years ago. Thank you for taking the time to write. All the best, Stephen Schwartz

Answer from a Forum visitor:

Lamar Alford worked for many many years as the Artistic Director and resident dramatist for the King Players, an acting troupe based out of Morehouse College in Atlanta, GA. Some of Morehouse's more notable grads in entertainment are Spike Lee, Samuel L. Jackson and Bill Nunn. He was my acting teacher and before his death in 1991 had inspired hundred of students in the field of acting and musical theatre. Lamar was crazy/passionate about theatre and demanding of ones commitment to the craft. He was known for his long deep stares that would provoke fear and commitment from his students. He produced several plays in conjunction with Spelman College including: Martin and What Drove Molly Mad. Sadly Lamar passed in 1991. His impact on the people he touched is long lasting.

Godspell Cast and Creative Team Friendly?

Question missing

Answer from Stephen Schwartz:

The GODSPELL cast, along with myself, John-Michael Tebelak (the conceiver and director) and musical director Stephen Reinhardt were all pretty close after the show first opened. Over the years, I have pretty much fallen out of touch with them, but I considered almost all of them my friends, though I guess I was closest with Gilmer, Jeffrey and Robin. The personalities of the original cast were, not surprisingly, not all that far away from the characters they created. Sincerely, Stephen Schwartz

Godspell Couples

Question:

[Someone raises a question about married couples who met doing a production of Godspell]

Answer from Stephen Schwartz:

Actually, yes, I have always been surprised by how many couples meet in GODSPELL and get married. It seems to me a considerably higher percentage than any of my other shows (though BAKER'S WIFE has spawned quite a few too.) For instance, the original musical director, Stephen Reinhardt, met his wife (Gilmer McCormick) in GODSPELL, as did later musical director, Bob Christianson. Our original Judas married one of the "Day by Day" replacement girls, and our Judas in the 1988 Lambs Theatre revival met and married the gal singing "By My Side". And the list goes on. In any event, I congratulate you and your wife and am glad to have played a small part in your getting together. Thanks for letting me know. Sincerely, Stephen Schwartz

ADDITIONAL RESOURCES

See also Stephen Schwartz on Religion questions.

See also the other GODSPELL sections in this archive.

For a complete Godspell history with photos from the original productions, read Chapters 4, 5, 6, and "Godspell Song Stories" in the authorized Stephen Schwartz biography, "Defying Gravity: The Creative Career of Stephen Schwartz, from Godspell to Wicked." <http://www.DefyingGravityTheBook.com>

For Broadway show data including length of run and cast, see

<http://www.ibdb.com/production.php?id=3847>

For a choice of cast albums, sheet music, the movie DVD, and other information see
www.musicalschwartz.com/godspell.htm