

Beautiful

The Carole King Musical



BOOK BY
DOUGLAS MCGRATH

WORDS AND MUSIC BY
GERRY GOFFIN & CAROLE KING
BARRY MANN & CYNTHIA WEIL

SARAH BOCKEL as Carole King



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Deborah Warren, Managing Director

present

Beautiful The Carole King Musical

Book By

DOUGLAS MCGRATH

Words and Music By

GERRY GOFFIN & CAROLE KING

BARRY MANN & CYNTHIA WEIL

Music Arrangements With

SONY/ATV PUBLISHING

Orchestrations, Vocal and Incidental Music Arrangements

STEVE SIDWELL

Starring

SARAH BOCKEL

MATTHEW AMIRA TAYLOR ARONSON RYAN FARNSWORTH

SUZANNE GRODNER MATT LOEHR

With

D'MARREON ALEXANDER TYLER MICHAEL BREEDING BRIANA BROOKS ANTHONY CATALDO J. DAUGHTRY

CEDRICK EKRA ROSHARRA FRANCIS JACQUEZ LINDER-LONG JAZZ MADISON JACK MASTRIANNI

LAUREN MARY MOORE NIGEL RICHARDS CHANDLER REEVES PARIS PORCHÉ RICHARDSON AMAYA WHITE

Scenic Design

DEREK MCLANE

Costume Design

ALEJO VIETI

Lighting Design

RICHARD LATTA

Sound Design

KEVIN HEARD

Wig Design

ROXANNE DE LUNA

Casting

ARC

Music Contractor

HALEY BENNETT

Production Stage Manager

DANIEL EVERETT

Assistant Stage Manager

EMMA POWER

Producing Director

BRIAN J. SWASEY

Production Manager

AMANDA WOODWARD

Technical Director

GEOF DOLAN

Music Director

NICK WILLIAMS

Based on the Original Choreography By

JOSH PRINCE

Choreographer

JOYCE CHITTICK

Original Direction By

MARC BRUNI

Director

DAVID RUTTURA

Originally Produced on Broadway By

PAUL BLAKE

SONY/ATV MUSIC PUBLISHING

MIKE BOSNER

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Welcome back to your Ogunquit Playhouse!

It's always such a thrill to prepare the grounds and Playhouse for your return with an entire season to come.

I am very happy to welcome our newest member of the Ogunquit Playhouse team, our new Managing Director, Deborah Warren. With an impressive theatrical career most recently in Los Angeles, we are fortunate to bring her back to New England, where she grew up, to help lead our Playhouse. Please take a moment to say hello and share with her your favorite Ogunquit Playhouse memory with her. Break a leg, Deborah!



Photo by Julia Russell

To kick off the season this year, *Beautiful* is back with the impeccable Sarah Bockel returning as Carole King, alongside some new and many returning cast from last Fall's premiere – and remember, “You’ve Got a Friend” with us here at the OP.

As you read this, director Jayme McDaniel, along with Emmy–winning set designer Andy Walmsley, is creating a brand new production of *Singin' in the Rain*. This singing and dancing musical comedy of the birth of Hollywood, will star one of Broadway's hottest new song–and–dance men (and Portsmouth native) Max Clayton! Max recently became famous as Hugh Jackman's replacement in *The Music Man*.

Heating up the summer, our new multimedia production of *On Your Feet!* with an international cast from nine different countries, will celebrate Gloria and Emilio Estefan's fantastic rise to fame and hot music defining the 80's and 90's – Everybody Let's Conga!

Late summer brings the American Premiere of *The Da Vinci Code*. Adapting Dan Brown's iconic novel for the American stage is an extraordinary opportunity and joins our long history of producing mysteries, thrillers, and new shows – allowing us to work with two new UK playwrights, Rachel Wagstaff and Duncan Abel. Don't miss being one of the first audiences in the US to experience this new thriller.

Fall brings another blockbuster with the regional premiere of the Tony–Winning *Tootsie The New Broadway Musical*. The Oscar–winning film story now goes from soap operas to Broadway Musicals, as Michael Dorsey hysterically tries to keep himself onstage – now singing, dancing and fighting his way to success in a dress, wrapped up in William Ivey Long's fantastic original Broadway costumes.

And finally, we will be back for the Holidays at The Music Hall with *The Sound of Music*. We couldn't think of a better bow to put on such a stunning season, and it's all thanks to the continued love and support of you, our audiences. Nine decades of theatre magic and memories...

Thank you once again for sharing your friends and family with us. Enjoy the season!

A handwritten signature in black ink, reading "Bradford T. Kenney". The signature is fluid and cursive, with a large, sweeping flourish at the end.

Bradford T. Kenney
Executive Artistic Director



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FROM THE MANAGING DIRECTOR

It's an honor and a privilege to offer you my first official welcome as Ogunquit Playhouse's new Managing Director.

For those I haven't yet met, my name is Deborah Warren and I joined the team back in April, relocating from Los Angeles where for more than 20 years I was a theatre executive for Center Theatre Group and Disney Theatrical, and oversaw many Broadway touring productions.

As a Connecticut native, returning to New England and the East Coast where I began my career, has been a real full circle moment. I am thrilled to be joining The Playhouse at a time of such impressive growth and evolution. Bringing in new productions like *The Da Vinci Code* and reimagining classics such as *Singin' In The Rain* and *The Sound Of Music* helps raise Ogunquit's visibility in the industry and draws even more amazing talent to our stage.

I look forward to collaborating with Brad, the astounding talents of our team, the town of Ogunquit, and you on the next chapter in The Playhouse's monumental history.

Thank you for being a part of it all!

Deborah Warren
Managing Director



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Ogunquit Playhouse gratefully acknowledges and thanks the following:
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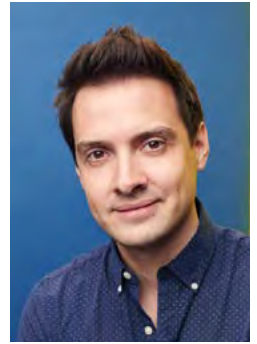


Funded in part by a grant from the Maine Arts Commission, an independent state agency supported by the National Endowment for the Arts.



The Ogunquit Playhouse is a grateful recipient of the NEA Art Works Grant in support of the Ogunquit Playhouse New Works Program.

Beautiful is a coming-of-age story about one of America's most celebrated song writers: Carole King. Sure, you know her incredible solo career with albums like "Tapestry" and songs like "You've Got A Friend." But one of the most delightful and surprising parts of *Beautiful* is discovering how many brilliant and era-defining songs she wrote before you had ever heard of her. These treasures of the American Songbook were written with her first husband, Gerry Goffin – the central relationship of our story.



I won't give any of the songs away here, though a few page turns will reveal them... if you're into spoilers. However, those joyous musical discoveries are only part of the story you're about to see. At its core, *Beautiful* is about an extraordinarily gifted woman raised in a traditional world, who finds herself in the midst of major societal change: The Women's Liberation Movement, The Civil Rights Movement, The Sexual Revolution, among many others. Ultimately, the influence of these seismic shifts upends her relationship and forces her to question everything she believes. It's what leads her to discover what's most important: self-assurance and the power that comes when you stand up for what is right for you. Carole instinctively defied societal norms to pursue her career as a songwriter in a male dominated field, she just needed to translate that bravery into her relationships.

Carole wisely says in her opening remarks, "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." The last few years have thrust us into another necessary social justice movement, and as we all work to address these issues, I hope you can find strength in Carole's story; always stick up for yourself and others, follow your dreams, and make the world a better place for everyone.

It's been an honor to recreate Marc Bruni's definitive Broadway production with Joyce Chittick (Choreographer) and Nick Williams (Music Director) – both veterans of the Broadway company and National tour. It always brings me such joy to dive back into Doug McGrath's script, which fills the rehearsal room with constant smiles and laughter. We're proud to bring you a cast full of veterans of the show, as well as welcoming a number of new folks to the family. And as you've come to expect from Ogunquit Playhouse, there are some new bells and whistles created just for you.

Beautiful has delighted audiences on Broadway and across the globe for over 6 years, and I'm thrilled that Ogunquit Playhouse is the launchpad for the show's next life.

David Ruttura
Director

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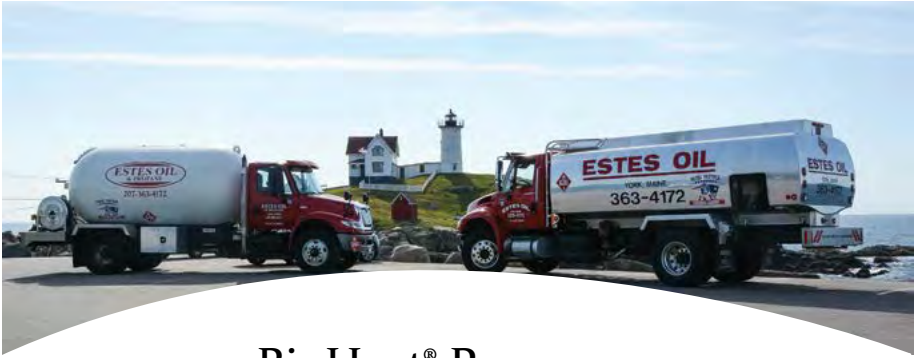
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ACT I

So Far Away	Carole King
Oh Carol	Neil Sedaka
1650 Broadway Medley	Ensemble
It Might as Well Rain Until September.....	Carole King
Be-Bop-A-Lula.....	Ensemble
Some Kind of Wonderful	Carole King, Gerry Goffin and The Drifters
Happy Days Are Here Again	Cynthia Weil
Take Good Care of My Baby	Gerry Goffin & Carole King
Who Put the Bomp.....	Barry Mann
Will You Love Me Tomorrow.....	Carole King
He's Sure the Boy I Love.....	Cynthia Weil & Barry Mann
Will You Love Me Tomorrow.....	The Shirelles
Up on the Roof.....	Gerry Goffin & The Drifters
On Broadway.....	The Drifters
The Locomotion.....	Little Eva & Ensemble
You've Lost That Lovin' Feeling.....	Barry Mann & The Righteous Brothers
One Fine Day.....	Janelle, Backup Singers and Carole King

ACT II

Chains.....	Carole King & Ensemble
Walking in the Rain	Barry Mann & Cynthia Weil
Pleasant Valley Sunday.....	Marilyn Wald, Gerry Goffin & Ensemble
We Gotta Get Out of This Place	Barry Mann
Will You Love Me Tomorrow (Reprise).....	Carole King
Uptown.....	Uptown Singer and Ensemble
It's Too Late.....	Carole King
You've Got a Friend	Carole King
Tapestry.....	Carole King
(You Make Me Feel Like) A Natural Woman.....	Carole King & Ensemble
Beautiful.....	Carole King & Ensemble



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Beautiful by Carole King. Colgems-EMI Music Inc. (ASCAP).

Chains by Gerry Goffin and Carole King, Screen Gems-EMI Music (BMI).

Happy Days Are Here Again by Milton Ager and Jack Yellen. EMI Robbins Catalog Inc. (ASCAP). Special lyrics by Douglas McGrath and Cynthia Weil.

He's Sure the Boy I Love by Barry Mann and Cynthia Weil. Screen Gems-EMI Music Inc. (BMI).

I Go Ape by Neil Sedaka and Howard Greenfield. Screen Gems-EMI Music Inc. (BMI) and Universal/BMG (BMI).

It Might As Well Rain Until September by Gerry Goffin and Carole King. Screen Gems-EMI Music Inc. (BMI).

It's Too Late by Carole King and Toni Stern. Colgems-EMI Music Inc. (ASCAP).

Little Darlin' by Maurice Williams. Cherie Corporation (BMI) 100%.

The Locomotion by Gerry Goffin and Carole King. Screen Gems-EMI Music Inc. (BMI).

Love Potion #9 by Jerry Leiber and Mike Stoller. Sony/ATV Tunes LLC (ASCAP).

Oh Carol by Neil Sedaka and Howard Greenfield. Screen Gems-EMI Music Inc. (BMI) and Universal/BMG (BMI).

On Broadway by Barry Mann, Cynthia Weil, Jerry Leiber and Mike Stoller. Screen Gems-EMI Music Inc. (BMI).

One Fine Day by Gerry Goffin and Carole King. Screen Gems-EMI Music Inc. (BMI).

Pleasant Valley Sunday by Gerry Goffin and Carole King. Screen Gems-EMI Music Inc. (BMI).

Poison Ivy by Jerry Leiber and Mike Stoller. Sony/ATV Tunes LLC (ASCAP).

So Far Away by Carole King. Colgems-EMI Music Inc. (ASCAP).

Some Kind of Wonderful by Gerry Goffin and Carole King. Screen Gems-EMI Music Inc. (BMI).

Splish Splash by Bobby Darin and Jeon Murray. EMI Unart Catalog Inc. (BMI), Trio Music Co. Inc. (BMI) and Alley Music Corp. (BMI).

Stupid Cupid by Neil Sedaka and Howard Greenfield. Screen Gems-EMI Music Inc. (BMI) and EMI longitude Music (BMI).

Take Good Care of My Baby by Gerry Goffin and Carole King. Screen Gems-EMI Music Inc. (BMI).

There Goes My Baby by Jerry Leiber, Mike Stoller, Ben King, George Treadwell and Lover Potterson. Sony/ATV Songs LLC (BMI).

Up on the Roof by Gerry Goffin and Carole King. Screen Gems-EMI Music Inc. (BMI).

Walking in The Rain by Barry Mann, Cynthia Weil and Phil Spector. Screen Gems-EMI Music Inc. (BMI). EMI Blackwood Music Inc. obo Mother Bertha Music (BMI).

We Gotta Get Out of This Place by Barry Mann and Cynthia Weil. Screen Gems-EMI Music Inc. (BMI).

Who Put the Bomb by Barry Mann and Gerry Goffin. Screen Gems-EMI Music Inc. (BMI).

Will You Love Me Tomorrow by Gerry Goffin and Carole King. Screen Gems-EMI Music Inc. (BMI).

Yakety Yak by Jerry Leiber and Mike Stoller. Sony/ATV Tunes LLC (ASCAP).

(You Make Me Feel Like a) Natural Woman by Gerry Goffin, Carole King and Gerald Wexler. Screen Gems-EMI Music Inc. (BMI).

You've Lost That Lovin' Feeling by Barry Mann, Cynthia Weil and Phil Spector. Screen Gem-EMI Music Inc, (BMI), EMI Blackwood Music Inc. obo Mother Bertha Music (BMI).

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ARONSON



MATTHEW
AMIRA



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RYAN
FARNSWORTH



MATT
LOEHR



D'MARREON
ALEXANDER



TYLER
MICHAEL
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BRIANA
BROOKS



ANTHONY
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JAZZ
MADISON



JACK
MASTRIANNI



LAUREN
MARY MOORE



NIGEL
RICHARDS



CHANDLER
REEVES



PARIS PORCHÉ
RICHARDSON



AMAYA
WHITE

CAST OF CHARACTERS

Carole King.....	Sarah Bockel*
Genie Klein.....	Suzanne Grodner*
Betty.....	Chandler Reeves
Neil Sedaka.....	Jack Mastrianni
Lucille.....	Briana Brooks*
Don Kirschner.....	Matt Loehr*
Gerry Goffin.....	Matthew Amira*
The Drifters.....	D'Marreon Alexander*, J. Daughtry*, Cedrick Ekra, Jacquez Linder-Long*
Cynthia Weil.....	Taylor Aronson*
Barry Mann.....	Ryan Farnsworth*
The Shirelles.....	Briana Brooks*, Rosharra Francis*, Jazz Madison, Amaya White
Janelle Woods.....	Rosharra Francis*
Little Eva.....	Amaya White*
The Righteous Brothers.....	Anthony Cataldo, Jack Mastrianni
"One Fine Day" Backup Singers.....	Briana Brooks*, Jazz Madison, Amaya White
Nick.....	Anthony Cataldo
Marilyn Wald.....	Lauren Mary Moore
"Uptown" Singer.....	Jazz Madison
Lou Adler.....	Jack Mastrianni
Ensemble.....	D'Marreon Alexander*, Briana Brooks*, Anthony Cataldo, J. Daughtry*, Cedrick Ekra, Rosharra Francis*, Jacquez Linder-Long*, Jazz Madison, Jack Mastrianni, Lauren Mary Moore, Chandler Reeves, Amaya White

UNDERSTUDIES

For Carole – Chandler Reeves For Genie – Chandler Reeves For Don – Anthony Cataldo
 For Gerry – Anthony Cataldo For Cynthia – Lauren Mary Moore For Barry – Jack Mastrianni

SWINGS

Tyler Michael Breeding*, Nigel Richards, Paris Porché Richardson

MUSICIANS

Music Director/Key 1.....	Nick Williams**
Associate Music Director/Key 2.....	Jesse Warkentin**
Reed 1.....	Zachary Bacak**
Reed 2.....	Rochelle Frederick**
Trumpet.....	Christian Marrero**
Guitar.....	Darren Lucas**
Bass.....	Sahil Warsi**
Drums.....	Shai Wetzer**

ADDITIONAL STAFF

Associate Director.....	Joyce Chittick
Associate Choreographer.....	Kimberly Dawn Neumann
Keyboard Programmer.....	Randy Cohen Keyboards
Dance Captain.....	Rosharra Francis*
Assistant Lighting Design.....	Katie Whittemore
Light Board Programmer.....	Paul Vaillancourt
Production Assistant.....	Chris Lossie

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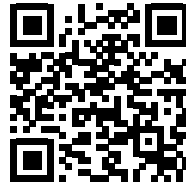
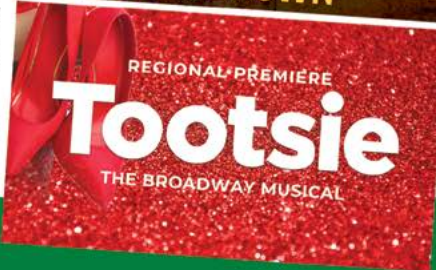
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CAST

SARAH BOCKEL (Carole King) is thrilled to return to Ogunquit Playhouse and a show very dear to her heart! Broadway/Tour: *Beautiful* (Carole King, Sondheim Theatre). Regional: *Into the Woods* (Baker's Wife, Paramount Theatre), *Cinderella* (Stepmother, Paramount Theatre), *Les Mis* (Madame Thenardier, Rocky Mountain Rep), *Parade* (Lucille Frank, BoHo Theatre Ensemble, *Joseph* Jefferson nomination). TV: *The Equalizer* (Claudia Martin, Sn 1 Ep 6). Thanks to *Beautiful* – the gift that keeps on giving – for introducing her to her future husband Dylan.

MATTHEW AMIRA (Gerry Goffin) is thrilled to return to one of his favorite artist homes. OP: *Jersey Boys* (Nick Massi, Regional premiere), *Hunchback of Notre Dame* (Jehan Frolo). Broadway National Tour: *Beautiful: The Carole King Musical* (Nick/Low Righteous Brother), *Dirty Dancing* (Robbie Gould). Most recently, Matthew completed a bruising run as “The Italian Stallion” (Rocky Balboa) in *Rocky The Musical* and Tennessee Williams’ *Cat on a Hot Tin Roof* (Brick) at Philadelphia’s Walnut Street Theatre. Regional: Goodspeed Musicals, Asolo Rep, MTW, Gloucester Stage, MSMT, and more. BFA: CCM. Huge thank you to David, Avalon Artists Group, and the incredible Playhouse community. Love to Kat, Mom, Lauren and every teacher he’s ever had. For Dad – who went to Brooklyn Technical HS with Gerry Goffin. @matthewamira

TAYLOR ARONSON (Cynthia Weil) is so excited to return to Ogunquit Playhouse for *Beautiful*. Regional: *The Sound of Music* (Liesl, A.D. Players). Special thanks to Avalon Artists Group, David, and Joyce for the gift of Cynthia. All my gratitude to Rosa and Mom for their tireless support, invaluable guidance, and fierce love. Taylor is a graduate of the musical theatre program at Texas State University. tayloraronson.com @taylor_aronson

RYAN FARNSWORTH (Barry Mann) “Farns” is delighted to be joining this company, making his Ogunquit debut. Nat’l Tour: *Beautiful: The Carole King Musical* (Original Cast, Swing/Barry Mann). Regional Premieres: *Newsies* (Jack Kelly, Tuacahn), *Memphis* (Perry Como/Huey u/s, Arkansas Rep). Regional: *Jersey Boys* (Frankie Valli, Dodgers Theatricals), *Footloose*

(Ren McCormick, NCL); *Godspell* (Jesus), *Ragtime* (Younger Brother, Theatre Aspen); *That’s What I Call Rock and Roll* (Freddy Mercury/Kenny Loggins/Paul McCartney, The Fireside). NYC: *Zombie Strippers* (Playya, NYMF); *Candide* (Candide, Theatre 2020). TV: *Law & Order: SVU*. BFA in Musical Theatre, Honors in Acting/Musical Theatre, UC Irvine. Thanks to Ogunquit Playhouse for this fantastic opportunity. Extra love to Dave, Joyce, and Nick for trusting me once again with this role. Finally, all the love I have in my heart to Ogunquit Alumnus (and future Mrs. Farnsworth) Courtney Blackmun. ryanfarnsworth.net

SUZANNE GRODNER (Genie Klein) is thrilled to return to Ogunquit Playhouse for *Beautiful*. Broadway: *Beautiful The Carole King Musical*, *Bye Bye Birdie* (Mrs. Merkel, u/s Mrs. Peterson), *The Rose Tattoo* (Peppina, u/s Sarafina). Nat’l Tours: *Beautiful* (Genie), *Phantom of the Opera* (Carlotta), *Brighton Beach Memoirs* (Kate). Off-Broadway: *Old Jews Telling Jokes* (Debbie), *Cakewalk* (Women, u/s Lillian Hellman), *Sarah Sarah* (u/s Sarah/Jeanie). Regional: Over 70 productions, including *Grand Horizons* (Nancy, Asolo Rep), *Ragtime* (Emma Goldman, TheatreWorks), *Vanya & Sonia & Masha & Spike* (Sonia, Cincinnati Playhouse), *Peter and the Starcatcher* (Snee, TheatreWorks), *Jane Austen’s Emma* (Miss Gable, The Old Globe, Cincinnati Playhouse, TheatreWorks & Arizona Theatre Company), *Becky Shaw* (Susan, SF Playhouse), *Angels in America* (Angel, et al, Actors Theatre of Louisville), *The Sisters Rosensweig* (Dr. Gorgeous, Indiana Rep, & Syracuse Stage), *Wintertime* (Maria, ACT Seattle). TV & Film: *Law & Order* (all three, NBC), *Ray Donovan* (Showtime), *Ed* (NBC). For Alba.

MATT LOEHR (Don Kirshner) is delighted to return to Ogunquit Playhouse for *Beautiful*. Broadway: *Fosse*, *The Producers* (original cast), *Movin’ Out*, *Chitty Chitty Bang Bang* (oc), *Mary Poppins* (oc), *Promises Promises* (revival cast), *Evita*, *Elf* (oc), *Book of Mormon* (Elder McKinley). Nat’l Tours: *Beautiful* (Don Kirshner), *Fosse*, *Cats*, *Show Boat*, *A Chorus Line*. Off-Broadway: *RRRED* (GJ), DR2 Theatre, cast album), *High Button Shoes* (Uncle Willy, NY City Center Encores), *Hey! Look Me*

Over (Encores). Regional: *Something Rotten!* (Nick Bottom, Broadway at Music Circus), *Me and My Girl* (Bill Snibson, Maltz Jupiter Theatre, Carbonell Winner), *Music Man* (Harold Hill, Maltz Jupiter Theatre, Carbonell Winner), *Crazy for You* (Bobby Child, Cape Playhouse), *Hello Dolly!* (Cornelius Hackl, North Shore Music Theatre). TV: *Curb Your Enthusiasm* (HBO), *Unbreakable Kimmy Schmidt* (Netflix). Grateful to be a working actor and for my family and mentors that helped make that dream a reality.

D'MARREON ALEXANDER (The Drifters/Ensemble) is pleased to return to Ogunquit Playhouse for *Beautiful*. Nat'l Tours: *Beautiful* (Drifters/Ensemble). New York: *A Charlie Brown Christmas* (Linus), *The Garden of the Finzi-Contini* (Ensemble). Additional credits: *The Color Purple* (Adam, Denver Center for Performing Arts) *The Wiz* (Tin Man), *Gem of the Ocean* (Eli), *Now That I Can Dance* (Marvin Gaye, Detroit Institute of Art). Special thanks to Mom, Dad, Savannah, and The Price Group for your constant support. @dmarreonaalexander

TYLER MICHAEL BREEDING (Swing) is very excited to return to Ogunquit Playhouse for *Beautiful!* As an actor/musician from small town Iowa, Tyler has done a variety of work from regional theatre to cruise ship singer contracts that've taken him around the country and the world. Nat'l Tour: *Million Dollar Quartet* (Johnny Cash, Elvis cover). Regional: *Grand Ole Country* (Rhett, Little Theatre On the Square), *Million Dollar Quartet* (Johnny Cash, Mill Mountain Theatre), *Bright Star* (Jimmy Ray, Okoboji Summer Theatre), *Ghost: The Musical* (Sam Wheat, Titusville Playhouse). Special thanks to God, my family, and my community for their unending love and support!

BRIANA BROOKS (Lucille/The Shirelles/Ensemble) is thrilled to make her Ogunquit Playhouse debut. Nat'l Tours: *Once On This Island* (Andrea, u/s Ti Moune). Regional: *Angeliqye Kidjo's Yemandja* (Omalola, The Kennedy Center), *Beauty and The Beast* (Belle, ZACH Theatre), *Little Shop of Horrors* (Ronnelle, Arts Center of Coastal Carolina), *The Color Purple* (Nettie, Arts Center of Costal Carolina). All my love and thank you's to my friends, family, and the team at FSE Talent. Thank you for the support! @brinana8

ANTHONY CATALDO (Nick/Low Righteous Brother: u/s Gerry/Don) is pleased to return to Ogunquit for *Beautiful!* Nat'l Tour: *Escape to Margaritaville*. Regional: *Oklahoma!* (Curly McClain), *Matilda* (Mr. Wormwood), *Honeymoon* in Vegas (Buddy Rocky/Roy Bacon), *Elf The Musical* (Buddy), *Peter and the Starcatcher* (Black Stache), *A Chorus Line* (Zach), *Sunday in the Park with George* (Louis/Billy Webster). Education: University of North Carolina at Greensboro. anthonycataldo.com @anthonycataldo

J. DAUGHTRY (The Drifters/Ensemble) a graduate of Bethune Cookman University is a theatrical, gospel, and R&B singer/actor on stage and screen. From his humble beginnings in Bartow, FL, J's gift has taken him all over the world singing backup for R&B and gospel artists including the Billboard charting and Grammy-nominated Anthony Brown and group therAPy, Patti LaBelle, Donald Lawrence, Bobby Jones Gospel, and Kirk Franklin. Broadway: *Ain't Too Proud, The Color Purple*, and *Beautiful the Carole King Musical*. Tours: *Cirque du Soleil, Motown The Musical, Miss Saigon*.

CEDRICK EKRA (The Drifters/Ensemble) is positively pumped to make his debut at Ogunquit Playhouse. Off-Broadway: *Powerline Road* (Man 1, Jeffrey & Paula Gural Theater/ART), *Call Me From The Grave* (Son House, Jerry Orbach Theater). Selected Regional: *The Scottsboro Boys* (Clarence Norris, Playhouse on Park), *Evita* (Magaldi, Jean's Playhouse), *Clue: The Musical* (Professor Plum, Jean's Playhouse). Film: *I Wanna Dance With Somebody*. Cruise: *Icons/Lights, Camera, Music* (Pride of America, Norwegian Cruise Line). Cedrick would like to thank the cast, crew, and production team for an amazing first experience in beautiful Maine! About Artists. Emerson BFA MT '22. Bisou mama. @cedrickekra

ROSHARRA FRANCIS (Janelle/The Shirelles/Ensemble: u/s Lucille) is excited to return to Ogunquit! OP: *Beautiful The Carole King Musical*, 9 to 5. Broadway and Nat'l Tour: *Beautiful*. Off-Broadway: *The Tempest* (Shakespeare in the Park), *The Events* (NYTW). New York: *(De)Coded* (NY Fringe Festival), *Parade* (The Secret Theater). Regional: *Dreamgirls* (Arrow Rock Lyceum); *Guys and Dolls, Little Shop of Horrors*

(Theatre Aspen); *Beehive: The '60s Musical* (Oregon Cabaret); *9 to 5* (Gateway); Disney Cruise Line. TV/Film: *One More Time* (Starz), *Rehearsing a Dream* (Oscar-Nominated doc). Member of *Broadway Inspirational Voices*. Her EP *I'm the Girl* is available on streaming platforms. B.M. from SMU, M.M. from NYU/Steinhardt. @rosharrafrancis

JACQUEZ LINDER-LONG (The Drifters/Ensemble) is pleased to return to Ogunquit Playhouse for *Beautiful*. Nat'l Tour: *Beautiful The Carole King Musical* (Drifter/Ensemble). Regional: *Ragtime the Musical* (Coalhouse Walker Jr), *Five Guys Named Moe* (Four Eyed Moe), *Into The Woods* (Jack), *Annie @ The Munny* (Ensemble), *Actually* (Tom), *Guys and Dolls* (Sky Masterson). Lead Vocalist and Performer with Avery Sommers. Jacquéz is the proud creator of *Dom & Dave* comedy sketches. He would like to thank God and his family for their support. Peter 4:10.

JAZZ MADISON (Uptown Singer/The Shirelles/Ensemble) is pleased to return to Ogunquit Playhouse for *Beautiful*. Nat'l Tour: *Hairspray* (Peaches). Regional: *Little Shop of Horrors* (Crystal, Performance Riverside), *Aida* (Candlelight Pavillion). Jazz would like to thank her fierce tribe of family and friends for supporting her every step of the way. Thank you Momma and Lou for always believing in me. @jazzmadison

JACK MASTRIANNI (Neil Sedaka/Lou Adler/Ensemble, u/s Barry Mann)- is very excited to return to Ogunquit for *Beautiful*. Broadway/Off-Broadway: *A Christmas Story* (Scut Farkus, OBC), *Radio City Christmas Spectacular* (Patrick), *Becomes A Woman* (Mint Theatre Company, 2023 OCC Nomination for Best Play), *The Butcher Boy* (Irish Rep Theatre). Regional: *A New Brain* (Gordon), *Wizard of Oz* (Scarecrow), *Into the Woods* (Jack), *Altar Boyz* (Abraham). BFA Musical Theatre University of Michigan. Many thanks to Binder Casting, John Mara/Mara Entertainment, and Rachel Swedburg. Love to mom, dad, and Matt. Go Blue!

LAUREN MARY MOORE (Marilyn/Ensemble: u/s Cynthia) is pleased to make her Ogunquit Playhouse debut. Nat'l Tour: *A Christmas Story* (Elf/Ensemble). Regional:

Mamma Mia (Sophie, Broadway Palm), *Speakeasy Times Square* (Fleur De Lis, Bond 45). Cruise: *jHavana!* directed by Warren Carlyle (Xiomara, Norwegian Cruise Lines). Original cast recording of *Transcriber of Dreams*. Lauren is a vocal coach @ gettingmoorecoaching, youth mental health advocate, and proud Penn State Alumna. Thank you to my family, friends, Andrew, Avanti, ARC, and the Ogunquit Team! @laurenmarymoore

NIGEL RICHARDS (Swing) is thrilled to return to Ogunquit Playhouse. OP: *Beautiful* (Swing). Nat'l Tour: *Spamilton* (Aaron Burr/Leslie Odom). Regional: *Cinderella* (Lord Pinkleton), *The Buddy Holly Story* (Apollo Swinger/Ensemble), *Next to Normal* (Gabe), *Spring Awakening* (Otto), *Passing Strange* (Youth), *Cymbeline* (First Lord), *Choir Boy* (Ensemble). Boston Conservatory/LINK '21. Thank you to God for life and continuous blessings. Thank you to my parents, family, friends, and Avalon Artists Group for the love and support. @nigelwiththebree

CHANDLER REEVES (Betty/Ensemble: u/s Carole/Genie/Marilyn) is SO excited to return to Ogunquit for *Beautiful!* Off-Broadway: *Unlock'd*. Regional: *Sister Act* (Paper Mill Playhouse), *The Little Mermaid* (Ariel, Fireside Theatre). Additional Credits: *Sweeney Todd* (NY Philharmonic), Hong Kong Disneyland. Thank you to my family and friends, you make my life so BEAUTIFUL! @chanreeves

PARIS PORCHÉ RICHARDSON (Swing) is incredibly pleased to make her debut Ogunquit Playhouse! Regional: *The Who's Tommy* (Ensemble/Mrs. Walker Understudy, Flint Repertory Theatre), *The Color Purple* (Ensemble, The MUNY), *The Little Mermaid* (Alana, The Lexington Theatre Company). She wants to send immense love and gratitude to her Mother, Father, Grandma, lovely Friends, and HCKR Agency!

AMAYA WHITE (Little Eva/The Shirelles) is thrilled to be making her debut at Ogunquit Playhouse! Previous credits include *An Officer and a Gentleman* (Casey Seeger), *Parade* (Angela/Minnie), *Beehive* (Milwaukee Rep), *Jelly's Last Jam* (Long Wharf). She would like to send extra love and gratitude to her family, friends, and the Collective. amayawhite.com @yourstrulyamaya

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Sarah Bockel returns as Carole King
Beautiful The Carole King Musical
2022 Cast, Photo courtesy of Gary Ng

CAROLE KING (Words and Music). Pop music would be very different without the contributions of Carole King, who at age 17 wrote her first #1 hit with Gerry Goffin, "Will You Love Me Tomorrow," for The Shirelles. The dozens of chart-topping hits Goffin and King wrote during this period became legendary, but it was 1971's Tapestry that took King to the pinnacle, speaking personally to her contemporaries, and providing a spiritual musical backdrop to the decade. More than 400 of her compositions have been recorded by over 1,000 artists, resulting in 100 hit singles and six Grammys.

GERRY GOFFIN (Words and Music) 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 more than 50 Top 40 hits including "The Locomotion," "Natural Woman," and "Up on the Roof." Goffin and King were inducted into the Songwriters Hall of Fame in 1987, and The Rock and Roll Hall of Fame in 1990. Goffin has left an indelible mark on American music.

BARRY MANN (Words and Music) has written the melodies to 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, and the songs heard in *Beautiful*, he composed later standards like "Somewhere Out There" (winner of two 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. for significant radio air play. Barry has also been inducted into both the Songwriters Hall of Fame and the Rock and Roll Hall of Fame.

CYNTHIA WEIL (Words and Music) is known as the lyricist of classic songs such as "You've Lost That Lovin' Feeling," the most-played song of the 20th century. In addition to the songs heard in *Beautiful*, she set the words to later standards including "Somewhere Out There," "Here You Come Again," "He's So Shy," "Just Once," and "Don't

Know Much," to name just a few. Cynthia has been inducted into the Songwriters Hall of Fame, The Rock and Roll Hall of Fame, honored with multiple Grammy nominations, and two Grammy Awards for "Somewhere Out There" as the Motion Picture Song of the Year and Song of the Year.



Celebrating the life of Douglas McGrath, who gave the world so much Beautiful art to love and appreciate. 1958-2022

DOUGLAS MCGRATH (Book) was an accomplished filmmaker, playwright, and actor. Before his passing in November 2022 at the age of 64, he was starring in the Off-Broadway production of the auto-biographical show *Everything's Fine* directed by John Lithgow. Previous to that, Douglas had directed the HBO documentary *Becoming Mike Nichols*, and collaborated with Woody Allen on the screenplay for *Bullets Over Broadway*, for which they received an Academy Award nomination. He wrote and directed the Oscar-winning *Emma* from the Jane Austen novel; *Company Man*; *Charles Dickens's Nicholas Nickleby*, which won the Best Ensemble Cast from the National Board of Review; *Infamous*; and the HBO documentary, *His Way*, nominated for an Emmy for Outstanding Nonfiction Special. His play *Checkers* opened the 30th anniversary season of New York's acclaimed Vineyard Theatre. His book for *Beautiful The Carole King Musical* was nominated for Tony, Drama Desk and Outer Critics Circle awards. McGrath began his career as a writer for *Saturday Night Live* in what was incontestably the worst year in the show's history. He has written essays on

the arts and politics for *The New Republic*, *The New Yorker*, *The Nation*, *The New York Times*, and *Vanity Fair*.

MARC BRUNI (Original Director) directed the Tony, Grammy, and Olivier Award winning *Beautiful The Carole King Musical* on Broadway, in the West End, US/UK Tours, and in Australia, winning the Helpmann and Green Room Awards for Best Direction of a Musical. OP: *The Nutty Professor*, *Legally Blonde*. Bruni's other directing credits include *Trevor The Musical* (Disney+, Off Bway Stage 42); *Hey Look Me Over!*, *Paint Your Wagon*, *Pipe Dream*, *Fanny* (NY City Center Encores!); *Guys and Dolls*, *The Music Man*, *How to Succeed*, *50 Years of Broadway* (Kennedy Center); *The Explorers Club* (Manhattan Theater Club); *Love All* (La Jolla Playhouse); *The Tale of Despereaux* (PigPen Theatre Co, Old Globe Theatre, Berkeley Rep); *Old Jews Telling Jokes* (Westside Theatre, Royal George, Jeff Award nom for Direction); *The Sound of Music* (Chicago Lyric Opera); and seven shows for The MUNY. Graduate of Dartmouth College and member of SDC.

JOSH PRINCE (Original Choreographer) made his Broadway choreographic debut with the blockbuster hit *Shrek The Musical* which went on to tour the US, London's West End, and the UK. His choreography for the award-winning Broadway show *Beautiful* has been seen in productions across the US, UK, Japan, and Australia. He choreographed the Disney Cruise Lines adaptation of the mega-hit animated film *Frozen*, and served as Director/Choreographer for the Canadian revival of *Grease* starring Janel Parrish. His award-winning choreography can be seen in *Trevor The Musical* (Disney+). Prince has created work for New York City Center, Carnegie Hall, Lincoln Center, The Kennedy Center, BAM, The New Group, Signature Theater (DC), The Old Vic, Royal Festival Hall, Royal Albert Hall, among others. Prince is the proud Founding Artistic Director of Dance Lab New York.

DAVID RUTTURA (Director) is currently an Associate Director of *Moulin Rouge* on Broadway and Tour. David is thrilled to be back in Ogunquit where he previously directed *Priscilla: Queen of the Desert*. Directing credits include, *Million Dollar*

Quartet (Alabama Shakespeare Festival, Pittsburgh CLO), *Footloose* (Norwegian Cruise Line), *Chick Flick* (Westside Theater), *A Christmas Carol*, *The Cher Show*, *Memphis*, *White Christmas* (Gateway Playhouse), *Hot Mess in Manhattan* (Araca Project), *Electra in a One-Piece* (Good Company/The Wild Project), *He Who Laughs: Live* by Isaac Oliver (Ars Nova). As Associate Director; *Beautiful*, *Network*, *School of Rock*, *Spider-man*, *Follies*, *Lombardi*, *Million Dollar Quartet*, *White Christmas*, *A Man for All Seasons* (Broadway); *Beautiful*, *School of Rock*, *The Phantom of the Opera*, (National Tour).

JOYCE CHITTICK (Choreographer/ Associate Director) Originally from Maine, Joyce began her career while still in high school and went on to perform in 11 Broadway productions, plus numerous Off-Broadway, Regional, and National Tours, including work at The Public Theater, Lincoln Center, and Manhattan Theatre Club. Joyce has remounted *Beautiful* in Japan, Australia, and every incarnation of the US National Tour, while maintaining the Broadway company for the majority of its run. In 2020, Joyce was asked back to Japan to remount the original production via Zoom. She has directed shows at The Cape Playhouse, Ivoryton Playhouse, and was recently a theatre instructor at the prestigious Interlochen Center for the Arts. Joyce has also overseen the direction of many TV performances, including *America's Got Talent*, *Dancing with the Stars*, *The View*, *GMA*, two seasons of *AUDC* (Lifetime), and *PBS' A Capitol 4th* starring Carole King.

NICK WILLIAMS (Music Director) is thrilled to return to Ogunquit once again sharing this incredible story and music. Broadway: *Beautiful The Carole King Musical*. Off-Broadway: *The Marvelous Wonderettes*, *Silence The Musical*. Nat'l Tours: *Beautiful*, *Dirty Dancing*, *Flashdance*, *The Color Purple*, *Spelling Bee*, *Rent*, *Will Rogers Follies*, *Man of La Mancha*, *Smokey Joe's Café*. Regional: *Studs Terkel's The Good War* (Northlight Theatre, Maltz Jupiter Theatre / Carbonell Nom), *Dirty Blonde* (Apple Tree Theatre), *Songs for a New World* (Beckett Theatre), *Diva Diaries* (Lakeshore Theatre), *Viva Los Bastarditos!* (NY Fringe). Print: Susan Werner Sheet Music. @katonkeyz

DEREK MCLANE (Original Scenic Design) received a Drama Desk Award and an Outer Critics Circle Award Honour for his work on *Moulin Rouge!* He has designed more than 350 productions for Broadway, Off-Broadway, International tours, and television. Credits include *Burn This, The Parisian Woman, Anything Goes, The Price, Fully Committed, Beautiful, Ragtime, I Am My Own Wife, 33 Variations* (Tony Award). He has designed six Academy Awards presentations (Emmy Award) and four live musicals for NBC, including *Hairspray* (Emmy Award).

ALEJO VIETI (Costume Design) An Argentine native, Alejo immigrated to the US in the late '90s. Broadway: *Allegiance, Beautiful The Carole King Musical* – (also Nat'l Tour, West End, Australia, Japan). NYC: *Holiday Inn* (Roundabout), *Radio City Rockettes*, Manhattan Theatre Club, NYC Center Encores, Atlantic Theatre Company, NYC Opera, The New Group, MCC. Has designed extensively for Regional theaters, Lyric Opera of Chicago, Minnesota Opera, Colorado Ballet, Ringling Brothers and Barnum & Bailey Circus, and more. International: Disney's *The Hunchback of Notre Dame* (Japan, Germany, Austria), Donesk Opera (Ukraine). Recipient of 2010 TDF Irene Sharaff Young Master Award. United Scenic Artists USA 829 Eastern Region Board Member Representative, Mentor for Equity Through Design Mentoring (ETDM), and core member of La Gente Network. @alejo_vietti_costume_design

RICHARD LATTA (Lighting Design) is so glad to have the chance to light the *Beautiful* revival for Ogunquit, as well as revisiting *Singin' In The Rain* and meeting *On Your Feet, Da Vinci Code* and *Tootsie* for the first time. He has had a long and varied career in Theater, Dance, Opera and Corporate Events, and has designed at the Ogunquit Playhouse since 1987.

KEVIN HEARD (Sound Design) is celebrating his 10th season with the Ogunquit Playhouse and this revival of *Beautiful* marks his 30th mainstage production on this remarkable campus. Some of his favorites throughout the years include *Ragtime* (IRNE Award for Best Sound Design), *The Nutty Professor, Young*

Frankenstein, Cabaret, Kinky Boots, An American in Paris, From Here to Eternity, Mamma Mia, The Hunchback of Notre Dame, Million Dollar Quartet and so many more. Kevin's work has been heard on Broadway (as Assoc. Sound Designer) in *Good Night, Oscar, The Minutes, All The Way, The Cherry Orchard, and The Country House*. Off-Broadway sound designs include *Lizard Boy, Judy Gold's Yes, I Can Say That!, ¡Americano!, #DateMe, Einstein's Dreams, The Hello Girls, In & Of Itself, Midnight at The Never Get* and many more. Along with dozens of productions at regional theaters across the country, he designed the sound for the International Premieres of *Fun Home* (starring Lea Salonga), *Kinky Boots*, and *Matilda* in Manila, Philippines. Kevin is a lead producer on the internationally-renowned *The Jinx & DeLa Holiday Show* starring drag superstars BenDeLaCreme and Jinx Monsoon. Love and gratitude to Brad, Brian, and the Playhouse Family for 10 years of fun! @thekevinheard

ROXANNE DE LUNA (Wig/Hair & Makeup Design) is returning for her sixth season at Ogunquit Playhouse, where she's been the Wig and Makeup Shop Supervisor since 2017. OP Wig Design: *Beautiful, Mr. Hollands Opus* (World Premiere), *The Nutty Professor, The Cher Show, Young Frankenstein, Mystic Pizza* (World Premiere), *Escape to Margaritaville, Annie, Kinky Boots, Menopause, Cabaret, 42nd Street, Elf the Musical* (2018, 2022). Regional: *Light It UP!* (World Premiere, Cleveland Playhouse); *Kinky Boots* (North Carolina Theater); *My Fair Lady, Intimate Apparel* (Playmakers Repertory); *Albert Herring* (Miami University). Roxanne was born and raised in El Paso, TX and holds a Bachelors degree from New Mexico State and a Masters degree from University of Cincinnati (Conservatory of Music) in Wig & Makeup Design.

ARC (Casting) The office has cast 150+ Broadway, Off-Broadway, and National Touring productions, in addition to countless national and international projects spanning both stage and screen. ARC (formerly Binder Casting) is a proud eleven-time recipient of the *Artios Award for Excellence*

in Casting, and a proud supporter of Broadway Cares/Equity Fights Aids. The office infuses its work with both a deep respect for our roots and a commitment to growth. www.castingbyarc.com

HALEY BENNETT (Music Contractor) is an NYC-based Music Supervisor, Conductor, Arranger, and Coordinator. Broadway: *& Juliet*, *Diana: The Musical*, *Once on This Island*, *Escape to Margaritaville*, *Dear Evan Hansen*, *Come From Away*, *Anastasia*, *Bandstand*, *Paramour*, *Finding Neverland*. Nat'l/Int'l Tours: *Hamilton*, *Tales from Margaritaville*, *Rogers and Hammerstein's Cinderella*, *Prince of Broadway*. TV/Film: *Schmigadoon!*, *Diana: The Musical*, *Jesus Christ Superstar Live!*, *Peter Pan Live!*. Haley is also a Music Contractor for the *Radio City Christmas Spectacular* and a Recording Coordinator for Broadway cast albums. BA from Harvard University, originally from Maine!

DANIEL EVERETT (Production Stage Manager) saw his first Ogunquit Playhouse production at the age of eleven. OP: *Young Frankenstein*, *Kinky Boots*, *Elf*, *Mamma Mia*, *An American in Paris*, *White Christmas*, *Ragtime*, *The Hunchback of Notre Dame*, *Buddy: The Buddy Holly Story*. Off-Broadway: *Culture Project*, Ma-Yi Theater Company, Manhattan Ensemble Theatre. Regional: Paper Mill Playhouse, Barrington Stage Company, North Carolina Theatre, North Shore Music Theatre, Gateway Playhouse, West Virginia Public Theatre. Special thanks to his family.

EMMA POWER (Assistant Stage Manager) is thrilled to be back home at Ogunquit Playhouse. Previous OP credits include *Elf*, *Heartbreak Hotel*, *Million Dollar Quartet*, *Menopause*. Off-Broadway: *You Mean To Do Me Harm* (Vineyard Theater), *Peer Gynt* (Classic Stage Company). Nat'l Tours: *Peter And The Starcatcher*, *I Love Lucy Live On Stage*. Regional: *Grand Hotel*, *42nd Street*, *Almost Heaven: The Songs of John Denver*, *Catch Me If You Can*, *Hunchback of Notre Dame* (The Rev); *Spamalot*, *The Elephant Man* (Studio Tenn); *Evita* (Studio Tenn & TPAC); *Peter Pan* and *Tinker Bell: A Pirates Christmas* (Lythgoe Family Panto & TPAC). BA from The University of Maine.

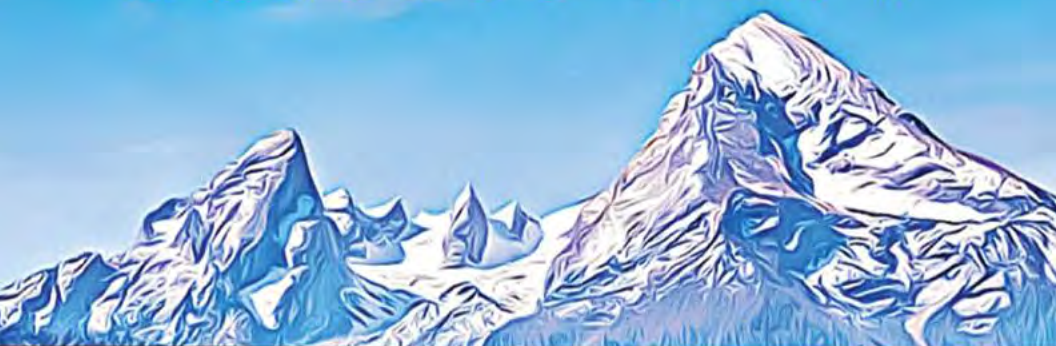
JESSE WARKENTIN (Associate Music Director) is delighted to return for more lobster and sensational music in Ogunquit! Jesse served as musical director and conductor for the international Broadway tour of *An American In Paris*, traveling to China, Taiwan, and Paris. He also toured with *Wicked*, *Rodgers & Hammerstein's Cinderella*, and the 1st Nat'l US Tour of *An American in Paris*. He has performed in the Radio City Christmas Spectacular orchestra, and music directed at various regional theatres including MTWichita, NorthShore, and Casa Mañana. Thank you, Nick, David, Joyce, Brian, Tiana, and the amazing Playhouse community.

RANDY COHEN (Keyboard Programmer) is pleased to return to Ogunquit Playhouse, having previously worked on *Mystic Pizza*, *Spamalot*, *Escape to Margaritaville*, *Kinky Boots*, and *Aida*. Broadway: Over 95 shows including *Hamilton*, *Book of Mormon*, *Dear Evan Hansen*, *Ain't Too Proud*, *In The Heights*, *Anastasia*, *Jagged Little Pill*, *Pretty Woman*, *Frozen*, *On Your Feet*, *Peter and the Starcatcher*, *Rock of Ages*, *Grey Gardens*. Film: *Lucky Stiff*. TV: *Sesame Street*, *Electric Company*. Thanks to the entire RCK team - Tim, Sam, Nick, and Julianne.

AMANDA WOODWARD (Production Manager) Returning for their 5th Season. Select Regional: The Santa Fe Opera, American Theater Arts for Youth, Cumberland County Playhouse, Southern Appalachian Repertory Theater, The Brick Theater, Orlando Rep, Venue Manager on Various Festivals in NYC. Select Tour/ Corporate installs: *Sesame Street Live!*, *Disney on Ice: Mickey's Search Party* (FELD Entertainment), Coca-Cola Pop-Up store on 5th Ave (Install Electrician), *Double Dare Live!* At Universal Studio Resort with The Imagination House (PSM). Opened/Installed Norwegian Cruise Line's new ships the Joy Bliss, and Escape (Project Manager) and installed new shows on over 8 NCL Ships. Boone High School's Technical Director and Lighting Designer for 14 years, including designing lights for FL State Thespians one year. Thankful for the love and support from G, TW, Mom and Dad and the endless thanks to SP for using Asana.



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GEOF DOLAN (Technical Director) Is leading the Scene Shop for his 17th season as the Ogunquit Playhouse's Technical Director and Scenic Coordinator. Immediately prior to Ogunquit, he served as Technical Director for Worcester Foothills Theatre. He has done supplemental design work for several shows. He is also the Technical Supervisor for the Playhouse's Arts Academy program. Geof began his technical career working backstage for both of his parents who are theatre directors and began his professional career at Sierra Repertory Theatre in California. For five years, he split his seasons between Maine and Florida, working the same technical areas for Orlando Shakespeare Festival, but now stays with the Playhouse year-round. His wife Cheryl (Resident Scenic Charge at the Playhouse for 16 seasons) has designed award-winning parade floats and designs many of the Arts Academy productions.

CHERYL DOLAN (Resident Scenic Charge) Is lending her brush to the sets for her 16th season at the Ogunquit Playhouse. After taking over as Resident Scenic Charge 13 years ago, she has designed several Sets for our Youth Theatre Program, as well as adding her artistic eye to many of the main stage productions. Since falling in love with the Ogunquit Playhouse, Cheryl, her husband Geof Dolan (the Ogunquit Playhouse Technical Director), and their new addition, Cairo the Shop Dog, have made the Seacoast their home year-round. Cheryl considers the staff at OP her family and hopes that her love and passion for theater is translated through the productions to all of you.

BRIAN J. SWASEY (Producing Director) Now in his ninth season, Brian is originally from South Portland, ME and a graduate of the University of New Hampshire. After moving to NYC in 1995 and focusing on pursuing a career as an actor, he changed focus and became the Founding Artistic Director of The Astoria Performing Arts Center, followed by the Associate Producer position at Queens Theatre in the Park in Flushing, NY. There he was involved in producing the 20th Anniversary Revival of *Closer Than Ever* starring Sally Mayes and

Lynne Winterstellar. Prior to Ogunquit, Brian was the Managing Director for The New York Theatre Barn. NYC Developmental Projects: *The Rock Musical*, *The 12* and the new holiday musical *Tim and Scrooge*. As a Director/Choreographer, Brian has had the pleasure of working on *Pump Boys and Dinettes*, *Hairspray*, *Chicago*, *A New Brain*, and *Altar Boyz*. He was the Assistant Director for the NYC Revival of *Die, Mommie, Die!* starring Charles Busch. At the Playhouse, Brian directed the TYA productions of *The Berenstain Bears* and *The Cat In The Hat*. Brian has also booked cabaret entertainment at The Triad in NYC, and brought artists such as Christina Bianco and Bruce Vilanch to MaineStreet Ogunquit.

BRADFORD T. KENNEY (Executive Artistic Director) is also a producer, director for stage and film, and an artist. He is particularly passionate about the preservation of our nation's historic theaters, ensuring their relevance for tomorrow's audiences, and grateful to steward Ogunquit Playhouse as it approaches its 100th anniversary. Since arriving in 2005, The Playhouse has tripled its audience, growing from an acclaimed Summer Stock theater into one of America's preeminent year-round regional theaters, with productions staged in multiple states. During Brad's stewardship, The Playhouse has garnered numerous awards and honors including the Moss Hart Trophy for Outstanding Achievement in the American Theatre, and multiple IRNE and Broadway World awards. Beyond having great pride in overseeing more than 94 Playhouse productions, Brad is closely involved in the development of America's theatrical canon through the Ogunquit Playhouse New Works Program, guiding the curation and development of new theatrical experiences, including *Frida The Musical*, *Mommie Dearest The Musical*, *Heartbreak Hotel*, *Mystic Pizza*, *Christmas in Connecticut*, *Mr. Holland's Opus*, and *The Nutty Professor*. Brad was formerly the Artistic Director of the Foothills Theatre and Wachusett Theatre Companies in Massachusetts. He is also a fourth-generation plein air landscape artist, having studied with Beth Ellis and at Rhode Island School of Design, Heartwood College of Art, and Maine College of Art.

DEBORAH WARREN (Managing Director) is a seasoned theatre professional with over 20 years of experience in the performing arts industry. As the Director of Marketing at Center Theatre Group in Los Angeles since 2016, she oversaw the marketing, publicity, advertising and ticket sales for the Ahmanson, Mark Taper Forum and Kirk Douglas Theatre. During her time at Center Theatre Group, she generated over \$158 million in ticket revenue, \$500k in sponsorship revenue, and directed campaigns for over 80 productions. Highlights during her tenure include launching the pre-Broadway shows *Amélie*, and *Ain't Too Proud*, as well as the record-breaking LA engagements of *Dear Evan Hansen*, *Slave Play*, and *Zoot Suit*. Before joining Center Theatre Group, Deborah held senior level positions at Disney Theatrical, where she managed productions of *The Lion King* in Las Vegas and the national tour of *Aida*. She also served as the head of the West Coast office for the advertising agency, Serino Coyne, and was responsible for marketing the sit-down productions of *Wicked* in Los Angeles and North American productions of *Jersey Boys*. Deborah's career in the entertainment industry began as a Broadway publicist at Manhattan Theatre Club in New York. She has since held leadership roles at Hartford Stage, New Dramatists, and the Berkshire Theatre Festival. In Los Angeles, she was instrumental in launching two nationally recognized live entertainment venues: the Geffen Playhouse and the Wallis Annenberg Center for the Performing Arts. Deborah holds a degree from Syracuse University and is originally from East Haddam, Connecticut. Deborah and her husband Andy Crown, daughter Skylar and springer spaniel Tony are excited to relocate from Los Angeles to Southern Maine.

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Watching *Beautiful – The Carole King Musical* and reveling in the remarkable music that she composed, with and without former husband and partner Gerry Goffin, I was reminded of the ones that got away.

I get asked, now and again, about interviews I wish I'd been able to score at Rolling Stone, but didn't. Elvis comes to mind. So does Sinatra. And then there's Carole King.

But King eluded us for years – six, in fact, after the release of *Tapestry* in 1971. Other artists who generally shied away from media met with Rolling Stone – Miles Davis, Van Morrison, Linda Ronstadt, Bob Dylan – even Janis Joplin, who felt betrayed by what she considered her “hometown paper” when Rolling Stone was based in San Francisco with its critical reviews of her work, tracked me down late one night

You're Beautiful As You Feel



Photos: *Tapestry* album cover.

She should've been a snap. Unlike The King and The Chairman of the Board, Carole was in LA and accessible to us; she was one of us. A pop music phenomenon out of the early '60s; a pioneer singer-songwriter in the '70s; a resident of good ol' Laurel Canyon, which produced a good number of musicians and behind-the-scenesters we chronicled in Rolling Stone — The Byrds, The Doors, The Mamas & the Papas, Crosby Stills & Nash, Frank Zappa, Lou Adler (producer of King's greatest album, *Tapestry*). You name them; they were there, and they were ours.

by Ben Fong-Torres
for *Rolling Stone*

to talk, on the phone, about her latest doings.

Not Carole King. As much as her record label and others around her may have counseled her to take advantage of the press, for promotional purposes, she resisted. In the early '70s, at the height of her success with *Tapestry* and its string of hit singles – “It's Too Late,” “I Feel the Earth Move,” “So Far Away” – the privacy of her life (a complicated one, as it turned out) was her highest priority.

So, as the Music Editor of the magazine, I was disappointed. Growing up, I loved her songs and appreciated the wit and craft that went into them, both music and words. Goffin and King, Leiber and Stoller, Pomus and Schuman, Mann and Weil. They were sure things.

I would probably have assigned the Carole King interview to myself, and happily added her to the list of songwriting artists I'd profiled, including Paul McCartney, Joni Mitchell, Paul Simon, Elton John, Bonnie Raitt, Smokey Robinson, James Taylor, Jackie DeShannon, Neil Diamond, Stevie Wonder, Ray Charles, Bob Dylan, Crosby Stills & Nash, and Barry Mann. Yes, the Mann who along with wife Cynthia Weil are depicted in *Beautiful* as King and Goffin's real-life buddies and songwriting rivals. (Formidable ones, too. "You've Lost That Lovin' Feeling," anybody?)

Those artists made the music I grew up with. Especially Goffin and King, whose credits I would notice on my 45 RPM records. "Will You Love Me Tomorrow" for the Shirelles. "Take Good Care of My Baby" and other hits for that echo of Buddy Holly, Bobby Vee; "One Fine Day" for the Chiffons; "Up on the Roof" for the Drifters. "The Loco-Motion," of course, for their babysitter. I also love the song King wrote with Howie Greenfield, "Crying in the Rain." Gorgeously sad, as performed by The Everly Brothers. Goffin and King wrote enough hits to fill a Top-40 survey on their own.

Watching *Beautiful*, I saw the story I could have written — only without the splashy, flashy renditions of all those great pop nuggets that King and her pals created. And without script writer Douglas McGrath's flair for comedy and drama.



Photo: Carole King and Gerry Goffin

In my article, just as it is on Broadway, the focus would have been on King and Goffin's music, and the unwritten rules they broke. "Will You Still Love Me Tomorrow," a smash hit for The Shirelles in 1961, was the first song about premarital sex — the early '60s phrase for a hookup.

Before it hit the stage, *Beautiful* was labeled a "jukebox musical," a pejorative that classified it with numerous previous productions that sought to attract Baby Boomers by giving them dressed up oldies, stitched together with a threadbare story line (often fictional) or no story at all.

Jersey Boys, the musical story of The Four Seasons, broke that mold and redefined that term. The Four Seasons' hits drove the production, certainly, but so did an engaging story about how the group formed, succeeded, fell apart, and came to terms.

Beautiful follows in that welcomed new direction. As McGrath told me, he worked to feature King and Goffin's songs "in the context of their personal story." So, go ahead and call it a jukebox musical. But music lovers of a certain

age will remember that the jukebox was a marvelous thing, an invitingly lit vault of their favorite tunes, theirs at the drop of a coin. And, as one critic noted in *The Huffington Post*, *Beautiful* does something more than spit out the hits. The performers, he wrote, “have populated *Beautiful* with well-defined characters with relatable human foibles.” As the *New York Times*’ critic noted in writing about the title song: “She delivers nothing you don’t expect from a jukebox musical. That’s a complex, revitalizing portrait of how a very familiar song came into existence, and the real conflicted person within the reluctant star.”

Long before *Beautiful* hit Broadway, Carole King made it clear she would not take an active role in its production. After her daughter and manager, Sherry Kondor, saw early readings and convinced her mother she should give it a chance, she agreed to attend a reading with her. Carole didn’t stay past the first act. “I can’t watch my life like this,” she told Sherry.



In a note to me for an article I wrote for the *San Francisco Chronicle*, before *Beautiful* opened a pre-Broadway run in town, King explained, “I had to leave... because the excellence of the writing and the actors’ interpretation awakened long buried emotions.” But, she concluded, it was a good play, “and I knew I couldn’t stand in its way...and now I give *Beautiful* my blessing.”

In doing so, she allowed *Beautiful* to happen; she even spoke with McGrath to give him her recollections, even as she was putting them down for her own memoirs.

Beautiful turns out to be not only about King. It’s also about the music of those times in the early ‘60s, when younger people were beginning to write their own songs. It’s about the way that music was created, performed, and sold, and about what it meant to an entire generation.

It’s not a surprise, and quite all right that King initially stayed away from *The Carole King Musical*, from her own story. Her choice is part of that story. But when she did sneak into the Broadway Theatre one evening, she found that *Beautiful* is more than one of her songs; more than the wonderful, albeit sometimes painful story of a talented young composer who epitomized some of the best and most significant qualities of her times. That it is, in fact, rather beautiful.

Ben Fong-Torres is former Senior Editor at Rolling Stone. He has published ten books, is Senior Editor at Qello Concerts, writes the radio column at The San Francisco Chronicle and is a Sunday DJ on BossBossRadio.



ABOVE: *The Lion King*, 2017, Gary Ng Photography

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