

Stephen Schwartz Comments about His Life

This PDF includes

SECTION 1 – Early life

SECTION 2 - Schedule

SECTION 3 – Hobbies, Likes, and dislikes

SECTION 4 – On Being a Musician

SECTION 5 – Family

SECTION 6 – Bio and Miscellaneous

The following questions and answers are from the archive of the StephenSchwartz.com Forum.

Copyright by Stephen Schwartz 2010 all rights reserved. No part of this content may be reproduced without prior written consent, including copying material for other websites. Feel free to link to this archive. Send questions to office@stephenschwartz.com

Section 1 – Early life

Childhood

Question:

Did you make up songs all the time as a kid?

Answer from Stephen Schwartz:

The first song I can remember writing was for a puppet show my sister and I put on when I was about seven years old. It was called "Little Lullaby", and if I remember correctly, the show was entitled HI, DOG. I think the plot concerned a dog that ran away from home. I actually still remember the tune of "Little Lullaby", but I have been wise enough not to use it in later projects.

Fascination with Magic

Question:

Magic seems to be a subject you are fascinated with. "The Magic Show" of course but also "Magic to Do" from Pippin and the song Prestidigitation. Care to comment on the attraction?

Answer from Stephen Schwartz:

As a kid, I always liked magic. It was theatrical, and it was an intellectual challenge to try to figure out how seemingly impossible things were accomplished. I think maybe subconsciously I was hoping there would turn out to be such a thing as "real" magic. When I was in high school and I wrote my first full-length musical, mercifully unproduced, the main character was a witch. This is probably all part of the ongoing theme in my work dealing with the tension between romantic ideals and facing reality. When I was first asked to write THE MAGIC SHOW, I was very eager to learn how the illusions were done. But once I was in rehearsals and began to see, I felt so let-down whenever I would actually find out that I stopped trying to. So to this day, I don't know how the quick-change trunk illusion is done, and I don't want to.

Scouting

Question:

Were you ever involved in scouting as a child?

Answer from Stephen Schwartz:

Dear Mr. Gurganus: The closest I got to scouting was when I was in the second grade and I thought the boys who wore their cub scout uniforms to school were cool, so I briefly joined the cub scouts and forced my parents to buy me a uniform. Upon wearing it to school once, I felt like a total dork and never wore it nor went to a scout meeting again. I think one of the summer camps I went to might have been affiliated with the boy scouts, and I did have a great time there. Hope this doesn't change your feelings about my work. Sincerely, Stephen Schwartz

Post College?

Question:

What did you do right after you graduated from college?

Answer from Stephen Schwartz:

Well, my very first job was playing piano for children's theatre -- the organization that is now Theatre Works. Pretty soon thereafter, I managed to land a job at RCA Records, scouting pop acts and producing demos of promising acts (this was in the days before everyone had a home studio, so people needed to go into a real recording studio to do their demos.) And I was shopping PIPPIN around, trying to drum up interest in that, etc.

Your Various Names

Question:

Dear Stephen: a little question about names-- I got a kick out of Leonard Bernstein calling you "Steve" in an interview published in Notes on Broadway (Kasha and Hirschhorn, Contemporary Books, 1985). He seemed so grateful for your help, saying, "Steve Schwartz was a serendipity. He came in at the right moment, when I was almost abandoning Mass." You've apparently explored variations on your name, Steve, Steven, and Stephen and even a pen name on your college "Pippin, Pippin" program. Did the "Stephen" come in when there was a trend for using full, official names? Do you like the double S sound without interrupting it with your middle name?

Answer from Stephen Schwartz:

Dear Carol: I don't really remember when I decided I wanted to be Stephen rather than Steve ... I think sometime during the 80's I began referring to myself as "Stephen", and by now, pretty much everybody calls me that. I just liked the way it sounded better. My parents still call me Steve, and some of their friends who have known me since I was a child actually still refer to me as "Stevie", which I hated even when I WAS a child. When I was in college, I experimented with two stage names because I thought the name "Schwartz" was too common -- sort of the quintessential Jewish-joke name (as in "Private Schwartz from Rockaway"). I tried Lawrence Stephens, but then people called me Larry, and I discovered I didn't want to change my first name. So then I tried Stephen Sandford, because I'd always liked the name Sandford. I might have stuck with that, but shortly after college, I acquired my agent, Shirley Bernstein, and she talked me into using my real name. I still think it's too common, but I guess I'm glad I did (and I know my parents are).

SECTION 2 – Schedule

How Do You Manage Such a Busy Schedule?

Question:

From Peggy: I tried to respond to this yesterday, but I was getting used to a newly-upgraded screen reader, and think I sent it to cyber-limbo. Anyway, as I read your list of writing projects, Mr. Schwartz, I was shocked at how many projects you're involved in, and began to wonder how you manage such a

schedule. Is it hard not to work too many hours? How do you discipline yourself, so that you have time to rest and not get burned out? And here I think I'm busy when I have an inbox full of email and have to deal with it! Lol. I can't imagine dealing with so many projects that probably have deadlines, to say nothing of producers breathing down your neck, demanding a finished product. How do you do it all and still have any time for yourself and your family, to say nothing of the time you give to us on the forum?

Answer from Stephen Schwartz:

Dear Peggy; Thanks for the sympathy, but I'm actually someone who responds very well to deadlines. In fact, sometimes I invent deadlines to get myself to complete work. In the days when I was writing PIPPIN, I used to lie to the producer and tell him I had a song finished and make a date to play it for him. Then I would have to finish the song because I would be too embarrassed to admit that I had lied. I'm no longer so dysfunctional about work schedules, but I still like deadlines. I've found when I have several projects going at once, which is most of the time, that the best thing to do is to prioritize and then calmly do one thing at a time. Just like they tell you in the advice columns! Best, Stephen

Your Schedule

Question:

Hi, Stephen. I'm wondering if you'd be able/willing, without getting more personal than you want to, to give us an idea of what your work schedule is like. I imagine most of us have jobs where we go to work for a regularly-scheduled shift, doing more or less the same thing every day; but I would guess your work days wouldn't be like that, because of the type of work you do. So can you give us some idea of what your work day/week is like? Are you constantly flying back and forth from one place to the other? Do you set aside a certain time each day for composing? Do you prefer a specific time of day for a specific aspect of your work? I would imagine that when your work involves working with or meeting with other people, your schedule would have to change somewhat to accommodate their needs as well as yours. So my guess is that some days you probably work in the evenings as well as during the day. Or maybe most of your work is done in the evenings; I dunno.

Anyway, those are some of the types of things I've wondered about, and I'd be interested to get some kind of understanding of what the work schedule of such an amazing composer as yourself involves, if it's not too personal a question. Peggy

Answer from Stephen Schwartz:

Dear Peggy: Too personal? You should see some of the questions I get! I tend to be a morning person, which means that if I'm writing, I work in the morning, say from 7 or 8 or so till about 1PM or thereabouts. I'm not much good for writing thereafter. It's also fairly important for me, if I'm writing, to accumulate days in a row -- I don't get much if anything done the first day. Other than that, my schedule is determined by specifics -- if I'm in the studio, I'm on the studio's hours. Meetings are whenever they are -- day or evening. I'm really not too strict about it, except as I say when I'm in writing mode. Deadlines are very helpful to me, and I tend to impose them on myself when they don't come from outside. And yes, I do seem to spend an awful lot of time flying around these days. But the main point is that writers need to work out their own personal process for having time and space to get the creative work done. The other stuff is essentially "busy work". Thanks for your interest. Best, Stephen

SECTION 3 – Hobbies, Likes, and dislikes

Hobbies?

Questions:

Mr. Schwartz, I was wondering..... Do you have any other hobbies besides theatre? Do you ever go to other shows (Broadway etc...) Do you ever hang out (Party!!) with other composers and lyricists? Thanks for the Music!!!!

Answers from Stephen Schwartz:
Thanks for the interesting questions.

1) Hobbies: I am a tennis fanatic. (Singles, anyone?) I also like to play bridge and do cryptic crossword puzzles, such as the ones Richard Maltby creates for Harper's Magazine each month (I have guest-contributed one so far and hope to do more.) I also like to work out at the gym, and swim if there's a pool.

2) Yes, I go to other shows, but I don't see everything. There have been seasons when I haven't seen any of the musicals, except the ones friends of mine happen to be in. But for instance two shows that I liked a lot recently are RAGTIME and HEDWIG AND THE ANGRY INCH.

3) I do in fact hang out with other composers and lyricists. Among my best friends are songwriter John Bucchino, lyricist Dean Pitchford, and composer Andrew Lippa. I've been known to hit a tennis ball with Jimmy Webb as well. Thanks for your interest. Sincerely, Stephen Schwartz

Heights and towers

Dear Mr. Schwartz, I've read that you went up in the bell tower of the Notre Dame cathedral for writing a song for Quasimodo. Was that scary at all? Did you go up on the World Trade Center towers when the cast of Godspell went up there for the movie? I'm just curious if you like heights and climb mountains and things like that? You write a lot about high places like corner of the SKY and Defying Gravity. Is there a reason?

Answer from Stephen Schwartz:

The bell tower at Notre Dame is not particularly scary -- for one thing, it's not all that high (369 steps up), and it's well walled-in. It's a lovely view though. On the other hand, being on top of the World Trade Center for the GODSPELL movie was REALLY scary. The towers were unfinished at that point, so there were no guard rails, and we discovered that the towers swayed in the wind, which was quite disconcerting. But it was pretty exciting. I do like heights, actually, though I don't mountain climb or skydive or anything like that. I did climb Mt. Half Dome in Yosemite when I was a teenager, and I did go bungee jumping once, but that's about the limit of my high altitude experiences (if you don't count parasailing on vacation, which I discovered is actually kind of boring.) I don't know that there's any particular reason for the flight/height imagery -- I just think it's effective, I guess. It's interesting, apropos of this, that in the new Hans Christian Andersen piece to which I'm contributing songs, the first act ends with a song called "On Wings of a Swan", during which Andersen literally goes soaring on a pair of magical swan's wings. Sincerely, Stephen Schwartz

Ireland and Irish Music

Question:

Have you ever been to Ireland?

Answer from Stephen Schwartz:

I have, and I loved it. I was in Dublin, where I saw a production of BORSTAL BOY at the Abbey Theatre, toured the city extensively, and saw wonderful dancing at a great pub (accompanied by, among others,

a gentleman who was remarkably adept at playing the spoons.) I drove west from there, spending spectacular days in Sligo and environs, then on south to the Ring of Kerry, etc. What a beautiful, and wonderfully musical, country. Irish music is perhaps my favorite, so I greatly enjoyed all the music I heard when I was there.

How eclectic are you?

Question:

Mr. Schwartz, Since you have devoted your career to making music, I was wondering if you paid any attention to the world of music in video games. I know you're probably way too busy to play video games (or may have little desire play any) but I wondered if you knew of famous video game composers like Koji Kondo or Nobuo Uematsu. Koji Kondo wrote the Super Mario Bros. theme song, which I am going to be bold enough to say has embedded itself into the human psyche. Nobuo Uematsu has written the score for nearly all of the FINAL FANTASY games. In fact, on May 10th, 2004 Uematsu had a FINAL FANTASY concert called, "Dear Friends: Music From Final Fantasy" that played at the Walt Disney Concert Hall in Los Angeles. The show sold out in three days and has toured all over the United States. So I was just wondering if you paid any attention to this type of music. It's pretty wonderful stuff, I suggest you give it a listen one day. Thanks for your time, Jack

Answer from Stephen Schwartz

Thanks, Jack. I have to admit that's an area I know nothing about. I remember the really old-time video games like the original Super Mario Bros., etc., but in those days the music was really not much to speak about and in fact got pretty relentless after a while. I assume that new versions of the above, and others you mention such as Final Fantasy, have much more sophisticated and varied music, but not having young kids nor much interest in video games personally, I haven't heard what's going on there these days. I'll have to pay attention next time I sit near a kid with a Game Boy on a plane or train. With video games, ring tones, ring backs, etc., there are a lot of new media utilizing music and musical themes, which provide opportunities for young composers, so that's always a good thing. Thanks for the interesting question and information, Stephen Schwartz

Black and White movies

[Question about liking black and white movies and seeing the black and white version of The Hunchback of Notre Dame before writing lyrics for the Disney movie.]

Answer from Stephen Schwartz:

....In terms of the Charles Laughton HUNCHBACK, I did indeed watch it, and yes, that scene was inspirational for the song "God Help the Outcasts". In fact, we had to be very careful from a legal point of view that we were not dealing with copyright infringement issues.

And yes, I do like black and white movies and regret that there aren't more of them now -- particularly because of the ability to do amazing lighting contrasts that aren't possible in color. Think of Ingmar Bergman movies like THE SEVENTH SEAL. And my all-time favorite movie, TO KILL A MOCKINGBIRD, is in black-and-white.

Tennis

Question:

Dear Mr. Schwartz, I just wanted to say how great it is that you take the time to answer questions submitted by your fans. I've seen the NYC production of 'Wicked' twice and thought every aspect of the production was incredible. But, my questions actually pertain to your love of tennis. How long have you

been playing tennis? Do you have an NTRP rating? Do you prefer hardcourts or har-tru surfaces? What style of tennis do you play?

I'm currently residing in VT while completing my postdoc in NH. I've been playing tennis for almost 20 years now, and still enjoy the competition and exercise associated with the sport. For me, even playing competitive tennis is a welcome relaxation to some of my daily tasks in the lab. I wish you continued success both on and off the court. Maybe I'll see you on the court sometime. My best, John

Answer from Stephen Schwartz:

"How long have you been playing tennis?"

I played as a kid, then (stupidly) didn't play at all in college, and then started playing again about twenty/twenty-five years ago. For a while I was pretty serious about it and played some local and club tournaments, etc. (hence the tiny handful of trophies), but these days I am strictly a weekend player. Since my big strengths used to be speed and steadiness, you can imagine that my level has slipped a bit, but I still play as much as I can and still completely love the game.

"Do you have an NTRP rating?" I never got myself officially rated, but at my best, I would estimate I was about a 4.5 or 5.0. Now I would rate myself somewhere in the 3.5 - 4.0 range.

"Do you prefer hardcourts or har-tru surfaces?"

It doesn't matter to me. I think I'm slightly better on hard courts, but I like all surfaces (even grass, when I've had a chance to play on it, though I'm by no means a serve-and-volleyer.)

"What style of tennis do you play?"

As you can tell from the above, I'm a baseliner. That's not to say I won't come in, but basically I like to stay back and slug it out. One-hand strokes on both sides. These days a lot of the tennis I play is doubles, at which I'm nowhere near as good as at singles since my net game is the weakest part of my game. But I still prefer singles.

So there's my tennis info for what it's worth. Thanks for your interest, Stephen Schwartz

SECTION 4 – On Being a Musician

Music For Pleasure and Work

Question:

I'm wondering if having music as a profession makes it hard to enjoy it just as the wonderful art form it is. Do you find yourself getting into a "songwriter/lyricist/work" mode as you listen to music, say at a concert or on the radio or wherever? Are you able to just sit down at the piano and play for the fun of it without feeling like it has to be work-related? Or perhaps what might start as something done for fun and relaxation gets your creative juices flowing and ends up turning into a new song for an album or whatever. Just curious (as usual) what music is like for someone who does it for a living and not just for fun like most of us.

Answer from Stephen Schwartz:

Dear Peggy: As always, very interesting question. What I find particularly interesting, as I think about it, is that while the experience of going to theatre or a movie is to some extent changed for me because I work in the business, oddly enough that does not apply at all to music. I still get the same pure pleasure out of listening to or playing music that moves me, and for some reason, it is utterly unalloyed by my writing music as a profession. In fact, I feel my knowledge of the intricacies and difficulties of

composition gives me a greater appreciation in some instances for the music I hear, just as I suppose real knowledge of painting would give one a greater appreciation of an artist's work. When I go to the theatre, and particularly musical theatre, unless a show is really good, I tend to see what's wrong with it. But with music, I tend to hear what's right, if that makes sense. Thanks as always for the stimulating question. Best, Stephen Schwartz

Listening to Yourself

Question:

I thought of this as I was listening to a tape I'd made of the rehearsals of the choral songs for the show I'm in, which opens on the 10th. Since I was the one who made the tape while singing my part, of course my voice was good and strong on the tape, so every time I listen to it, I get to hear all my not-so-perfect notes, as well as a few good ones here and there.

So that started me wondering (yeah, I know, what else is new?) what it's like for a professional to listen to recordings they've made. I'm not even close to being a professional, and have no desire to be one; but I was wondering if you feel a twinge of self-consciousness every time you hear a CD of your singing/playing. Of course, digital professional recordings are very much more sophisticated than a tiny tape recorder used to just tape notes, and certainly a lot more work goes into making it sound good. But being human, I just wondered what it's like for you to hear yourself.

Answer from Stephen Schwartz:

Dear Peggy; Like everyone else, when I first heard my voice on tape I was shocked and horrified. Now I'm so used to it, I just take for granted that's what I sound like. I do tend to listen over and over, a bit obsessively, to recordings I've done and second-guess phrasing and voice quality, etc. But having long since grown accustomed to my vocal limitations, I'm usually pretty much OK with what I'm able to do within them. I think it mostly has to do with experience and learning how to use what you've got. So when you hear your voice on tape, don't lose any sleep over it (small joke there.) Best, Stephen

Do you practice anymore?

Question:

Mr. Schwartz, Since you've devoted your career to music making, do you even need to warm up at the piano anymore? Do you play everyday? If so, how long? What is the longest you've ever gone without even touching a musical instrument? Thanks! - Jack

Answer from Stephen Schwartz:

Dear Jack: It used to be that I played every day and often would take out and practice classical pieces I once played. I haven't done that for several years now, probably out of laziness more than any other reason. It certainly wouldn't hurt me to keep my technique up and feel other composers' patterns and harmonies in my fingers, but somewhat abashedly, I have to admit I've let that slide. With any luck, your email will inspire me to start doing it again. That being said, I don't think I've gone more than a day or two without playing something on the piano, usually something I'm working on. Thanks for the question and the stimulus. Sincerely, Stephen Schwartz

Perfect Pitch: Good or Bad?

Question:

Does anyone on the forum have perfect pitch? If so, do you consider it helpful, or is it more of a hindrance to you? I don't have it, but have a friend who does, and it seems like it can be pretty frustrating. For example, I remember once when she was trying to play a piano that was a half step or

more out of tune. Her fingers were telling her she was in one key, while her ears were saying she was in another, and she had a hard time playing it. I can definitely tell when individual notes in an instrument aren't in tune with its other notes, and when I used to play guitar I could tell what chords were being played by the relation of the notes to each other; but I can't tell if an instrument is tuned to exactly the right notes, or whether its tuned too high or low. Any comments, anyone? :)

Answer from Stephen Schwartz:

You know when perfect pitch makes it difficult to do something other musicians can do? When you transpose a MIDI keyboard up but you're still looking at music in the original key. Just like your friend playing the out-of-tune piano, it's very confusing. There are a couple of other instances when it's a bit of a pain, but usually I find it beneficial. I particularly like being able to sit in an audition and know what key an actor is singing in, and therefore what his or her range and high notes are. Best, Stephen Schwartz

What Musical Instruments Do You Play?

Question:

What instruments do you play? I just recently got my hands on a copy of the "Prince of Egypt" DVD, and on that is a program entitled "The Making of The Prince of Egypt." On there, I see you playing the piano. But is that the only instrument you play?

Answer from Stephen Schwartz:

Thanks for your message. I really only play keyboards -- I used to play a little guitar, but I've gotten really rusty at it since the advent of MIDI guitar samples. I am working, in a desultory way, on a second album of pop material in the "Reluctant Pilgrim" mode, but that will include singing as well as keyboard work. I have been asked by Yamaha to do a piano disk for their Disklavier series, and I may do that at some point, but nothing is finalized at this time. I appreciate the interest and the inquiry. Sincerely, Stephen Schwartz

SECTION 5 – Family

On Family

Question:

I recently went through a Job Interview and one of the things that came up was my willingness to work odd shifts and extended hours. I responded by informing them that my family comes first and that, especially being an older parent, I felt my priorities had to be with my family. Have you ever had to make a decision based on meeting your family obligations as opposed to business obligations? This may be to personal and I'll understand if you don't respond. Your music, when dealing with family issues, seems sometimes bittersweet as if there was a cost that had to be paid.

Answer from Stephen Schwartz:

Dear Rick: The thing that comes to mind is the birth of my daughter during the out-of-town tryout of THE BAKER'S WIFE. There were complications with her birth (she was three months premature and weighed only 2 pounds and change when she was born). You can imagine how quickly my priority switched from trying to fix a show to helping with caring for Jessie. Fortunately, all worked out very happily in her case (if not for the original production of the show.) I always think of "Chanson", the opening number of THE BAKER'S WIFE as Jessie's song. Sincerely, Stephen Schwartz

Your Kids

Question:

Hi, Stephen. This question is from Jennifer [Peggy's Daughter]. Last night at dinner, I was telling my husband Dan, who had been out of town, that I'd ordered the new Working CD, and that I believe it was directed by your son Scott. Well, Jen's ears perked up on hearing that you have kids, and she started asking me about them. I don't know much about them, but told her I'd ask. I get the impression that Scott is really involved in music and musical theatre, and I think I remember seeing Jessica's name on the Reluctant Pilgrim CD, something about photography as I recall. So if there's any information you could share about your kids that would satisfy a 14-year-old fan of yours, while still respecting their privacy and yours, I'm sure Jennifer would enjoy hearing it. :) - Peggy

Answer from Stephen Schwartz: [April 2000]

Dear Peggy and Jennifer: It never interferes with my privacy to brag about my two great kids. Scott, 26, is a theatre director. He lives and (mostly) works in New York City, though he has also directed in LA, where the production of WORKING was done, and elsewhere. Recently he co-directed the production of JANE EYRE that was done at La Jolla Playhouse in San Diego, and he is currently directing one of three one-act musicals in a production that Hal Prince is putting together for the American Music Theatre Festival in Philadelphia this fall. I can tell you with complete objectivity that he is one of the best young directors in America.

My daughter, Jessica (or Jessie), just graduated from the University of Michigan this past December. She is a (wonderful) photographer and graphic artist and has recently moved to New York City, where she has just gotten a job teaching computer graphics. She took the pictures for the "Reluctant Pilgrim" CD (and will also be doing the same for my second CD, if I ever finish it.) As any parent could, I could go on and on, but I think I'll leave it at that for now.

SECTION 6 – Bio and Miscellaneous

Bio

Question

I am doing a report on Stephen, and was wondering if there is any additional information you could give me about your life and childhood.

Answer from Michael Cole

SCHOOL PROJECTS

We have gotten a lot of requests for help on school projects about WICKED and/or Stephen Schwartz's work. Due to Mr. Schwartz's current schedule, it's difficult for him to find time to respond to multiple questions that require in-depth responses. If you decide to do a school project on WICKED or Stephen Schwartz, we would appreciate it if you would do a thorough search of this Stephen Schwartz forum archive. Stephen has been answering questions posed by fans for many years and you can likely find answers to the questions you have. Additionally, search on <http://www.musicalschwartz.com> and in the biography "Defying Gravity: the Creative Career of Stephen Schwartz, from Godspell to Wicked." If you still have questions after you've searched through the forum, please post them for him in the "Ask Stephen" section of the Stephen Schwartz Forum.

The Stephen Schwartzes

Question:

I was watching the credits on my favorite film when I saw Stephen Schwartz listed as one of the three set designers. The film was Michael Mann's Heat. Is this the same Stephen Schwartz that I already knew of?? Just interested.

Answer from Stephen Schwartz:

Definitely not me. There are a LOT of Stephen Schwartzes out there, and there seem to be several in various facets of show business, including two others I know of who write music. (And Stephen Trask, who wrote the score for HEDWIG, is actually named Stephen Schwartz and changed his name.) In any event, I have no design talent whatsoever, and you would most certainly not want to see a film co-designed by me. Thanks for asking. Sincerely, Stephen Schwartz (the composer)

The Perfect Peach

Question:

I'd like to hear more about the picture book *The Perfect Peach*. Peggy

Answer from Stephen Schwartz:

"*The Perfect Peach*" is a picture book published in the 70's by Little Brown, which I did at the request of the artist, an extremely skilled illustrator named Leonard Lubin. It concerns a young Chinese prince, coddled and over-protected by his parents, who runs off and gets into much mischief with the gods of the weather, wreaking the kind of havoc upon the countryside that is amusing in picture books and not much fun in real life. I think the book is now out of print, but I would think many libraries would have it in the children's section.

Reply from Peggy:

Thanks for the info, Stephen. I'm not sure I understand exactly what you did on *The Perfect Peach*. Are you also an artist, among your other talents? I wish you and your family happy holidays, as well as a fantastic New Year.

Answer from Stephen Schwartz:

Dear Peggy; Yes, I guess I was a little obscure about my role on THE PERFECT PEACH. I wrote the text for the book (it's basically a long poem) to be illustrated by artist Leonard Lubin. I can emphatically and uncategorically state that I am not an artist; I'm one of those people who can't even draw Binky, the character on matchbook covers that lets people know if they could go to art school. Happy holidays, Stephen

ADDITIONAL RESOURCES

The most complete published source on Stephen Schwartz is the authorized biography *Defying Gravity: The Creative Career of Stephen Schwartz, from Godspell to Wicked*, by Carol de Giere.

www.DefyingGravityTheBook.com

To find links to additional articles and interviews, visit

<http://www.musicalschwartz.com/schwartz.htm>

To stay updated on Schwartz's activities and opportunities to meet him, subscribe to The Schwartz Scene

<http://www.musicalschwartz.com/newsletter.htm>

For info on Director Scott Schwartz, Stephen's son

<http://www.musicalschwartz.com/scottschwartz.htm>