

Beautiful: The Carole King Musical

Book by Douglas McGrath

Words and Music by **Gerry Goffin & Carole King,
Barry Mann & Cynthia Weil**

Director: **Karen Azenberg**

Musical Director/Conductor: **Helen Gregory**

Choreographer: **Gerry McIntyre**

February 14 - March 1, 2025

SPOTLIGHT STUDY GUIDE
For Teachers and Students



Pioneer Theatre Company's Student Matinee Program is made possible through the support of Salt Lake County's Zoo, Arts, and Parks Program, The Simmons Family Foundation, and The Meldrum Foundation Endowment Fund.

A large vinyl record is centered in the upper half of the image, set against a vibrant sunburst pattern of yellow and orange rays. Below the sunburst, a dark red, wavy landscape is visible. The overall background is a deep red color.

Beautiful

The Carole King Musical

SETTING: The vibrant pop industry of the 1960s and early 1970s.

SYNOPSIS: *Beautiful* tells the true story of Carole King's meteoric rise to fame as one of the twentieth century's foremost singer-songwriters. We are introduced to Carole when she is 16 and pitching her first song ("It Might As Well Rain Until September") to New York music producer Don Kirshner. Soon after, she meets her future husband and creative collaborator, Gerry Goffin. In a musical whirlwind, the couple are married, King gives birth to their first child and the duo make a name for themselves in the music business, knocking out hit after hit. However, while their careers are on the rise, Carole's personal life falls apart when Gerry announces that he wants an affair. As Carole tries to negotiate a failing marriage and personal happiness, she is supported by friends and playful rivals, Cynthia Weil and Barry Mann. Although they all compete for number one hits on the pop chart, Carole relies on their support to change her life and find her own voice. The musical features a tapestry of pop hits from the creative songwriting teams of King and Goffin, Weil and Mann.



CHARACTERS



CAROLE KING

The aspiring singer/songwriter from ages 16 - 29. A unique and vulnerable girl from a Jewish family in Brooklyn - talented, good-natured, and a reluctant star.



GERRY GOFFIN

Carole's boyfriend, songwriting partner, and eventual husband. He's an ambitious artist always striving for more.



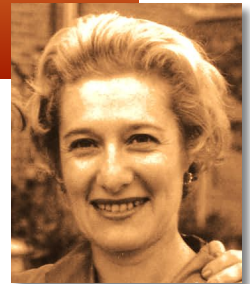
BARRY MANN

An ambitious and good-natured songwriter who becomes romantically involved with Cynthia.



DON KIRSHNER

An influential and successful music publisher and producer.



GENIE KLEIN

Carole's single mother, who was once an aspiring playwright.

Meet Carole Joan Klein

Carole King is one of the most celebrated singer/songwriters in the world, and famously one of the first musicians to sing songs written about their own life. Carole King has inspired hundreds of musicians since her seminal album *Tapestry* came out in 1971.



Carole King was born as Carole Joan Klein on February 9th, 1942. She was born in Manhattan to Jewish parents, who were a teacher and a firefighter. They lived in Brooklyn, which is where Carole spent her whole childhood. As a teenager, Carole attended the High School of the Performing Arts and started Queen's College at age 16! There she met her future husband and collaborator Gerry Goffin. Carole and Gerry were married in August 1959 when Carole was 17, after she became pregnant with their daughter Louise. They both quit

college and instead took day jobs and wrote music together in the evenings.

Throughout the 1960s, Carole and Gerry wrote hundreds of songs, including "Will You Still Love Me Tomorrow" for The Shirelles which became their first number 1 song (and the first song by a girl group to reach number 1 on the Billboard Chart), "The Locomotion," and "(You Make Me Feel Like) A Natural Woman" for Aretha Franklin.

In 1968, Carole and Gerry divorced, and Carole moved with her daughters to Laurel Canyon in Los Angeles. Here she formed The City,

a music trio consisting of Charles Larkey on bass, Danny Kortchmar on guitar and vocals and King on piano and vocals. They produced one album, *Now That Everything's Been Said*, however the group disbanded after this one album together.

In 1970, Carole married her former bandmate, Charles Larkey. And then in 1971, Carole produced *Tapestry*, which she recorded in just 3 weeks. *Tapestry* includes reinterpretations of her songs "Will You Love Me Tomorrow" and "(You Make Me Feel Like) A Natural Woman." *Tapestry* was an instant success and held the No. 1 spot on the U.S. *Billboard*



200 for 15 consecutive weeks, remained on the charts for nearly 6 years, and has sold over 25 million copies worldwide. The album won 4 Grammys: Album of the Year, Best Pop Vocal Performance–Female,

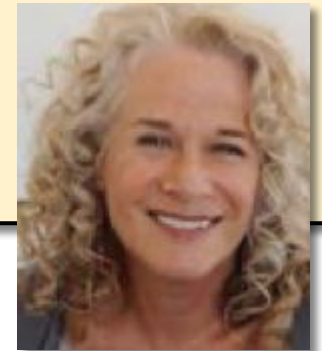
Record of the Year for "It's Too Late," and Song of the Year for "You've Got a Friend," making King the first woman to win the award.

Since 1971, more than 400 of Carole King's compositions have been recorded by over 1,000 artists, resulting in 100 hit singles and 6 Grammys. Carole King has released 15 albums, received a star on Hollywood Walk of Fame, and was also honored as a Kennedy Center Honoree.

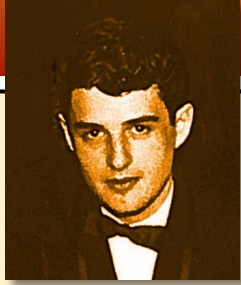


CAROLE KING

Pop music would be very different without the contributions of Carole King. Since 1971, More than 400 of Carole King's compositions have been recorded by over 1,000 artists, resulting in 100 hit singles and 6 Grammys. Carole King has released 15 albums, received a star on Hollywood Walk of Fame, and also was honored as a Kennedy Centre Honoree.

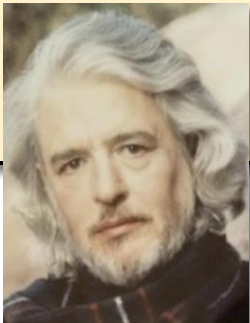


True Life Stories



GERRY GOFFIN

Born in Brooklyn in 1939, Gerry Goffin met Carole King at Queens College, and their musical collaboration began almost immediately. They married in 1959, and that same year wrote their first hit song "Will You Love Me Tomorrow?" (The Shirelles). The duo penned over fifty Top 40 hits including "The Locomotion," "Natural Woman," and "Up On The Roof." In 1987, Goffin and King were inducted into the Songwriters Hall of Fame, and the Rock and Roll Hall of Fame in 1990. Goffin has left an indelible mark on American music.



BARRY MANN

Barry Mann has written the melodies of some of the most influential pop songs in musical history. In addition to "You've Lost That Lovin' Feeling," (the most played song of the last century), he has composed later standards like "Somewhere Out There" (winner of 2 Grammys), "Here You Come Again," "Sometimes When We Touch," "Just Once" and "Don't Know Much." Together, he and Cynthia Weil have amassed 112 pop, country and R&B awards from Broadcast Music Inc. He has been inducted into both The Songwriters Hall Of Fame and The Rock And Roll Hall of Fame.



CYNTHIA WEIL

Cynthia Weil is known as the lyricist of classic songs such as "You've Lost That Lovin' Feeling," She has set the words to later standards like "Somewhere Out There," "Here You Come Again," "He's So Shy," "Just Once," and "Don't Know Much," to name just a few. Weil has been inducted into The Songwriters Hall of Fame, The Rock and Roll Hall of Fame, and honored with two Grammy awards for "Somewhere Out There" as Motion Picture Song of the Year and Song of the Year.



DON KIRSHNER

In 1958, Don Kirshner was an unknown 23-year-old kid from the Bronx. Two years later, he was on his way to becoming one of America's most powerful and influential music producers. In five years, through his company Aldon Music, Kirshner launched Carole King, Neil Sedaka, and Bobby Darin, (among others), to superstardom and ushered in a new era of rock and roll. He was named "the Man with the Golden Ear" by *Time* magazine,



The Brill Building vs. 1650 Broadway

The Brill Building in the early 1960s was a powerhouse of the music industry, where everything you needed to turn a song into a hit was under one roof. Songwriters could pitch their work to publishers, get a quick arrangement and lead sheet for \$10, make copies, book a demo studio, and hire musicians—all without leaving the building. Once the demo was ready, they could take it to record companies, managers, or even artists themselves. If a deal was made, radio promoters were on hand to help push the record.

Located at 1619 Broadway in New York City, the Brill Building was the heart of the music business, home to publishers, songwriters, and industry insiders. It had its roots in Tin Pan Alley, where Vaudeville and sheet music once ruled, and by the time it opened in 1931, it had become a hub for established composers and promoters. Office space in the upper floors was highly sought after, while those who couldn't afford an office worked from the public phones on the lower floors.

Then came rock 'n' roll—the "invader" that the Brill Building's old guard wanted nothing to do with. To them, it was just a rebellious offshoot of rhythm and blues and country music, genres they dismissed as "race music" and "hillbilly music." With doors closing to the new generation, young songwriters and musicians needed a new home, and they found it just two blocks away at 1650 Broadway.



*The Brill Building, 1930s
v.s. Today*

*Left, Byron Collection,
Museum of the City of
New York; Yana Paskova
for The New York Times*

"Every day we squeezed into our respective cubby holes with just enough room for a piano, a bench, and maybe a chair for the lyricist if you were lucky. You'd sit there and write and you could hear someone in the next cubby hole composing a song exactly like yours. The pressure...was really terrific — because Donny (Kirshner) would play one songwriter against another. He'd say: "We need a new smash hit"—and we'd all go back and write a song and the next day we'd each audition for Bobby Vee's producer."

- Carole King

The Sociology of Rock by Simon Frith

The Brill Building vs. 1650 Broadway (cont.)

Unlike the Brill Building, where a guarded entrance kept out anyone without an appointment, 1650 Broadway welcomed fresh talent. Its entryway had a hip, modern look, and its offices—small rooms with little more than a piano and a couple of chairs—were filled with songwriters eager to collaborate. If you had a song idea, you didn't need an invitation—you just walked in and started knocking on doors.

1650 Broadway became the launchpad for a new era of music, a place where the energy of rock 'n' roll could thrive, shaping the future of the industry.



Left: 1650 Broadway, Right: Carole King Standing in front of 1650 Broadway

“THE thing that bothers me the most about music history is calling the pop music of the early '60s the 'Brill Building Sound.

This drives me nuts because ninety percent of that music was not created in the Brill Building, which peaked in the '40s, and by the end of the '50s, they went to 1650 Broadway because it had a more modern look; it had been renovated.

So people went to 1650 Broadway, and it became THE building. Carole King and Gerry Goffin, Barry Mann and Cynthia Weil, Dionne Warwick, B. J. Thomas, Bobby Lewis, all these people . . . and me. We were all in 1650 Broadway, and it was not called any 'Building,' it was just 1650 Broadway.”

- Al Kooper, Singer-Songwriter and Author of *Backstage Passes & Backstabbing Bastards*



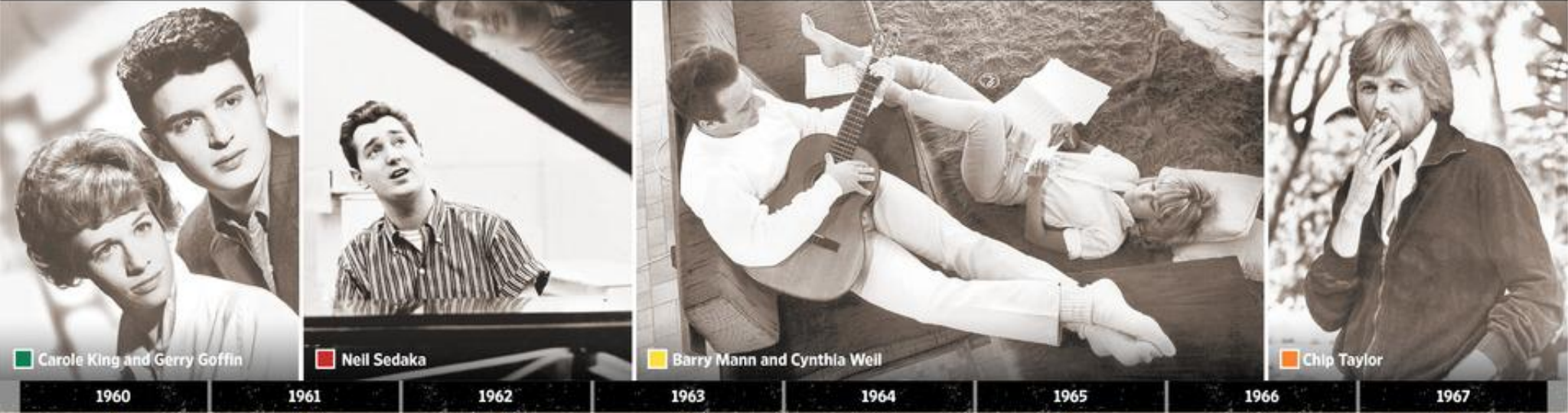
Carole King and singer Johnny Restivo. 1959

https://www.history-of-rock.com/brill_building.htm

<https://kimsloans.wordpress.com/pop-culture/brill-building/>

<https://medium.com/the-riff/the-brill-building-sound-did-not-happen-in-the-brill-building-e6df260e5e2c>

Songs From the Little-Known Hit Factory at 1650 Broadway



Will You Love Me Tomorrow
1960

Written by: Carole King and Gerry Goffin
Performed by: The Shirelles
Chart: #1



Calendar Girl
1961

Written by: Neil Sedaka and Howard Greenfield
Performed by: Neil Sedaka
Chart: #4



Loco-Motion
1962

Written by: Carole King and Gerry Goffin
Performed by: Little Eva
Chart: #1



Blame It on the Bossa Nova
1963

Written by: Barry Mann and Cynthia Weil
Performed by: Eydie Gorme
Chart: #7



Wild Thing
1965

Written by: Chip Taylor
Performed by: The Troggs
Chart: #1



Angel of the Morning
1967

Written by: Chip Taylor
Performed by: Juice Newton (1981)
Chart: #4

Note: Some songs were performed by more than one artist/group.
Chart designates highest spot achieved on the Billboard charts.
*Partially written at the Brill Building.
Sources: Artists, their representatives and producers of 'Beautiful-The Carole King Musical' (songs); Michael Ochs Archives/Getty Images (photos); GAB Archive/Redferns (Sedaka photo)



Twist and Shout
1960

Written by: Bert Berns and Phil Medley
Performed by: The Beatles
Chart: #2



Breaking Up is Hard To Do
1962

Written by: Neil Sedaka and Howard Greenfield
Performed by: Neil Sedaka
Chart: #1



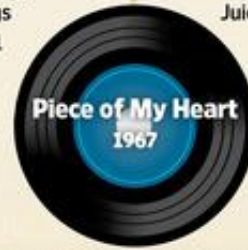
Up on the Roof
1963

Written by: Carole King and Gerry Goffin
Performed by: The Drifters
Chart: #5



On Broadway
1963

Written by: Barry Mann, Cynthia Weil, Jerome Leiber, Mike Stoller
Performed by: The Drifters
Chart: #9



Piece of My Heart
1967

Written by: Bert Berns and Jerry Ragovoy
Performed by: Janis Joplin, as part of the band Big Brother and the Holding Company
Chart: #12

The Wall Street Journal

Featured Musical Groups

THE DRIFTERS

The first Drifters originally formed as a backing group for rock and roll singer Clyde McPhatter, although he was with the group for only one year. McPhatter's high-pitched tenor was mostly responsible for the success of a group he joined later, the Dominoes.



A second group of singers formed their own group in 1959 led by singer, Ben E. King. The up-and-coming group of men started out with the name The Five Crowns but soon called themselves the Drifters when asked to fulfill the original Drifter's contractual obligation of performing at the Apollo Theatre once a year. This agreement included the original Drifter's recording contract with Atlantic Records, as well.

According to Rolling Stone, the Drifters were the least stable of the great vocal groups, as they were low-paid musicians hired by George Treadwell, (who owned the Drifters' name from 1955, after McPhatter left). The Treadwell Drifters line has had 60 musicians, including several splintered groups by former Drifters members (not under Treadwell's management). These groups are usually identified with a possessive credit such as "Bill Pinkney's Original Drifters", and "Charlie Thomas' Drifters."

The group's distinct sound brought R&B into mainstream American pop. This sound blended well with crossover popular songs that became hits such as "There Goes My Baby," "Save the Last Dance for Me," "This Magic Moment," Gerry Goffin & Carole King's "Up on the Roof" in 1962 and their follow-up hit from Barry Mann and Cynthia Weil, "On Broadway."



The Drifters from 1964 clockwise L to R: Eugene Pearson, Johnny Terry, Charlie Thomas, and Johnny Moore.

According to the Vocal Group Hall of Fame: "Through turmoil and changes, the (original) Drifters managed to set musical trends and give the public 13 chart hits, most of which are legendary recordings today." After that, other formations of the Drifters recorded 13 Billboard Hot 100 top-30 chart hits.

THE SHIRELLES

The Shirelles were an American girl group formed in Passaic, New Jersey, in 1957. They consisted of schoolmates Shirley Owens (later Shirley Alston Reeves), Doris Coley (later Doris Kenner-Jackson), Addie "Micki" Harris (later Addie Harris McFadden), and Beverly Lee.



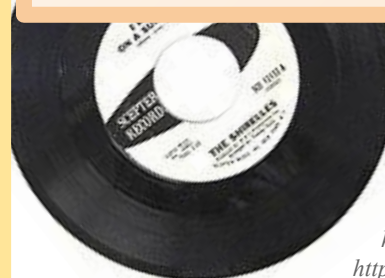
The Shirelles (L to R): Doris Coley, Shirley Owens, Addie ("Micki") Harris, and Beverly Lee, c. 1965.

Founded in 1957 for a talent show at their high school, they were signed by Florence Greenberg of Tiara Records. Their first single, "I Met Him on a Sunday," the song they had written for the talent contest, was released by Tiara and licensed by Decca Records in 1958. The track went to number 49 on the Billboard pop chart in April 1958—when the girls were still teenagers.

The Shirelles' next two singles achieved only modest success. But a fourth single, the angst-ridden ballad "Will You Love Me Tomorrow," by the songwriting team of Gerry Goffin and Carole King, was destined to break new ground. On January 30, 1961, it became the first No. 1 on the Billboard pop chart by an all-girl group (and the first No. 1 for Goffin and King).

The Shirelles have been described as having a "naive schoolgirl sound" that contrasted with the more adult themes of many of their songs. They have been credited with launching the girl group genre, with much of their music reflecting the genre's essence. Their acceptance by both white and black audiences, predated that of the Motown acts.

The Shirelles broke up in the late 1960s but re-formed later for "oldies" shows. Remembered for their sweet, gospel-tinged harmonies, they were inducted into the Rock and Roll Hall of Fame in 1996. Two of their songs, "Will You Love Me Tomorrow" and "Tonight's the Night", were selected by Rolling Stone on its list of the greatest songs of all time.



<https://www.britannica.com/topic/the-Shirelles>
<https://njhalloffame.org/hall-of-famers/2014-inductees/the-shirelles/>
https://en.wikipedia.org/wiki/The_Drifters#cite_note-autogenerated2-3
https://rockhall.com/wp-content/uploads/2024/03/The_Drifters_1988.pdf

Featured Musical Groups (cont.)

LITTLE EVA

Perhaps no babysitter in history got a bigger break than Eva Boyd, who baby sat for songwriters Carole King and Gerry Goffin.

Eva Narcissus Boyd was born June 29, 1943 in Bell Haven, North Carolina, as one of sixteen children. Little Eva Boyd, who was named after her aunt Eva, hence her nickname "Little Eva," auditioned as a singer for a girl group called, The Cookies. The song she sang was "Will You Love Me Tomorrow," written by Carole King and Gerry Goffin. Little Eva joined the Cookies as a backup vocalist on recording dates. So whenever one of the Cookies couldn't get out of class, substituted for them. Eva also demoed "Uptown," to be recorded by the Crystals, for Phil Spector.

Carole King and Gerry Goffin knew Little Eva could sing and hired her as a babysitter for \$35 a week for their growing family. After they wrote "The Loco-Motion," Goffin and King asked Little Eva to sing the demo so it could be pitched to Dee Dee Sharp on Cameo Parkway. Carole King and Gerry Goffin's publisher was Aldon, formed by Al Nevins and Don Kirshner. They started a record label called Dimension and when they heard Little Eva's demo they decided to release it as a single on their new label.

In August 1962, "The Loco-Motion" by Little Eva was number one on Billboard's Hot 100 chart. Little Eva was only sixteen at the time. Her follow-up single, "Keep Your Hands Off My Baby" reached number 12 on the pop chart and number six on the R&B chart. Her third single, "Let's Turkey Trot" which was another dance craze tune was a top 20 single on both the Hot 100 and R&B charts.

Eva recorded for a few other labels, but never recreated her original overnight success. Disenchanted with the music business, Eva retired in the early 1970s.



Composer, Carole King; singer, Little Eva; songwriter, Gerry Goffin; and Aldon Music producer, Don Kirshner. 1963

JANELLE WOODS

Like any show, *Beautiful* takes some dramatic license. A fictional star named Janelle Woods and her backup singers stand in for real girl group, The Chiffons, and sing "One Fine Day." In the show, Gerry Goffin falls for this same Janelle Woods whom Goffin and King work with. But this character, Janelle Woods, is made up.

Goffin reportedly did fall in love with another woman he and King wrote for in the 1960s. Her name was Earl-Jean McCrea Reavis, who was a member of the girl group, The Cookies.

POPULAR MUSIC IN THE 1950's & 1960's

Art, politics, and social change have always informed each other. During the 50's and 60's in America, young people's voices were suddenly amplified through popular music. The growth of technology and broadcasting made engaging with music easier. The music spoke to teenagers and young adults about their experiences. The music not only shared views on what was happening politically and socially with the Vietnam war, the Civil Rights Movement, and the Second Wave of Feminism, but it also influenced new voices. This gave listeners the power to be part of challenging the status quo about what women should be and do, what romantic relationships could look like, and how communities could come together and transcend segregated spaces to enjoy and make music together.

Meanwhile the growth of advertising and consumerism in some ways helped drive the change – it made it possible to give platforms for new voices that attracted popular appeal.

<https://www.ncmea.net/little-eva/>

https://www.history-of-rock.com/little_eva.htm

<https://stagescenela.com/2016/10/beautiful-the-carole-king-musical/>

<https://www.chicagotribune.com/2015/12/30/blackhawks-columnist-tells-you-about-beautiful-the-carole-king-musical/#:~:text=In%20the%20show%2C%20he%20has,the%20girl%20group%20The%20Cookies.>

Featured Musical Groups (cont.)

BEAUTIFUL TRACKS

THIS WEEK	TITLE / Artist	Act 1	THIS WEEK	TITLE / Artist	Act 2
1	OVERTURE		16	CHAINS Carole King, Ensemble	
2	SO FAR AWAY Carole King		17	WALKING IN THE RAIN Barry Mann, Cynthia Weil	
3	1650 BROADWAY MEDLEY Ensemble		18	PLEASANT VALLEY SUNDAY Marilyn Wald, Gerry Goffin, Ensemble	
4	IT MIGHT AS WELL RAIN UNTIL SEPTEMBER Carole King		19	WE GOTTA GET OUT OF THIS PLACE Barry Mann	
5	SOME KIND OF WONDERFUL Carole King, Gerry Goffin, The Drifters		20	UPTOWN "Uptown" Singer, Bitter End Trio	
6	HAPPY DAYS ARE HERE AGAIN Cynthia Weil		21	IT'S TOO LATE Carole King, Bitter End Trio	
7	TAKE GOOD CARE OF MY BABY Gerry Goffin, Carole King		22	YOU'VE GOT A FRIEND Carole King, Barry Mann, Cynthia Weil, Don Kirshner	
8	WILL YOU LOVE ME TOMORROW Carole King		23	(YOU MAKE ME FEEL LIKE) A NATURAL WOMAN Carole King, Ensemble	
9	HE'S SURE THE BOY I LOVE Cynthia Weil, Barry Mann		24	BEAUTIFUL Carole King, Ensemble	
10	WILL YOU LOVE ME TOMORROW The Shirelles		25	I FEEL THE EARTH MOVE Carole King, Company	
11	UP ON THE ROOF The Drifters				
12	ON BROADWAY The Drifters				
13	THE LOCOMOTION Little Eva, Ensemble				
14	YOU'VE LOST THAT LOVIN' FEELING Barry Mann, The Righteous Brothers				
15	ONE FINE DAY Janelle, Backup Singers, Carole King				
			★	U.S. #1 HIT	
			★	U.S. TOP TEN HIT	

12	Janelle Backup Singers, Carole King ONE FINE DAY
14	Barry Mann, The Righteous Brothers YOU'VE LOST THAT LOVIN' FEELING
13	Little Eva, Ensemble THE LOCOMOTION
12	The Drifters ON BROADWAY



RIGHTEOUS BROTHERS

The Righteous Brothers are an American musical duo originally formed by Bill Medley and Bobby Hatfield in 1963. They had first performed together in 1962 in the Los Angeles area as part of a five-member group called the Paramours, but then adopted the name The Righteous Brothers when they became a duo. Their most active recording period was in the 1960s and '70s. After several years of being inactive as a duo, Hatfield and Medley reunited in 1981 and continued to perform until Hatfield's death in 2003.



Bill Medley and Bobby Hatfield

Hatfield and Medley had contrasting vocal ranges, which helped them create a distinctive sound as a duet. They each had the vocal talent to perform as soloists. Medley sang the low parts with his bass-baritone voice, with Hatfield taking the higher-register vocals with his tenor. The term "blue-eyed soul" is thought to have been originally coined by Philadelphia radio DJ Georgie Woods in 1964 when describing the duo's music.

Following a year and a half of Top 40 non-entries on Billboard's Hot 100, the duo hit big with the late 1964 release of what would become their signature record, "You've Lost That Lovin' Feelin'" – a transatlantic number one produced by Phil Spector and written by Barry Mann, and Cynthia Weil. The song is often considered a landmark recording in popular music. Other notable hits include three US 1965 Top Tens – "Just Once in My Life," the cover of "Unchained Melody" (also a huge hit in 1990 after being featured in the film *Ghost*) and the US 1966 number one "(You're My) Soul and Inspiration."

The Righteous Brothers were inducted into the Rock and Roll Hall of Fame in 2003 and into the Vocal Group Hall of Fame in 2005.

Word Search

FIND THE FOLLOWING WORDS

Album
 Carole King
 Don Kirshner
 Hit
 Piano
 Tapestry
 Barry Mann
 Composer
 Drifters
 Locomotion
 Queens College
 Vocals
 Broadway
 Cynthia Weil
 Eva
 Lyricist
 Shirelles
 Carnegie Hall
 Demo
 Gerry Goffin
 Music
 Songs

Carole King &
 Gerry Goffin,
 1959



R	C	P	O	A	L	B	U	M	L	L	D	A	I	Y	S
E	C	R	Y	D	N	B	I	G	I	S	U	E	R	T	H
C	G	A	E	L	O	N	L	E	C	G	G	T	M	T	I
O	A	E	E	N	Q	N	W	Y	I	P	S	N	L	O	R
M	G	U	L	K	O	A	K	N	R	E	T	L	O	N	E
P	R	N	O	L	I	I	S	I	P	I	A	E	I	S	L
O	C	L	I	H	O	R	T	A	R	H	C	F	M	N	L
S	A	U	T	K	E	C	T	O	E	S	F	I	N	I	E
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R	Y	P	F	C	J	L	G	N	G	O	M	N	L	T	A
C	K	I	E	I	I	E	O	Y	E	Y	C	A	E	O	C
L	R	A	D	N	N	S	R	R	R	E	C	O	G	R	M
D	E	N	A	R	T	R	U	R	A	O	U	S	L	B	O
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O	R	C	L	G	E	B	H	H	S	M	A	E	V	A	R
Y	A	W	D	A	O	R	B	N	H	X	S	L	T	C	M

ACTIVITY: Below are the lyrics to the chorus of Carole King's song, "Beautiful:"

***"You've got to get up every morning
 with a smile on your face
 And show the world all the love in
 your heart.***

***Then people gonna treat you better.
 You're gonna find, yes you will, that
 you're beautiful, as you feel."***

What do these lyrics mean to you? What does it mean to "show the world all the love in your heart"? Can being kind to other people be part of it? In what ways can groups and individuals show kindness to others.



Carole King at Carnegie Hall. 1971

A Note from the Playwright, Douglas McGrath

When Paul Blake, the producer of *Beautiful*, asked me if I wanted to many days. I asked them about everything in their lives – from birth on – write a Broadway musical about Carole King, her ex-husband and lyricist, Gerry Goffin, and their fellow songwriters, Barry Mann and Cynthia Weil, there was something I had to know before I could commit.

“Are they all alive?” I asked.

“Good news,” Paul said. “They are.”

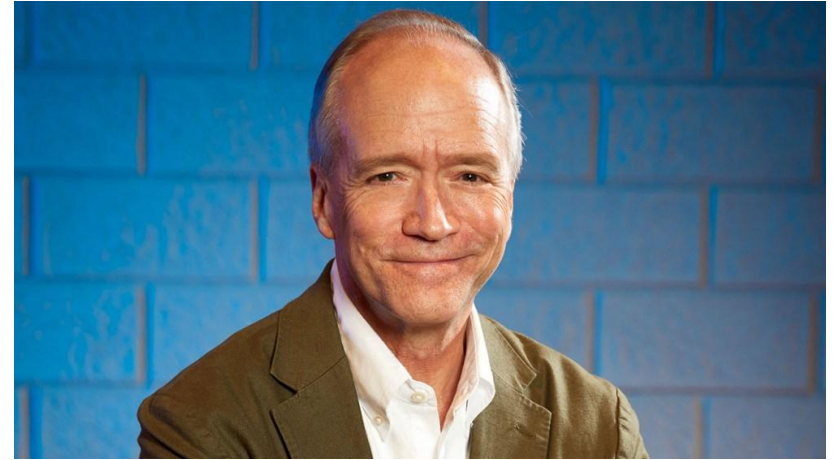
Actually, that sounded like bad news. I had once worked on a screenplay about a real person whose vanity was so advanced that he would not let me portray him as anything less than thrillingly perfect. But audiences aren’t interested in characters without flaws – even Achilles had that tendon trouble.

Paul kept after me, constantly telling me things that might entice me. He reminded me that the songwriters had had their offices at 1650 Broadway, one of the two buildings people mean when they refer to the legendary Brill Building sound (The Brill Building was down the street at 1619 Broadway). These buildings had once been the province of the classic American songwriters of the Tin Pan Alley age and then in the 50’s became the place where kids came to create rock and roll. Maybe there was something in that clash, the old being ousted by the new? Carole and Barry and Cynthia were coming to New York to interview book writers. Paul said, “Come meet them. They’re a lot of fun.”

So I went and he was right, they were a lot of fun. I was so at ease. I told them my idea, and I could feel as I told it that it was right: a musical about kids chasing out the old guard so they could create the new sound of rock and roll. Carole’s face lit up. I knew I had nailed it. She leaned forward to share her reaction.

“That,” she said, “is completely wrong!”

“What?” I said, almost losing my balance even though I was seated.



“We *idolized* Gershwin and Porter and Kern and Berlin,” she explained. “We *studied* their music –“

Cynthia piped in, “I wanted to *be* Cole Porter.”

How surprising. As teenagers they changed the sound of popular music, but they were traditionalists at heart – rock and rollers but classicists, too. Before the meeting, I had known only one thing about these songwriters: that they were talented. But now I saw that they were something not all talented people are: *they were interesting*.

I said I would write the show, if they would have me.

And I knew what kind of show I wanted to write: not a fictional creation like *Mamma Mia*, which used an original story with the ABBA catalogue, but the true story of these incredible people and how some of the greatest songs of the last century were created.

To do this, I interviewed the songwriters, separately, for many hours over many days. I asked them about everything in their lives - from birth on - because at the beginning I had no idea what the show would be. If you see the show, it seems inevitable now that it starts with Carole on her way into Manhattan to sell her first song and that it ends at Carnegie Hall with her celebrated concert as a solo artist, but when

A Note from the Playwright, Douglas McGrath (cont.)

you are looking at four lives and some 70 years worth of memories, to get to the inevitable, you have to weed out a lot of the evitable.

After the interviews, I stared at my giant notebook, packed with hundreds of pages of their stories. One feeling hovered above everything: a feeling of friendship. These people had been friends for more than 50 years. It's one thing to be friends with old school chums but they were not school chums – they met as competitors in 1650 Broadway, vying for Don Kirshner's attention, racing each other up and down the Billboard chart, fighting for the best artists to sing their songs. And it was not a casual competition – they once took a vacation together just to make sure the other couple wasn't writing more than they were. It was often fierce.

And yet they loved each other, these four great artists, they really did, and they respected each other. They studied each other the way they studied Cole Porter and Irving Berlin. That was an interesting, even classic dynamic – competitors who loved each other. That sense of friendship pervaded even Carole and Gerry's relationship, which started as a romance, moved into and then out of marriage, finally settling into a forgiving and affectionate friendship.



Early 1960s. Carole King at piano, with fellow songwriters Barry Mann and Cynthia Weil behind her, and husband/partner, Gerry Goffin, far right.

That sense of kindness infuses much of Carole's music. Many of her listeners feel she is their friend, a feeling I suspect they do not have about other singers they may adore. They see themselves in her. Her music is marked by forgiveness, compassion and warmth. Even her breakup songs are tinged with understanding. The show had to mirror that.

So I began to see the story – it would be about music and friendship and love. There would be heartache in it, because the show is about life, but it would have hope in it, too.

Because their music is so good, I wanted to place the songs in a way that gave them their full emotional impact. This was harder than it might seem. You figure, if it's a good song, it'll be good wherever you put it. But that is not the case. I would not write a scene and then plop a song into it. I had to write the scene knowing which song it was going to be about. If a song didn't work, it was because the scene didn't work, and I would rewrite it until the song felt as though it were written just for that scene.

Everything came out of the music, which, even more than the hundreds of pages of notes, is the greatest guide to the thinking and feelings of the four songwriters. The theme of the show itself comes from a song. Early on, Carole says "You know what's so funny about life? Sometimes it goes the way you want and sometimes it doesn't. And sometimes when it doesn't, you find something beautiful."

ACTIVITY: Interview a family member about a story they would like to tell, but that you did not experience (ex. their first date, a funny or embarrassing experience, a significant milestone). Compose the story using scenes and dialogue and share it with your family.

Meet the Cast



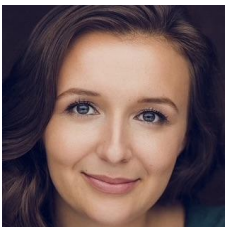
STEPHEN CHRISTOPHER ANTHONY* (Barry Man) is thrilled to make his PTC debut! Credits include: *Dear Evan Hansen* (Evan, Broadway and National Tour), *Catch Me If You Can* (Frank Jr, National Tour), *The Book of Mormon* (Elder McKinley u/s, Broadway), *Joseph and the Amazing Technicolor Dreamcoat* (Joseph, Wick), *Legally Blonde* (Emmett, Actors' Playhouse), *Beautiful: The Carole King Musical* (Barry Mann, Forestburgh), *Forever Plaid* (Sparky, FL Rep), *Hairspray* (Link, Wagon Wheel), *The 25th Annual Putnam County Spelling Bee* (Chip, Post Playhouse), *Jesus Christ Superstar* (Jesus, Fallon Theatre). Florida State University Music Theatre grad. New World School of the Arts Music Theatre grad. Upright Citizens Brigade improv grad. Stephen is also a theatre director, music director, certified yoga instructor, amateur chef, and insufferably proud dog dad. Love to Michael, Augs, Nel, family. IG: @_stephenanthony



TRAVIS KEITH BATTLE* (Drifter) is a Brooklyn-based performance artist who is making their PTC debut. They are a proud member of Actors Equity and a graduate of Temple University's Musical Theatre program. Favorite roles include Jimmy Early (*Dreamgirls*), Fleetwood (*The Life*), and Shakespeare (*Something Rotten*). In addition to working with numerous regional theatre's across the country, Travis has also performed internationally with Norwegian Cruise Lines and can be found crooning on cabaret stages throughout New York City. www.traviskeithbattle.com



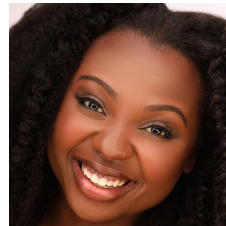
MARY FANNING DRIGGS* (Genie Klein) is thrilled to be back on the PTC stage this season, having appeared in *Natasha, Pierre, And The Great Comet of 1812* (Marya Dmitrievna) and *Bonnie & Clyde* (Cumie Barrow) last season. Other PTC shows include *Elf* (Emily Hobbs), *Mamma Mia!* (Rosie), *The Last Ship* (Regional premiere), *Sweeney Todd*, *The 25th Annual Putnam County Spelling Bee* (Rona Lisa Peretti), Irving Berlin's *White Christmas* (Martha Watson), *Once* (Baruska), *The Music Man* (Mrs. Paroo), and *Les Misérables* (Mme Thenardier/ ensemble). Film and TV: Hallmark's *The Holiday Stocking*, *Love Across Time*, *The Roads We Travel*, and the upcoming series *Dusty Bluffs* and *The Billionaire*. When she's not performing you can find her cooking, baking, growing things, and playing with her amazing grandchildren. Instagram @marydriggs



LEE ALEXANDRA HARRINGTON* (Cynthia Weil) is just thrilled to be here in Salt Lake City with this tremendous show! Favorite theatre: *She Loves Me* (Gulfshore Playhouse), *A Christmas Story* (Lexington Theatre Company), *A Man of No Importance* (CSC), *Assassins* (CSC), *Into the Woods* (Roundabout), *Jellybean* (Irondale Ensemble Project), *Hi, My Name is Ben* (Goodspeed), *A Connecticut Christmas Carol* (Goodspeed), *Show Boat* (Westchester), *Company* (Pittsburgh Public), *Merrily We Roll Along* (Cincinnati Playhouse), *Man of La Mancha* (Shakespeare Theatre). Film: *Where'd You Go, Bernadette?*, *Last Flag Flying*. TV: *Gone*. Love to my extraordinary friends and family and DGRW. Education: Carnegie Mellon University.



TYRICK WILTEZ JONES* (Ensemble/Dance Captain) is happy to be back at PTC. Tyrick was recently seen onstage as John Adams in *1776* at The Marriott Theatre in Chicagoland. Broadway/NY credits include: *Jagwire* in US Premiere of *Bat Out of Hell*, Howard in *Finian's Rainbow*, *Hairspray*. Broadway National Touring credits include: *Bat Out of Hell*, *Miss Saigon*, *Seussical*, *Fosse*, and *Show Boat*. Regional credits include: *Tarzan*, *Smokey Joe's Cafe*, *Putting It Together*, *Ain't Misbehavin*, *Stick Fly*, *Johnny Manhattan*, *Mom's Gift w/Cindy Williams*, *The Wiz*, *Once On This Island*, *Witness Uganda*, *From My Hometown* (WILDE Award), and many others. Other credits include: Grammy Awards 'Sam Smith Performance', New York City Center 'ENCORES!' *Finian's Rainbow* (Henry). Concert: *PHISH 2011 New Year's Eve concert at Madison Square Garden*, *Mary Wilson of the Supremes Motown/Rock and Roll North America Tour*, and US Premiere of *Sacred Ellington* starring Jessye Norman with the Carnegie Hall 'HONOR' Series. Some film credits include: *Fresh Kills* (upcoming), *Back to Me* (Independent Short). Tyrick is also an award-winning choreographer and director and has been featured in readings/workshops in NYC, commercials, voice overs, and more. IG: @tyrickwjones LOVE



ELEXIS MORTON* (Janelle Woods) is thrilled to be making her Pioneer Theatre Company debut! Last seen as Mrs. Claus in the *Radio City Christmas Spectacular* (Radio City Music Hall), her favorite credits include NYC: *Ragtime* on Ellis Island, *The Bad Years*. Regional: *The Color Purple* (Denver Center), *Jubilee* (ASF), *Little Shop of Horrors* (ASF, Trinity Rep, Arts Center of Coastal Carolina), *Side By Side By Sondheim* (Northern Stage), *A Year With Frog and Toad* (Arden Theater Company), and various roles at sea (Disney/Celebrity Cruise Lines). TV/Film: *Godfather of Harlem* (ABC/EPIX 2023). As always, thanks to Mom and Erin. For Ka. The Luedtke Agency. ElexisMorton.com. @misslade_sings



CHRIS RICHIE* (Drifter) is a New York-based performer who is thrilled to be coming back to PTC! He was last seen in the most recent production of *Jersey Boys*. He is a 2022 Musical Theatre graduate of Oklahoma City University. Select credits: *Beautiful: The Carole King Musical* (NSMT), and *Titanic*, *Carousel*, *Masterclass*, *Kinky Boots*, and *Jersey Boys* (LTOK). Chris was awarded first place winner of the American Pops Orchestra NextGen National: Finding the Voices of Tomorrow Competition and performed on the Lincoln Center stage in New York City. He also competed in the Playbill and Prudential's Stages on Broadway Contest where he placed Second Runner-up and performed in Times Square in New York City! Huge shoutout to his friends, family, and his awesome agency, (DGRW) for their constant support. IG: @chris_cross_richie ChrisRichieActor.com

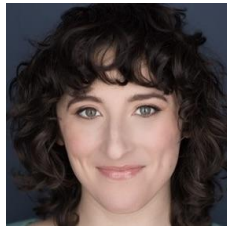


NATHAN ANDREW RILEY* (Drifter) is excited to make his Pioneer Theatre Company debut in one of his favorite shows. Most recently, Nathan was touring the country as a Swing in Disney's *The Lion King*. Favorite credits include: *Beautiful: The Carole King Musical* (1st & 2nd National Tours); *High Button Shoes* (Encores! at New York City Center), *The Radio City Christmas Spectacular* (Radio City Music Hall); *The Color Purple* (Denver Center Theatre); *Ragtime*, *The Addams Family*, *Waitress* (Broadway at Music Circus); and *The Scottsboro Boys* (Phoenix Theatre Company). Love to mio inamorato MK!

Meet the Cast



ANTHONY SAGARIA* (Gerry Goffin) is thrilled to be at Pioneer Theatre Company for the first time! He performed on Broadway in Disney's *Frozen* and was an original cast member in *American Psycho*. He traveled the United States in the National Tour of *Wicked* and *Disney Princess: The Concert*, as well as starring Off-Broadway as Jim Naismith in *The Perfect Game*. Other favorite performances include *Kinky Boots* (The Mundy), *The Bad Years*, *Murder Ballad*, and *Into the Woods*. You can catch him on-screen in *Orange is the New Black*, *Madam Secretary* (directed by Morgan Freeman), and *Dead Sound*. A huge thanks to the dream team at DGRW, my family, Geoff, Matt, and Catherine. Follow along or coach with me @Anthony_Sagaria.



SARA SHEPERD* (Carole King) Broadway: *Beautiful: The Carole King Musical*, (u/s Carole, u/s Genie, swing, Dance Captain, OBC); *Paradise Square*, (swing); *Cry-Baby: The Musical* (ensemble). National Tours: *Beautiful: The Carole King Musical* (Carole King), *Legally Blonde: The Musical*, (Kate/ Chutney, u/s Vivienne and Enid). Other favorite credits: *Beautiful: The Carole King Musical* (Carole King) MUNY, Tuacahn, La Mirada, Walnut Street Theatre, The Fulton; *Funny Girl* (Fanny Brice) Drury Lane Theatre; *Oliver!* (Nancy) Human Race Theatre; *Little Women* (Jo March) John W. Engeman Theatre. Presidential Scholar in the Arts. Proud CCM Grad! @shepnailsit



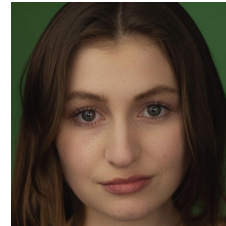
GRACE ELLIS SOLOMON* (Little Eva, "One Fine Day" Backup Singer) (she/her) is thrilled to be performing at Pioneer Theatre Company! Regional highlights: *A Bronx Tale* (Jane), *Into The Woods* (Little Red Riding Hood), *Beautiful: The Carole King Musical* (Little Eva), *A Christmas Carol* (Ghost of Christmas Past), *Alice In Wonderland: A New Musical* (Alice Liddell), and *The Marvelous Wonderettes* (Suzy). Many thanks to Mom, Grammy + Popdaddy, and Lola! Socials: @thegraceellis and TheGraceEllis.com



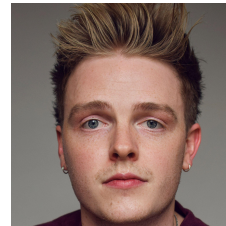
TYLER SYMONE* (Shirelle, "One Fine Day" Backup Singer, "Uptown" Singer) is an NYC-based artist who is thrilled to return to PTC after appearing in *A Christmas Story*, *Christmas In Connecticut* and most recently *Natasha, Pierre and The Great Comet of 1812*. Select Credits: *The Music Man* (Rocky Mountain Repertory Theatre), *Caroline, Or Change* (Actors Playhouse), *Beehive* (Rocky Mountain Repertory Theatre, Florida Repertory Theatre), *Cinderella* (Rocky Mountain Repertory Theatre), *Sister Act* (Post Playhouse), You can find out more about Tyler at tylersymone.com. Many thanks to her wonderful friends, family, and Josh for their support. Repped by Barry Carson Kolker Ltd. IG: @TheTylerSymone



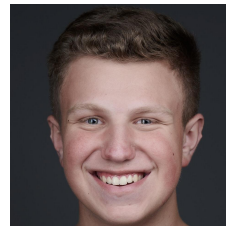
MAKENNA ASHBY (Marilyn Wald, u/s Carole King) Is THRILLED to be making her Pioneer Theatre Company debut! A Utah Valley University alumni, favorite credits include: Katherine Plumber in *Newsies* (Sundance), and Louise LeBreton in *The Hello Girls* (The Ruth). She is a Kennedy Center National Musical Theatre Fellow. Endless love and gratitude to friends and family for their support. www.makennaashby.com @makennashby



ASHLEN BORESOW (Lucille, u/s Genie Klein) is grateful to be returning to the PTC stage after last appearing in *Bonnie & Clyde* (u/s Blanche) and *Elf the Musical*. Additional credits: US premiere of *The Magician's Elephant* (Hale Centre Theatre). Proud alum of University of Utah's Musical Theatre Program. Many thanks to all her loved ones back home in KC and to the family she's built along the way. Instagram: @ashlenboresow



JORDAN BRIGGS (Neil Sedaka, Righteous Brother, u/s Gerry Goffin) (he/him) is an actor, singer, and writer currently based in Salt Lake City. Local theatrical credits include Jack Kelly in *Newsies* (Sundance), *The Beauty Queen of Leenane* (Hart Theater Company), *Once*, *Camelot*, and *The Man with the Pointed Toes* (Hale Center Theater Orem). He studied musical theatre at UVU in their BFA program. Instagram: @_jordan.briggs_



NATE GINSBERG (Righteous Brother, Lou Adler) is thrilled to make his PTC debut as a senior in the University of Utah's Musical Theatre Program. Recent roles include Hanschen in *Spring Awakening* (Babcock Theatre), Skruuk in *Close Encounters in the Beehive* (Salt Lake Acting Company), Jack in *Into the Woods* (Babcock), and Herr Schultz in *Cabaret* (Babcock). Nate thanks his family, friends, and professors for their unwavering support.

Meet the Cast



JASON ANDREW HACKNEY (Don Kirshner) last played this stage in 2010's *Hamlet*, and returning just feels right. Some recent local roles include Duke Orsino in *Twelfth Night* (Parker Theatre) and Inspector Levine in *Catch Me If You Can* (Hale Centre Theatre). A Hemingway wannabe, when not acting he enjoys outdoor adventure and international travel. "Tell me, what is it you plan to do with your one wild and precious life?" –Mary Oliver



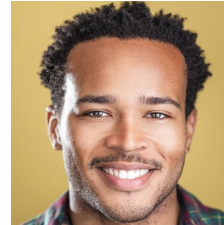
HANNAH CAMILLE HALL ("One Fine Day" Backup Singer) is originally from Columbus, Ohio. She attended Kent State University, where she recently received her Bachelor of Fine Arts in Musical Theatre. Her recent credits include Joanne in *Rent* at Kent State University and Ronnette in *Little Shop of Horrors* at Porthouse Theatre. Hannah would like to thank her family and her agency, Avalon Artists Group, for all their support! @hannahc_hall



OLIVIA HELLIN (Betty, u/s Cynthia Weil) is thrilled to return to Pioneer after last appearing in their production of *The Prom*. Other credits include *Spring Awakening*, *Everybody*, and *Into the Woods* (University of Utah Babcock Theatre); *Legally Blonde* (West Valley Arts); and *Bright Star* (Hale Centre Theatre Orem). She'd like to thank her family for the constant love, laughs, and support.



KIANNA KELLY-FUTCH (Shirelle), talented performer from the DC Metropolitan Area, is thrilled to make her Pioneer Theatre Company debut! She received her B.M. in Musical Theatre from Manhattan School of Music. Kianna has worked with the Asolo Repertory Theatre, Argyle Theatre, Urban Change Productions, and Washington National Opera in numerous roles and productions. She thanks God, Family and Friends for supporting her journey! IG: @kiannakellyfutch



CORY SIMMONS (Ensemble) is thrilled to be making his PTC debut! From the DMV to NYC! Credits include: *Hairspray* (White Plains Performing Arts Center), *Beautiful: The Carole King Musical*, *Jersey Boys* (John W. Engeman Theater), *In the Heights* (Oregon Cabaret Theatre), and *The Office: A Musical Parody* Off-Broadway (Stanley/Darryl). BFA: South Carolina School of the Arts. Special thanks to Helene, family, and friends! IG: @coryofmylife

