

## **Godspell Songs**

### **Stephen Schwartz Answers Questions about the *Godspell* Score**

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#### **Godspell: Music and New Lyrics**

Question:

After seeing "Godspell" for the first time this summer and then growing more and more attached to its music, I've been wondering about something. Where did you get the lyrics for "Turn back, oh man. Forsake thy foolish ways?" So far, all I've found are similar phrases, such as in the book of Jeremiah (chapter 37, verse 15) which says, "Each of you must turn from your wicked ways and reform your actions; do not follow other gods to serve them..." Just curious. Thank you! Jane Pears

Answer from Stephen Schwartz:

Dear Jane: Thanks for the message. The lyrics for "Turn Back, O Man", along with those for "Save the People", "Day by Day", "Bless the Lord", "All Good Gifts" and "We Beseech Thee", are from the Episcopal hymnal. They are re-settings of traditional Episcopal hymns. That's why my credit on GODSPELL reads "Music and New Lyrics" as opposed to "Music and Lyrics". It may amuse you to know that when the film version of GODSPELL opened, I was roundly criticized for the lyrics for "Save the People" by Richard Schickel, the movie critic of Time Magazine, who quoted them disparagingly. Apparently he's not Episcopalian. Sincerely, Stephen Schwartz

#### **How Music and Dance Add To Drama: Godspell**

Question:

[Someone writing a paper asked about music and dance in musicals]

Answer from Stephen Schwartz:

The subject of how music and dance add to drama is such a vast one. In regards to GODSPELL, I guess one of the points I would make would have to do with the song, "All for the Best" -- how it uses the cliché of a vaudeville team doing a standard sort of patter-song duet to help bring to life the special relationship between Jesus and Judas. By having them be at odds with one another philosophically in the song's lyrics, and yet be performing and dancing together as a team, it helps to illustrate the paradoxes in their relationship in a way simple dialogue never could. Sincerely, Stephen Schwartz

#### **Piano in Godspell / Cast Album**

Question missing

Answer from Stephen Schwartz:

Thanks for your message and your enthusiasm for the GODSPELL original cast album (though I have to admit, some of those flat notes really bother me in this day of Auto-tune.) I don't have a copy of the album here at my office to check the credit for where it was recorded (it should be listed somewhere on the album), but if I remember correctly, it was in an 8-track recording studio in New York City (I think called Bell Studios) that probably doesn't exist anymore, and I think the engineer's name was Elvin Bishop. Again, the credits should be on the album. It's somewhat surprising to me that the printed piano/vocal score doesn't match the piano on the album more closely, since Stephen Reinhardt actually prepared the vocal score. He was essentially playing what I did when I wrote the songs, so some of the discrepancies may come from my having played some of the songs for the album ("Day by Day for instance) or just from his slightly changing things over time. You are correct that Steve also was the musical director for "The Magic Show", though the piano was played by Paul Shaffer. Stephen currently lives in Los Angeles with his wife, the former Gilmer McCormick (they met during GODSPELL), where he is in charge of music for the soap "General Hospital." He writes choral music and other pieces for his church, and has recorded some of it (it's terrific, by the way, but I don't have information on how you can get it. You might be able to contact him through "General Hospital" if you want more information.) Thanks again for your interest. Sincerely, Stephen Schwartz

## **GODSPELL**

Question:

First, I'd like to say that the pure simplicity in the "pop" music of Godspell has left an everlasting impression on me as a young pianist. It will always be my favorite musical compilation. The harmonies that are incorporated in the melodic themes are genius! My question is while composing such songs as Day by Day, Prepare Ye and Oh Bless The Lord, Were these harmonies part of your originally planned compositions? Were they "in the back of your mind" while writing them or were they added to compliment an existing melody? Thank you in advance for your response.

Answer from Stephen Schwartz:

Thank you for your complimentary message and your enthusiasm for GODSPELL. In answer to your question: I tend to write at the piano, and certainly all of GODSPELL was written that way. Therefore the melodies and accompaniment (and therefore the harmonies) happen together. I can't remember ever writing a melody on its own and then adding a harmony, even on those rare occasions when I have written away from a keyboard. That's not to say that I won't fool around with the chords and change them sometimes as I'm writing, but they are always part of my writing process. I hope this answers your question sufficiently. Thanks again, Stephen Schwartz

## **SECTION 2 – Prologue**

### **Prologue in GODSPELL**

Question:

Dear Stephen, First of all I want to thank you for your contributions to the music world. The diverse avenues, for which you have composed music, are a tribute to your musical giftedness. Having said that, I need your help. I am presently in grad school, taking a class on the History of Broadway. I chose GODSPELL for one of my presentations. I vividly remember the opening of GODSPELL (I was in high school at the time) and how much I loved the music. Now that I am researching your musical, I have a few questions that I cannot find answers to, even in the archives. So, if you have a minute, please help.

read that your friend, John-Michael Tebelak wrote the Prologue and you put it to music. My question is, do you know if John-Michael was likening the philosophers' chatter to the senseless chatter that followed the Tower of Babel? AND was John-Michael making fun of the Ivory Tower, in which philosophers reside? Did John-Michael or you spell Tower of Babble like that on purpose, since in the Bible it is spelled Babel? I know John-Michael has passed away, but I am hoping you might be able to help shed some light on this. "Sing"cerely, Mimi in Duluth P.S. This website is a HUGE help and extremely interesting!

Answer from Stephen Schwartz:

Dear Mimi: The original Prologue was a series of monologues John-Michael had put together, quoting passages from eight of the most noted philosophers of Western culture. The concept was that each had his own point of view and was sticking to it dogmatically, which put him into philosophical conflict with the others; these conflicts led ultimately to physical violence (depicted humorously in GODSPELL by their throwing garbage at one another.) But the metaphor that wars are often at least partially engendered by clashes of cultures and philosophies was clear. At the height of their violence and despair, the point was that the arrival of a new philosopher was heralded ("Prepare Ye"), and that this new presence (Jesus) would bring a different way of looking at life that could ultimately unite them all. When I came to work on the show, I felt that it would help theatrically if these monologues were musicalized, and in doing so, invented the title ("Tower of Babble", as you point out, a pun on the word "Babel") and the use of the phrase "ivory tower" in the lyrics. But I did attempt to maintain John-Michael's original conception, which as I say was not so much "making fun" of these philosophies, but showing in a humorous way (since most of GODSPELL is humorous) that each came into conflict with the others. I hope this answer proves helpful to you and I wish you the best with your school presentation. Sincerely, Stephen Schwartz

### **SECTION 3 – Day By Day**

#### **Godspell: Day By Day Lyricist**

Question:

Okay so I KNOW the song Day by Day is based on an ancient prayer... but I can't for the life of me figure out who wrote it! Do you know? I'll keep searching my books but if you get this and can tell me before my children's sermon on Sunday I'll be very grateful!!!!

Answer from Stephen Schwartz:

"Day by Day" was written by Richard of Chichester (1197 - 1253) (if there was such a person). Here is an easy way to find out who wrote the other adapted hymns in GODSPELL: Go to any Episcopal church and look up the title in the hymnal (usually titles, as in the case of "Day by Day", are listed by the first line of the song.) If you can do that by Sunday, you will have your answer in time. Sincerely, Stephen Schwartz

#### **Re: Day By Day (reprise)**

Question

Answer from Carol de Giere:

Dear Anthony - I can answer part of your question, since Stephen Schwartz is busy in San Francisco with WICKED. GODSPELL has been recorded at least two dozen times and several singers, including Judy Collins, have covered "Day by Day" on their recordings. So you'll hear a variety of arrangements in various places. My understanding is that before GODSPELL was a Schwartz musical, there was a spoken prologue. The song version that Stephen wrote for the Off-Broadway musical in 1971 has been recorded

at least three times: on the London album (1993) and on the two most recent recordings sometimes known as the blue album (2000) and the yellow album (2001). All three are great. For details you can visit "<http://www.musicalschwartz.com/godspell.htm>"

### **Day By Day**

Question:

By the way is that true about Day by Day being the last song to go number 1 on the pop charts directly from a Broadway production? Renee

Answer from Tom Sloan Peters:

"Day by Day" was the last showtune to chart as performed by the original cast (it was the Off-Broadway cast, the Broadway cast was never recorded). There have been showtunes since then that have charted but they were covers by other artist (such as "Somewhere" from West Side Story by Barbra Striesand), not the original casts.

### **SECTION 4 – All Good Gifts**

#### **All Good Gifts**

Question:

My students were curious as to how "All Good Gifts" came to include that lovely recorder solo. I was under the impression that you originally wrote "All Good Gifts" with Jeffrey in mind and that his musical participation was related to that.

Answer from Stephen Schwartz:

It was never intended that Jeffrey sing "All Good Gifts", as I had written "We Beseech Thee" for him. But I knew he played the recorder and thought the break in "All Good Gifts" would be a good opportunity. The "choreography" of that section was patterned after the last shot of Bergman's "The Seventh Seal", with the travelling troupe of players dancing along the hillside in silhouette. Hope these answers prove interesting to your students. Best, Stephen

### **SECTION 5 – Turn Back O Man**

#### **Godspell: Turn Back, O Man**

Question:

[Someone asked about Turn Back, O Man]

Answer from Stephen Schwartz:

The words for the song "Turn Back, O Man" were originally written as a cautionary hymn which can still be found in the Episcopal hymnal. One of the original cast members in GODSPELL, Sonia Manzano, who has since gone on to be one of the cast members, writers and producers of "Sesame Street", had a kind of Mae Westian naughty/naive quality to her character, so I thought it would be fun for her to do a Mae West style number. The words to "Turn Back, O Man" seemed perfect for a bit of a send-up, and the director, John-Michael Tebelak, and I decided that it would be a fun way to open the second act, particularly if we could contrast the slightly ribald and innocent fun the rest of the cast was having with the concerns of Jesus, who knows the challenge they face ahead. Thus he sings a more serious third verse of the song, then gets caught up in a little of the fun. But as soon as the song finishes, he quiets the rest of the celebrating cast members immediately and tells them "This is the beginning." And we are into the second act. Stephen Schwartz

## **Turn Back O Man**

Question:

Hi Stephen, I hear some people talk of the "Turn Back O Man" character as Mary Magdalene. Is there a connection between the two? Thanks

Answer from Stephen Schwartz:

I have been asked that occasionally, but actually there is no connection. The Mary Magdalene character is the one who sings "By My Side" after Jesus has saved her from the stoning. As for "Turn Back, O Man", I have posted a description of how it came to be written before, which for convenience sake, I duplicate here. Thanks for your interest. The words for the song "Turn Back, O Man" were originally written as a cautionary hymn which can still be found in the Episcopal hymnal. One of the original cast members in GODSPELL, Sonia Manzano, who has since gone on to be one of the cast members, writers and producers of "Sesame Street", had a kind of Mae Westian naughty/naive quality to her character, so I thought it would be fun for her to do a Mae West style number. The words to "Turn Back, O Man" seemed perfect for a bit of a send-up, and the director, John-Michael Tebelak, and I decided that it would be a fun way to open the second act, particularly if we could contrast the slightly ribald and innocent fun the rest of the cast was having with the concerns of Jesus, who knows the challenge they face ahead. Thus he sings a more serious third verse of the song, then gets caught up in a little of the fun. But as soon as the song finishes, he quiets the rest of the celebrating cast members immediately and tells them "This is the beginning." And we are into the second act. Sincerely, Stephen Schwartz

## **SECTION 6 – On the Willows**

### **Godspell: Lyres/Lives - On the Willows**

Question missing

Answer from Stephen Schwartz:

"On the Willows" is derived from the 137th Psalm. In the original Psalm, the word is "lyres", but in the GODSPELL song, it was changed to "lives." The adaptation of the lyric, with the change of words, was suggested by the conceiver and original director of the show, John-Michael Tebelak. I'm not sure I would make the same change today, but the reasoning behind it was that we wanted to be clear it was their entire life that had changed for each of the disciples, and we weren't sure the metaphor of the "lyres" would be clear enough, particularly since we don't get to the explanatory line about singing the Lord's song in a foreign land until much later in the song. The song is sung by the band because it is meant to accompany action (the goodbyes) that is better performed if the cast is not singing while it is occurring. Of course, if the band is unable to sing the song, one has no choice, but ideally, it's better if the song can serve as sort of movie-like scoring to the action. Stephen Schwartz

### **Re: Godspell: Lyres/Lives - On the Willows**

Question:

In the most recently published GODSPELL vocal selections book the word is now listed as lyres. I have been told the piano/vocal score sent out by Theatre Maximus also includes the word lyres. Has Stephen recently modified the score when the script was revised or has an editor taken it upon himself to change "lives" to the original "lyres"?

Answer from Stephen Schwartz:

The adaptation of the lyric, with the change of the word "lives" for "lyres", was suggested by the conceiver and original director of the show, John-Michael Tebelak. I'm not sure I would make the same change today, but the reasoning behind it was that we wanted to be clear it was their entire life that had changed for each of the disciples, and we weren't sure the metaphor of the "lyres" would be clear enough, particularly since we don't get to the explanatory line about singing the Lord's song in a foreign land until much later in the song. The song is sung by the band because it is meant to accompany action (the goodbyes) that is better performed if the cast is not singing while it is occurring. Of course, if the band is unable to sing the song, one has no choice, but ideally, it's better if the song can serve as sort of movie-like scoring to the action. Stephen Schwartz

### **On the Willows?**

Dear Stephen, A friend recently showed me new copies of the GODSPELL vocal score and vocal selections books. In both versions "On the Willows" has the word lyres, not lives. I know before you have posted the correct word is lives, but the newest editions of the scores have been changed. Did you change it, or did some editor change it without asking, assuming it must say lyres since the psalm said lyres. Thank you, TomP.S. I can't wait to see WICKED!

Hey Tom, Nice to hear from you. You are correct in assuming that some editor cleverly changed the lyric back to LYRES even though the correct version is LIVES. At this point there's not much to be done about it, but hopefully before the next printing we can get them to change it back. Thanks for alerting us. If you happen to see it show up anywhere else, let me know and I'll see what I can do about changing it back. As to WICKED - it's going very well. In the nine years that I've worked for Stephen, he has never been this busy! The show goes back into rehearsal next month and then if all goes according to plan, will open on Broadway on Halloween Eve. Here we go!!! Thanks, as always, for your interest. Best, Michael

## **SECTION 7 – By My Side**

### **Godspell Song “By My Side”**

“By My Side” is the one song in *Godspell* that does not have music by Stephen Schwartz. This PDF includes “By My Side” questions and answers from the Forum that may be of interest to fans and performers.

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### **Godspell: By Who's Side?**

Question:

I was wondering how and at what point "By My Side" was integrated into the production of Godspell. It's a beautiful song which nicely compliments Mr. Schwartz's famous score, and I find it interesting that an original cast member wrote it-- I just thought there might be a story that goes along with it.

Also, I have heard it sung as "By My Side" and also "By Your Side" and even as mix of both. Is there a preference of how it should be sung with regards to the original intent?

Answer from Stephen Schwartz:

Thanks for the question. My involvement with GODSPELL began when I was asked to see it at the Cafe LaMama (an off-off-Broadway theatre) by the producers, Edgar Lansbury and Joseph Beruh, who hoped to move it to off-Broadway for a commercial run. They wanted me to provide an original score for the show, which I subsequently did. However, at the time I saw it, there were a few songs in the show, written by cast members or interpolated from pop writers of the day. One of those songs was "By My Side." When I began working on the score, I felt that while I could try to write another song for the same moment, this song was beautiful and already existed, so why not retain it? The producers and director agreed, and so "By My Side" remained in the show. So you see, it actually preceded my score.

As to the title, it is officially "By My Side", but there are points in the lyric when the words are "By your side" instead, hence the confusion. Hope this answers your questions; thanks for taking the time to write. Sincerely, Stephen Schwartz

### **By My Side Confusion**

Question:

Dear Stephen, I saw a production of Godspell last evening and at one point sang the "By Your Side" lyrics, like on the original recording. I came here and checked the archives where you mention that the lyrics DO indeed change to that at some point. We rented our materials for Godspell from MTI, and I don't see that anywhere in the score. Should it be "By Your Side" at the end? If so, where? Thanks so much! Matt

Answer from Michael Cole:

Dear Matt: I went straight to the source for an answer to your question. I emailed Peggy Gordon, who wrote the lyric to By My Side and here are her thoughts:

Answer from Peggy Gordon:

"Here's my best memory. When I wrote the song originally for something else, the lyrics did end...  
FINALLY GLAD THAT YOU ARE HERE BY MY SIDE

But, we changed it for Godspell because in the context of the show, she is singing to Jesus that she is finally glad to be there by his side; so, in essence it was changed to...

THEN I'LL TAKE YOUR HAND, FINALLY GLAD THAT I AM HERE BY YOUR SIDE (it would be a little grandiose for Jesus to be there by HER side).

So, although the original title of the song was kept as I wrote it for this other project, the lyric was changed to suit the context of the moment in the show. Hope this is clear. I probably should have changed the title but I simply forgot."

She doesn't mind if the "Peggy Clown" sings by MY side (as is presented in the materials and on the recent albums), but explained to me that when she was in the show she sang by YOUR side (as she described above) and the rest of the cast sang by MY side. So there it is for the record. If you need further clarification, please let me know. All the best, Michael Cole

### **By My Side meaning**

Question:

I just saw an excellent High School production of GODSPELL, and the song and movements for By My Side were beautiful. Can you talk about the meaning behind the lyrics, specifically the part about a pebble in my shoe, and why its called Dare. Thanks.

Answer from Michael Cole:

Dear Steve, I asked Peggy Gordon to respond to your question since she's the one who wrote By My Side. She writes: "She asks him where he is going. She gleans that he is going far beyond where the horizon lies and wishes to go with him. But, she is fearful and must dare herself to take the journey with him. She puts the pebble in her shoe to show him that she has faith. She will walk with her "courage," and when she no longer needs this symbol of her courage, she will take it from her shoe singing, "meet your new road." Then, she will be ready to join him. She reaches out to take his hand and tells him that she is finally glad to be there by his side."

Reply:

That helps a little. But I still don't get the "She puts the pebble in her shoe to show him that she has faith." Is it the pain (suffering) from the pebble that demonstrates faith? If so, why is the pebble called Dare?

Answer from Peggy Gordon:

It's not the pain of the pebble, it's the challenge of walking with this pebble that she masters sufficiently to know that she can walk with him anywhere that he may go. She calls the pebble dare because she needs to challenge herself to overcome her fearfulness so that she can walk with him anywhere he may go. So, it's not the pain; it's the challenge; and, the pebble is called dare because she knows she needs to challenge herself.

### **By My Side, etc.**

Question:

I was wondering if there was any particular reason for retaining 'By My Side' from the original score, other than it just being a beautiful song anyway? And why not retain any of the others if this is the case?

Answer from Stephen Schwartz:

One of the moments that seemed to demand musicalization was the interaction between Jesus and the Mary Magdalene-character. I could have tried to write a song for that moment, but since "By My Side" already existed and, in my opinion, was not only a beautiful song but just about perfect for that particular scene, there was no reason to try to replace it. The other songs that were in the show when I saw it at La Mama did not fit the bill as well, because in some instances they weren't quite right in energy or tone or style, and in others because they just weren't as good songs as "By My Side".

## **SECTION 8 – Beautiful City**

### **Godspell: Beautiful City Added to Movie (also Godspell for performers)**

Question:

Could you tell us why you decided to add the song "Beautiful City" to Godspell and why you revised the version to a solo song.?

Answer from Stephen Schwartz:

Thanks for the question. "Beautiful City" was originally written for the movie of GODSPELL because the director of the film felt "We Beseech Thee" was too theatrical a number to translate to film and wanted a substitute. I always liked the music, but I thought the original lyric was too sentimental. So when I was approached about it being recorded for the recent London CD, I rewrote the lyric and much prefer the newer version. Since then, it has been interpolated into the show in some productions as a solo for Jesus, usually sung where the "Day by Day" reprise is (when the cast take off their make-up.) Thanks for your interest. Sincerely, Stephen Schwartz

### **GODSPELL: information on "Beautiful City"**

Question:

I love the song Beautiful City and have a recording from the 99 cast recording and the Stephen Schwartz album - but its not on the earlier versions. Is it a new song, or is it from the film? If so why was it not in later productions of Godspell? Also, is there sheet music anywhere other than in the SS songbook?

Answer from Michael Cole:

Beautiful City was written for the movie and then in 1993 Stephen re-wrote the lyric for a proposed Los Angeles production after the LA Riots (Not a city of angels...). The production never happened, but Stephen prefers the new lyric to the old and he's happy to have people incorporate the new version into their productions of Godspell. There are posts on this forum [below] about placement of the song, if you are interested. You may be able to find the song outside of the Stephen Schwartz Songbook and also I believe [www.musicalschwartz.com](http://www.musicalschwartz.com) lists sources for Stephen's music.

### **Beautiful City New Lyrics vs Movie Lyrics**

Question [something about Beautiful City lyrics changes]

Answer from Stephen Schwartz:

I feel that the new lyrics are vastly superior to the ones used in the movie, which I too find "drippy" and somewhat cloying. So I would hope wherever it is used within the show, directors would use the new lyrics. I don't think they are too specifically about Los Angeles if one doesn't know they were originally written for that purpose; I think their reference to urban blight and violence is universal enough. Best, Stephen Schwartz

### **Old lyrics**

Comment:

...I liked the old lyrics of Beautiful City better

Answer from Stephen Schwartz:

I don't agree with you about the old lyric for "Beautiful City". It's so sentimental it sort of makes my flesh crawl. I MUCH prefer the rewritten lyric.

### **Where can we use Beautiful City in our production of GODSPELL?**

Question:

Where can we use Beautiful City in our production of Godspell?

Answer from Stephen Schwartz:

I have seen "Beautiful City" used in several of the more recent productions of GODSPELL. It is always in the second act, which makes sense, because it would be strange to sing about what the community can accomplish together before the community is built, which occurs during the first act. Most of the productions I have seen which included "Beautiful City" used it in place of the "Day by Day" reprise

during the make-up removal sequence. In that instance, it began as a solo for Jesus while he watched the others, and then the rest of the group joined in during the bridge or towards the end of the song. Often, a shorter version of the song was used here. This was a very effective placement for the song. In the recent British tour, the song was used at the very end in place of the "Long Live God"s and "Prepare Ye" reprise, in other words, as the Finale. This was also extremely effective, though more daring. In this instance, one person began the song, then others gradually joined, until finally the whole group was singing. It was used as part of the healing after the Crucifixion, and also as a declaration that the group would carry the message on into the world. As I say, it worked exceedingly well, but it does subtly alter the message at the end of the show, putting more emphasis on human responsibility. The other place I have seen it used (in the 2000 national tour) was in an up tempo version to open the second act, in place of the "Learn Your Lessons Well" reprise. This worked also, but had less dramatic impact than the other possibilities. I leave it to the director and company of each individual production to decide if they want to include "Beautiful City" and, if so, where to use it. Stephen Schwartz

### **Beautiful City**

Question:

Dear Stephen: I have been directing and touring "Godspell" with my church's Youth Choir for many years. During this time we have been using "Beautiful City" in the 2nd Act after "We Beseech Thee" as the time to remove our face makeup. This year to add to the drama of the moment, I would like to use the reprise of "Day by Day", as found in the score. I like the final chord of C#m7/A and holding the low "A" to move into "I tell you this.....", and the "A" becomes the first note of "On the Willows". I would just like to hear your thoughts on this part of "Godspell". What you prefer to hear?

Answer from Stephen Schwartz:

Thanks for your message. There is no requirement to use "Beautiful City" instead of the "Day by Day" reprise, so you are certainly free to use the reprise instead. I have seen "Beautiful City" used in other places too -- as the opening of the second act and even, surprisingly effectively, at the end of the show in place of "Long Live God", where they used a shortened version of the song that then segued into "Prepare Ye" at the end. And of course there are productions in which the song isn't used at all. I like "Beautiful City" and am glad when it can be used in a production, but I have no problem with your substituting the original "Day by Day" reprise if that's your preference. I hope you and your Youth Choir have a great time doing the show. Best wishes, Stephen Schwartz

### **Gender equity lyrics in Godspell**

Question:

I'm preparing to direct Godspell at the high school I work at this fall. As part of that I recently saw a production in which all the masculine pronouns in the songs were altered. For example, "...not kings and lords but nations, not thrones and crowns, oh when," the only spot that I noticed no change was during "Beautiful City" for the phrase "...a city of man." This may be a small issue, but it really annoyed me--as an audience member familiar with the show. I understand the reasons behind it, but...anyway, I was curious what your thoughts are on such changes.

Answer from Stephen Schwartz:

Dear Mr. Knudsvig: I've been asked about this before and, like you, I'm not a big fan of it. I just think it makes for klutzy locution. I was taught that "man" can be a collective noun meaning all mankind as well as a word referring to specific gender. I often use it in the collective sense, as in the lyric from the finale of CHILDREN OF EDEN: "We hold the fate of man and men in our hands", where the difference in meaning is explicit. Clearly, the word "man" used in that sense includes women too. I just think that

"personhood" or "personkind", or whatever the collective noun that excises the word "man", is clumsy and unpleasant. I am one of your more politically correct people, and I actually believe in trying to speak in a way that isn't demeaning to any group, but this is an area where I think those objecting are simply ignorant of standard English usage. Sincerely, Stephen Schwartz

#### **ADDITIONAL RESOURCES**

See also the other Godspell sections of this Forum archive.

A collection of stories behind each song from Godspell can be found in the "Extras" section - "Godspell Song Stories" included in "Defying Gravity: The Creative Career of Stephen Schwartz, from Godspell to Wicked." [www.DefyingGravityTheBook.com](http://www.DefyingGravityTheBook.com)

For other resources including a description of cast albums and links to more information, see [www.musicalschwartz.com/godspell.htm](http://www.musicalschwartz.com/godspell.htm)

For other resources see <http://www.musicalschwartz.com/godspell-beautiful-city.htm>