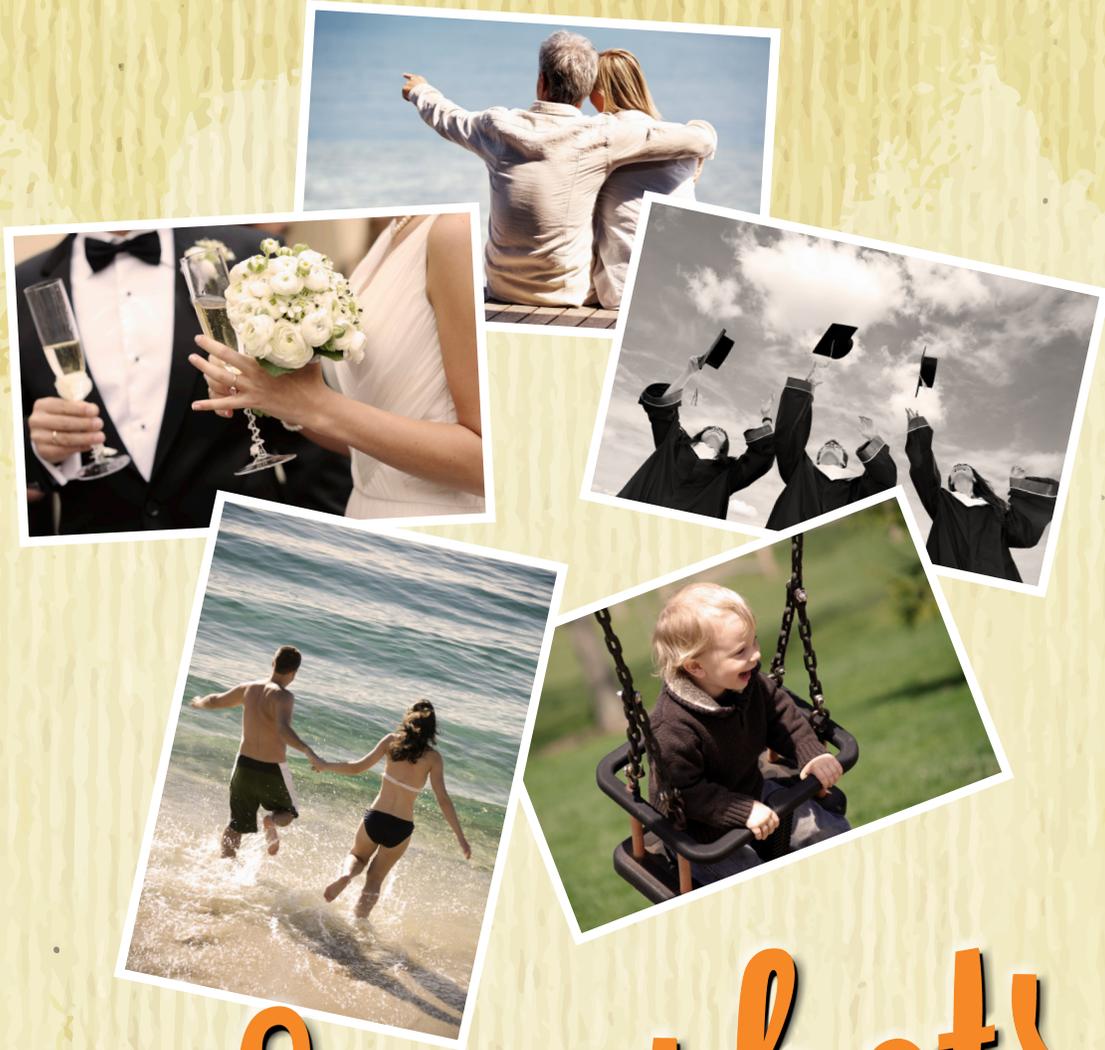


GOODSPEED MUSICALS

AUDIENCE INSIGHTS



Snapshots

a musical
scrapbook



The Max Showalter Center for
Education in Musical Theatre

SNAPSHOTS

The Norma Terris Theatre
Oct 24 - Nov 17, 2013

MUSIC AND LYRICS BY
STEPHEN SCHWARTZ

BOOK BY
DAVID STERN

CONCEIVED BY
MICHAEL SCHEMAN
&
DAVID STERN

ADDITIONAL MUSIC BY
DAVID CRANE, SETH FRIEDMAN,
MARTA KAUFMAN,
ALAN MENKEN, AND
CHARLES STROUSE

LIGHTING DESIGN BY
DAVID WEINER

SCENIC AND COSTUME DESIGN BY
DAVID FARLEY

PROJECTION DESIGN BY
JASON H. THOMPSON

DIRECTED BY
DANIEL GOLDSTEIN

PRODUCED FOR GOODSPEED
MUSICALS BY
MICHAEL P. PRICE

Snapshot

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Audience Insights for *Snapshot* was prepared by:
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Katherine Griswold, Creative Content Manager

SHOW SYNOPSIS

CHARACTER SUMMARY

DAN: A middle-aged man who struggles with expressing his feelings. His wife, Sue, is a childhood friend with whom he grew up through college and into their adult lives. Although Dan cares deeply for Sue, he is unable to communicate it and often uses humor to avoid tough situations.

SUE: A middle-aged woman who is frustrated with her marriage and is planning to leave her husband. She loves Dan but is looking for more from their life together and isn't finding it. She and Dan have a son, Matt, who is in college.

ACT ONE

In the attic of her suburban home, Sue is surrounded by mementos from a life with her husband, Dan. Sue picks up an empty suitcase and takes a handwritten note out of her pocket. She reads the note aloud which states that she is leaving Dan. Suddenly, Dan yells up to the attic and Sue frantically tries to hide the suitcase. As she scrambles, Sue knocks a box of photos all over the floor and hears Dan coming up the stairs.

Sue and Dan begin looking through the photos and reminiscing about their lives together. One of the first photos they find is from their son, Matt's, first birthday. This first memory begins a long string of stories from their past.

As Sue and Dan continue to look at the photographs, Susie and Danny, the pair's younger selves at 11 years old, appear. Susie and Danny are frozen in poses clearly reflecting the pictures that Dan and Sue are viewing.

As they continue to share stories of how they met and became friends, younger versions of Dan and Sue appear in vignettes showing them growing up together. In one of the short sketches, Dan is surprised to learn that Sue's crush on him started back in grade school. As the two come back into reality in the attic, Dan notices that Sue has pulled her suitcase from a pile. He inquires about it but Sue tries to draw Dan's attention to more pictures.

Another vignette shows Danny and Susie in high school. They are exchanging yearbooks and realize that they are going to the same college. Excited about continuing their lives together, Danny signs Susie's yearbook with a message that reveals his feelings but he quickly crosses it out and writes something very generic. Watching this moment unravel, Sue sees the original message for the first time and immediately stops the memory. She asks Dan why he didn't tell her how he felt but he dismisses the thought, just like he did the original message. Sue and her younger self, Susie, are frustrated and displeased with Dan's inability to express his feelings. Although it is clear that they were ecstatic to go to college together and that they care deeply about each other, Dan and Sue begin to point out each others' shortcomings and argue about the past as more memories unfold.

As they return to the present after several vignettes, Sue grabs her suitcase, turns to Dan, and gives him the letter that she wrote for him.

ACT TWO

Dan tries to stop Sue from leaving but he can't find the courage to say what he is feeling. The two begin to argue when Sue claims that Dan never made a first move in the relationship. Dan recalls the moment when he suggested they move in together. We, once again, see Dan and Sue's memories materialize as more events from their lives are discussed.

The two move in together and several memories are portrayed ranging from their wedding to the high school graduation of their son, Matt. Dan and Sue remember that their marriage began to fall apart after Matt left.

Sue grabs her suitcase and begins to leave. As Dan watches her go, the younger versions of them both appear and attempt to help the situation. Susie tries to keep Sue from leaving and Danny encourages Dan to stop her. Ultimately, Dan rushes to Sue, grabs her suitcase, and finally says the words he struggled to say for so many years.

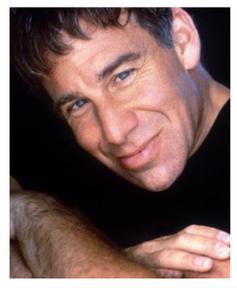


Dan DeLuca, Ephie Aardema, Mark Jacoby, Karen Mason, Matthew Scott and Elizabeth Stanley.
©Diane Sobolewski.

MEET THE WRITERS



DAVID STERN (*Book*) began his career working on the Broadway productions of *Miss Saigon*, *Nick & Nora*, and *Big*. Following the particularly cold winter of 1996, David migrated west to write numerous movies including *Geppetto* (nominated for four Emmy Awards), *Open Season 2* (nominated for an Annie Award), *Open Season 3* (which he also executive produced), as well as the upcoming animated features *Henry & Me* and *Free Birds* (which he also produced). David recently completed the book for the musical *My Son Pinocchio* for Disney/MTI and is hard at work on several movies, a TV show, and a play.



STEPHEN SCHWARTZ (*Music and Lyrics*), a New York native, was born on March 6, 1948. While in high school, Schwartz studied piano and composition at the Juilliard School of Music. In 1968, he obtained his B.F.A. in Drama from Carnegie Mellon University.

In 1969, while working as a producer for RCA Records, Schwartz wrote his first major career credit; the title song for the play *Butterflies Are Free*. The song was also used in the film.

The 70s were a prosperous time for Schwartz. In 1971, Schwartz left RCA and was asked to contribute music and new lyrics for the off-Broadway production of *Godspell*. Ultimately going to Broadway, this project won Schwartz two Drama Desk Awards, for Most Promising Composer and Most Promising Lyricist, and two Grammy Awards for Best Producer and Best Composer. Later in 1971, Schwartz collaborated with Leonard Bernstein on Bernstein's production of *Mass*. The following year, Schwartz started reworking *Pippin* which he began writing in college. In 1974, Schwartz wrote the music and lyrics for *The Magic Show*. In 1976, Schwartz's *The Baker's Wife* opened off-Broadway. In 1977, Schwartz wrote a children's book titled *The Perfect Peach* followed by a musical adaptation of *Working* in 1978. For this production, Schwartz wrote four of the songs, directed, and won the Drama Desk Award for best director.

During the 1980s, Schwartz wrote some of his more obscure works. In 1985, he wrote three songs for the off-Broadway revue, *Personals*. One year later, he wrote the music and lyrics for a children's show titled *Captain Louie*. That same year, Schwartz wrote the lyrics to Charles Strouse's *Rags*. Although *The Baker's Wife* wasn't well received by New York audiences in the 1970s, the show had a successful reopening in London in 1988. As a result, Schwartz relocated to London and wrote *Children of Eden*. The musical had a short run on London's West End in the Prince Edward Theatre.



In the 1990s, Schwartz began collaborating with Alan Menken on Disney film scores. Their first piece, *Pocahontas*, was released in 1995. Schwartz received two Oscar Awards for Best Score and Best Song, "Colors of the Wind." He also won a Grammy Award for the song. In 1996, Schwartz wrote the lyrics for another Disney film, *The Hunchback of Notre Dame*. One year later, he released his first album, titled *Reluctant Pilgrim*. Shortly after, he provided the music and lyrics to some of the songs for the Dreamworks film *The Prince of Egypt*. Schwartz won the Oscar for Best Song for "When You Believe."

In 2000, Schwartz provided the music and lyrics for the original TV musical *Geppetto*, later renamed *My Son Pinocchio*. One year later, he released his second CD, *Uncharted Territory*. In 2003, *Wicked* opened on Broadway and in 2008 it reached its 1,900th performance. Schwartz is the only songwriter in Broadway history to have 3 shows run for more than 1,900 performances.

In 2006, Schwartz was awarded the Goodspeed Musicals Lifetime Achievement Award and in 2009 he was inducted into both the Songwriters Hall of Fame and the Broadway Hall of Fame.

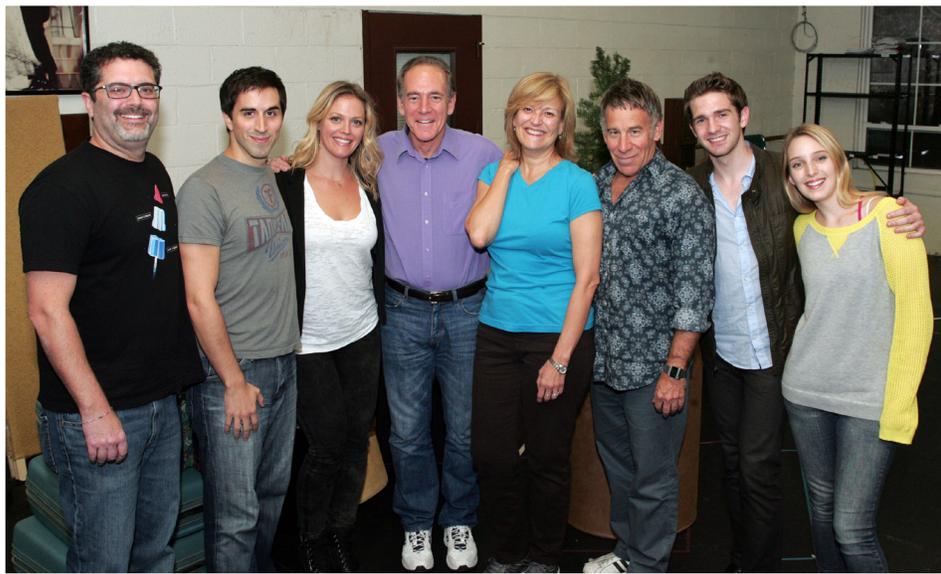


CLICK HERE to watch the Stephen Schwartz interview on InnerVIEWS

AUTHOR'S NOTES BY DAVID STERN

Way back in 1991, Michael Scheman asked me a simple question: "Are you a fan of Stephen Schwartz's work?" "Absolutely," I answered. Then he asked, "Did you know there's no official revue of his work?" I couldn't believe it. How was it possible that the man who brought us *Pippin* and *Godspell* and so many other fantastic musicals didn't have a revue? Michael and I, being in our early twenties, decided that we were the ones to fix this glaring omission.

And then a crazy thing happened: we looked up Stephen Schwartz in the phone book, told him our idea, and he said, "That's great! Go for it!" Only later did I learn that that's pretty much what he says to everybody. But being naïve young men, we took him at his word and started working. Two years later, we presented the material at the Dramatists' Guild, and Stephen decided to join us in process. Two years after that, we had a production and realized that we had much more work to do. Then, as so often happens, our careers took us in different directions, and we put the project on hold. For decades.



David Stern (left), Stephen Schwartz, and the cast of *Snapshots*. ©Diane Sobolewski.

I had just finished creating a revue that was basically a series of songs connected by light patter—and I found it somewhat unsatisfying as a writer. There was no narrative connection between songs. Each moment had to start from scratch, and there was no cumulative emotional effect by the end of the evening. I wanted to do something more. If I was going to write another revue, I wanted to string the songs together to tell a story—with characters and arcs and emotional punch. And again, being in our twenties, Michael and I thought this was a grand idea. We had no idea that no one had successfully pulled this off before. We were also naïve enough to think that we could just look up Stephen Schwartz in the phone book (yes, there were phone books back then), tell him our idea, and he would say, "That's great! Go for it!"

Snapshots is a memory piece that covers a couple's relationship from the moment they met as children to their present empty-nest lives. At the time we began working, I was in my twenties, and Stephen was in his forties—and we brought our respective life experiences to the piece. When we picked it up again, I was in my forties and Stephen in his sixties—and while the break wasn't planned, it turned out to be vital. Through the passage of time and our new life experiences, we were finally able to finish the piece. On the page, at least. And that's why we're here at Goodspeed.

How can we present the material in a way that bridges revue and book musical, memory piece and present story, narrative story-telling, and presentational show piece? How can we deliver the songs in a way that satisfies the most ardent fan, yet also brings in first-time listeners? How can we bring our audience on a familiar, yet entirely new ride—and will they stay on the bus with us, or get off at the first stop? With the help of our talented director, stellar cast, and team of experts here at Goodspeed, we hope to answer all of these questions at The Norma Terris Theatre.

DIRECTOR'S VISION BY DANIEL GOLDSTEIN



Daniel Goldstein. ©Diane Sobolewski.

The perfect snapshot is imperfect. Taken by an amateur—blurry and mis-framed, faces slightly askew, eyes closed or, worse, red, food on chins, clothes mismatched—they are a physical manifestation of our fallible memories, colors fading day by day as the corners of these moments wrinkle and warp.

The sum total of these snapshots, over decades, can create a reasonable semblance of a life story. The first day of school, the prom, moving day, birthday party, New Year's Eve. But the same box of pictures can tell two very different stories. It just depends on how you look at them.

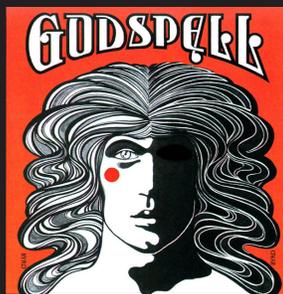
That's what *Snapshots* does. It takes us through the shared life of two people, as seen in one set of photographs. They don't see the story in the same way, though they have been sharing a house and a life for the better part of 50 years. But much of the story is just out of frame or lost in the blurred image or torn paper. We spend an evening with a couple who need to share the photographs with each other, but more so, to share the stories behind the photos.

We have an incredible team working to bring you this production. The designers have been working in concert to create a world that can simultaneously exist in the present and in the past. The production will bring together beautiful and complex projections, music, and incredible Broadway veterans to allow these memories to come to life in brilliant Technicolor flashes. We couldn't be luckier to have these wonderful actors to tell David Stern's story, which revolves, of course around the music of Stephen Schwartz. But just as Dan and Sue see the snapshots of their lives differently by the end of the evening, we hope you too will hear these familiar songs and listen to them in a new light.

ABOUT THE DIRECTOR

Daniel Goldstein's Goodspeed credits include the recent hit *Hello, Dolly!*; *The Unauthorized Autobiography of Samantha Brown* and *All Shook Up!* (Associate Director). He also directed the 2011 Broadway revival of *Godspell*. Other recent credits include: *Artificial Fellow Traveler*, Public Theater; *Tamar of the River*, Prospect Theater Company; *Gekido (turbulence)*, Tokyo New National Theater; *God of Carnage*, Huntington Theater Company; *Anna Christie*, Old Globe; *Golden Boy*, Juilliard School. Upcoming: *Venus in Fur* at Huntington Theater Company. As a writer, his musical *Unknown Soldier*, written with Michael Friedman, was developed at the National Musical Theater Conference at The O'Neill and will receive a developmental workshop from Manhattan Theater Club. He is a graduate of Northwestern University with a degree in Performance Studies.

THE MUSICALS OF STEPHEN SCHWARTZ



Snapshots is a new piece of theatre that composer, Stephen Schwartz, labels a "musical scrapbook." A romantic comedy, *Snapshots* blends numerous selections from Schwartz's shows. In most cases, the songs have been slightly tweaked to help tell Dan and Sue's story. Some numbers in the show are pieces from his most popular shows and some are lesser-known gems. Below is a list of the songs from *Snapshots*, the musicals from which they originate, and several fun facts about some of these musical treasures.



CLICK SONG TITLES below to listen

GODSPELL (1971)

Songs: "[All For the Best](#)," "[All Good Gifts](#)"

Godspell was originally written and directed by John-Michael Tebelak and was produced at NYC's La MaMa Experimental Theatre Club. Producers who were interested in opening the show Off-Broadway approached Stephen Schwartz about writing new music and lyrics. With new lyrics, it opened off-Broadway at the Cherry Lane Theatre in 1971. It then moved to the Promenade Theatre where it ran for 2,124 performances. The show opened on Broadway in 1976 and lasted for 527 performances.

PIPPIN (1972)

Songs: "[No Time At All](#)," "[Extraordinary](#)," "[Corner of the Sky](#)," "[With You](#)," "[Morning Glow](#)"

Stephen Schwartz originally titled this musical *Pippin*, *Pippin* and created it when he was a student at Carnegie Mellon University. The musical was first performed by the University's Scotch'n' Soda student run theatre group.

THE MAGIC SHOW (1974)

Songs: "[Lion Tamer](#)," "[Two's Company](#)"

The Magic Show ran on Broadway from 1974 to 1978 for a total of 1,920 performances. As of September 2013, *The Magic Show* is the 33rd longest-running musical in Broadway history. In 1981, it was altered for television and is presently available on DVD.

THE BAKER'S WIFE (1976)

Songs: "[Meadowlark](#)," "[Endless Delights](#)," "[Chanson](#)"

The Baker's Wife never reached Broadway but it did run for 56 performances in 1989 on the West End. The West End production received positive reviews. The creative team reunited for a production of *The Baker's Wife* at Goodspeed's Norma Terris Theatre in November 2002.

WORKING (1978)

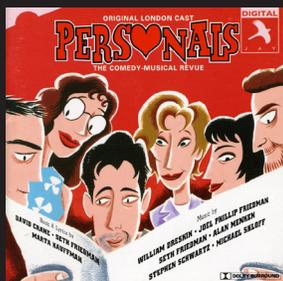
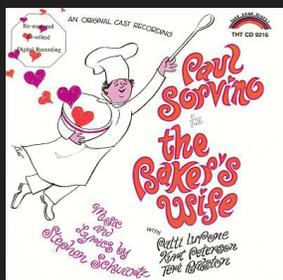
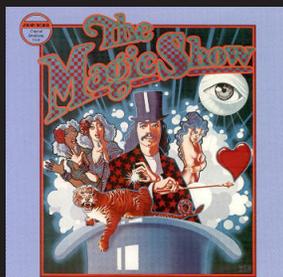
Song: "[Fathers and Sons](#)"

Working was Stephen Schwartz's debut as a Broadway director. It was also his Broadway debut for book adaptation. Schwartz also wrote original music and lyrics for *Working*.

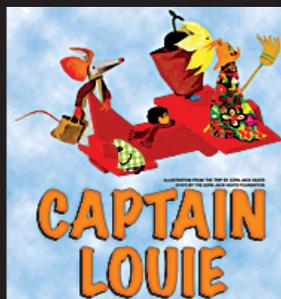
PERSONALS (1985)

Songs: "[Nothing to Do With Love](#)," "[Moving in with Susan](#)"

Schwartz joined the production team of *Personals* to help with the opening and closing of each act. He thus wrote two songs; the opening of the first act, "Nothing to Do With Love" and the opening of the second act "Moving in with Linda." He also wrote "Some Things Don't End" for the close of the show.



THE MUSICALS OF STEPHEN SCHWARTZ



CAPTAIN LOUIE (1986)

Song: "New Kid in the Neighborhood"

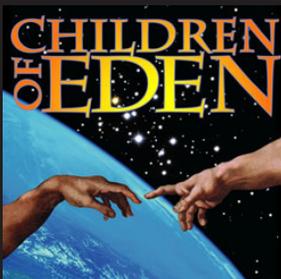
Captain Louie was Stephen Schwartz's first children's musical and was adapted from the children's book *The Trip* by Ezra Jack Keats.



RAGS (1986)

Song: "If We Never Meet Again"

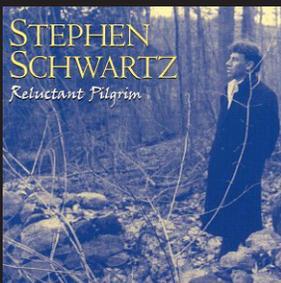
"If We Never Meet Again" was written for the opening scene of *Rags*. In this scene Rebecca and her friend, Bella, sing the duet as they travel by ship from Russia to the United States. The entire scene and this song were ultimately cut from the production.



CHILDREN OF EDEN (1991)

Songs: "The Spark of Creation," "Parent's Day" (originally "Father's Day"), "Hardest Part of Love," "In Whatever Time We Have"

Although *Children of Eden* never went to Broadway, it had a successful production at Paper Mill Playhouse. Schwartz produced a cast recording of this production and, today, the musical is a very popular choice for both amateur and professional theatres.



RELUCTANT PILGRIM (1997)

Songs: "Code of Silence," "So Far"

Schwartz was challenged by a friend to write songs based on his life rather than "hiding behind Hunchbacks and Indian Princesses." His album, *Reluctant Pilgrim*, was the very successful response to that friend's challenge.



WICKED (2003)

Songs: "Popular," "Making Good"

While working on *Wicked*, Stephen Schwartz wrote "Making Good" for the character Elphaba. The song, which explored her ambitions and goals, was ultimately cut from the show and replaced with "The Wizard and I."

ENCHANTED (2007)

Song: "That's How You Know"

Schwartz had hopes to work on a live-action movie musical long before *Enchanted*. When his talents were requested for this film, Schwartz was thrilled to join long time friend and colleague, Alan Menken, in this collaboration. After mixing the worlds of animation and live-action in *Enchanted*, Schwartz moved on to writing a new stage musical, *Wicked*.



MUSICAL TYPES

A musical is defined as “a film or theatrical production, typically of a sentimental or humorous nature, that consists of musical numbers and dialogue based upon a unifying plot” (Merriam-Webster 752). However, there are many types of musicals that don't always fit perfectly into that definition. Below are some examples of musical theatre types:

1) JUKEBOX MUSICAL:

A musical that uses previously released music in its score. The songs are typically performed as they were originally written and are used to contextualize a dramatic plot.

Examples:

- *Mamma Mia*
- *Jersey Boys*
- *All Shook Up*

2) MUSICAL COMEDY:

A comedic story that is interspersed with songs and dancing; all of which are connected by a plot.

Examples:

- *Hairspray*
- *Spamalot*
- *Grease*

3) SUNG-THROUGH:

A term describing a musical that is completely sung through and has little to no spoken dialogue.

Examples:

- *Les Misérables*
- *Cats*
- *Joseph and the Amazing Technicolor Dreamcoat*

4) REVUE:

A type of musical that features loosely connected skits, songs, dances, and/or other theatrical acts that are typically focused on a common topic or theme.

Examples:

- *And the World Goes Round*
- *Jacques Brel Is Alive and Well and Living In Paris*
- *It's a Grand Night For Singing*

5) BOOK MUSICAL:

The book musical was originated by the acclaimed Kern and Hammerstein musical, *Show Boat*. A book musical combines singing, dancing, and dialogue; all of which aid in plot development and the telling of a story.

Examples:

- *Wicked*
- *Bye Bye Birdie*
- *Kiss Me Kate*

6) ROCK/POP MUSICAL:

A musical that uses rock or pop music as the predominant style. More recently, many rock/pop musicals are also jukebox musicals.

Examples:

- *Rock of Ages*
- *American Idiot*
- *Tommy*

THE SCRAPBOOK MUSICAL

Snapshots is neither jukebox musical nor revue. It is a new type of musical—a scrapbook musical. When Stephen Schwartz, Michael Scheman, and David Stern were working on the show, they wanted to create a piece that combined memories, present-day stories, storytelling, and a combination of revue and book musical elements. Their goal was to connect Stephen Schwartz's songs while including developed characters, arcs, and a solid plot structure.

As the writers created Dan and Sue's story, Schwartz realized that his songs were not always appropriate or compatible with the new libretto in their original forms. A new musical format was created when Schwartz started tweaking the lyrics and rearranging his selected songs. In *Snapshots*, for example, we hear the wonderful toe-tapping tune “Popular” from *Wicked* but the lyrics are slightly different and the song is mashed together with the crowd favorite “No Time At All” from *Pippin*. The scrapbook musical brings the best of both worlds—a score of Schwartz's tunes combined with a plot that features two very relatable characters.

RESOURCES

SYNOPSIS AND CHARACTER DESCRIPTION

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MEET THE WRITERS, THE MUSIC OF STEPHEN SCHWARTZ

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Goodspeed's Audition Intensive is a dynamic three-day program to help high school Sophomores, Juniors and Seniors prepare for college musical theatre auditions.

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Goodspeed is offering a summer musical theatre day camp for students beginning grades 3 through 9. It will be at the Norma Terris Theatre and will include dance, acting, voice, arts & crafts, and engaging fun outdoor activities!

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