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Beautiful

The Carole King Musical

NOVEMBER 13 - JANUARY 5

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The Carole King Musical

Book by

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Words and Music by

GERRY GOFFIN & CAROLE KING BARRY MANN & CYNTHIA WEIL

Music by Arrangement with

SONY/ATV MUSIC PUBLISHING

Orchestrations, Vocal and Incidental Music Arrangements

STEVE SIDWELL

Directed by **SHELLEY BUTLER**

Music Direction by **ANGELA STEINER**

Choreographed by **BANJI ABORISADE**

Originally produced on Broadway by

PAUL BLAKE SONY/ATV MUSIC PUBLISHING MIKE BOSNER

Scenic Design
REID THOMPSON

Costume Design
ALEJO VIETTI

Lighting Design
ALAN EDWARDS

Sound Design
ALEX NEUMANN

Wig Design
ROXANN DeLUNA

Hair, Makeup, and
Additional Wig Design
MICHELLE HART

Additional Arrangements
ANGELA STEINER

Cultural Competency Consultant
DEWANDA SMITH SOEDER

Voice and Dialect Coach
PATRICIA DELOREY

New York Casting
**TARA RUBIN CASTING
MERRI SUGARMAN, CSA**

Dramaturg
DRAYTON ALEXANDER

Production Stage Manager
**KIMBERLY ANN
McCANN***

Assistant Stage Managers
**JACLYN KANTER*
SYDNEI WILLIAMS***

Intimacy Coordinator
SUMMER DAWN WALLACE

Associate Music Director
CARL HAAN

Assistant Director
BAILEY DUMLAO

Directors are members of Stage Directors and Choreographers Society; Designers are members of the United Scenic Artists Local USA-829; Backstage and Scene Shop Crew are members of IATSE Local 412.

CO-PRODUCERS

**Lynda and Brad Blaylock • Kathy Cole, in loving memory of Trent Cole • Mike and Ellen Esposito
Ron* and Rita Greenbaum • Dr. and Mrs. Jerome and Elizabeth Levy • Richard and Ellen Sandor**

** in memoriam*

BEAUTIFUL SPONSORS



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CAST

IN ALPHABETICAL ORDER

DEVIN ARCHER*	Gerry Goffin
AJA SIMONE BAITEY*	Shirelle, Lucille, Ensemble
EMMA FLYNN BESPOLKA	Cynthia Weil
LANDRY CHAMPLIN	Marilyn Wald, Ensemble
CORNELIUS DAVIS*	Drifter, "Some Kind of Wonderful" Singer, Ensemble
MATT DENGLER*	Righteous Brother, Neil Sedaka, Bobby Vee, Lou Adler, Ensemble
MATTHEW BRYAN FELD*	Donny Kirschner
MELVIN GRAY, JR.*	Drifter, "Up on the Roof" Singer, Ensemble
MAYA JACOBSON*	Betty, Ensemble
KIANNA KELLY-FUTCH	Shirelle, Janelle Woods, Ensemble
JULIA KNITEL*	Carole King
TORREY LINDER*	Drifter, Ensemble
AJ LOCKHART*◇	Drifter, Ensemble
ANNE L. NATHAN*	Genie Klein
ALYSSA ENITA STANFORD	Shirelle, Little Eva, Ensemble
ANDY TIGHE*	Righteous Brother, Nick, Ensemble
RYAN VONA*	Barry Mann
TIANA WILLIAMS*	Shirelle, "Uptown" Singer, Ensemble

*Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

◇ Dance Captain

UNDERSTUDIES

UNDERSTUDIES NEVER SUBSTITUTE FOR LISTED PLAYERS UNLESS A SPECIFIC ANNOUNCEMENT FOR THE APPEARANCE IS MADE AT THE TIME OF THE PERFORMANCE.

FOR GERRY GOFFIN: Andy Tighe; FOR LUCILLE: Aria Christina Evans; FOR MARILYN WALD: Maddi Bowman, Ayda Ozdoganlar;
 FOR "UP ON THE ROOF" SINGER: Cornelius Davis; FOR NEIL SEDAKA, BOBBY VEE, & LOU ADLER: Steven Gagliano;
 FOR DONNY KIRSCHNER: Matt Dengler, Andy Tighe; FOR CYNTHIA WEIL: Landry Champlin, Ayda Ozdoganlar;
 FOR BETTY: Ayda Ozdoganlar, Maddi Bowman; FOR: JANELLE WOODS: Aria Christina Evans;
 FOR CAROLE KING: Maya Jacobson, Maddi Bowman; FOR GENIE KLEIN: Michelle McCord; FOR LITTLE EVA: Aria Christina Evans;
 FOR NICK: Steven Gagliano; FOR BARRY MANN: Matt Dengler; FOR "UPTOWN" SINGER: Aria Christina Evans;
 FOR THE SHIRELLES: Aria Christina Evans; FOR THE RIGHTEOUS BROTHERS: Steven Gagliano; FOR THE DRIFTERS: Jonah Nash

MUSICIANS

IN ALPHABETICAL ORDER

ANGELA STEINER - Conductor & Keyboard 1

WILLIAM BROWN	Percussion
FERNANDO CRUZ	Reed 1
ANTHONY GARCIA	Trombone
CARL HAAN	Keyboard 2
NORMAN JOHNSON	Guitar 2
ISAAC MINGUS	Bass
VICTOR MONGILLO	Trumpet
AARON NIX	Drums
RYAN REDDEN	Reed 2
CHUCK STEVENS	Guitar 1

MUSICAL NUMBERS

ACT 1

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 and Carole King
Who Put the Bomp	Barry Mann
Will You Love Me Tomorrow	Carole King
He's Sure the Boy I Love.....	Cynthia Weil and Barry Mann
Will You Love Me Tomorrow	The Shirelles
Up on the Roof	Gerry Goffin and The Drifters
On Broadway.....	The Drifters
The Locomotion	Little Eva and Ensemble
You've Lost That Lovin' Feeling.....	Barry Mann and The Righteous Brothers
One Fine Day	Janelle, Backup Singers and Carole King

ACT 2

Chains	Carole King and Ensemble
Walking in the Rain	Barry Mann and Cynthia Weil
Pleasant Valley Sunday	Marilyn Wald, Gerry Goffin and 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 and Ensemble
You've Got a Friend.....	Carole King, Barry Mann, Cynthia Weil and Don Kirshner
(You Make Me Feel Like) A Natural Woman.....	Carole King and Ensemble
Beautiful.....	Carole King and Company
I Feel the Earth Move.....	Carole King and Company

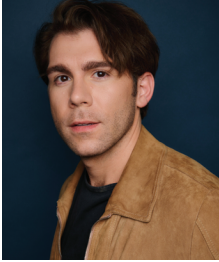
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The Cast



DEVIN ARCHER (Gerry Goffin) is thrilled to be making his Asolo Repertory Theatre debut after just completing his two-year run as Enjolras in the National Tour of *Les Misérables*. His other National Tours include *Miss Saigon*, *Bright Star*, and *MAMMA MIA!* Devin's regional credits

include *Sweeney Todd* (Anthony, South Coast Rep), *Bright Star* (Jimmy Ray, Musical Theatre West), *The Last Five Years* (Jaime, La Mirada), *RENT* (Roger, La Mirada), *Tarzan* (Tarzan, 3D Theatricals), *Les Misérables* (Marius, Musical Theatre West), *Follies* (Chicago Shakespeare), and the Las Vegas production of *MAMMA MIA!* He holds a Bachelor of Music from Northwestern University. @devinjarcher



AJA SIMONE BAITEY (Shirelle, Lucille, Ensemble) is elated to be making their Asolo Repertory Theatre debut! Their professional credits include *The Book of Mormon*, *Jesus Christ Superstar* (National Tour), *Redwood* (La Jolla Playhouse) and *Six* (Norwegian Cruise Lines). Aja has a musical theatre B.F.A.

from Pace University. Aja is grateful to their friends and family for their love and support! You can find them on social media @ajasimonebaitey.



EMMA FLYNN BESPOLKA (Cynthia Weil) is a New York City based performer and she received her BFA in Musical Theatre from The Hart School of Music. She is so excited to be making her Asolo Repertory Theatre debut! Recent theatre credits include: Cher Horowitz in *Clueless* (London/

UK Premiere), Elle Woods in *Legally Blonde* (The Engeman Theatre), u/s Lauren in *Kinky Boots* (Norwegian Cruise Lines), Kim MacAfee in *Bye Bye Birdie* (The Palace Theatre), and many more. She would like to thank her agent, managers, her family, her parents and especially her incredible husband Carl for their unwavering love and support.



LANDRY CHAMPLIN (Marilyn Wald, Ensemble, u/s Cynthia Weil) is thrilled to be making her Asolo Repertory Theatre debut! Landry's recent credits include *Jersey Boys* (Francine), *Rock of Ages* (Waitress #1), *Bright Star* (Alice Murphy), *Honky Tonk Chicks* (Lead Vocalist), *She Gees* (Lead Vocalist),

Legally Blonde (Margot). Landry is a proud B.M. Music Theatre Graduate from Oklahoma City University. Special thanks to Mom, Dad, Grayson, Nick, and HCKR! Instagram: @landrychamplin TikTok: @landry.champlin



CORNELIUS DAVIS (Drifter, "Up on the Roof," "Some Kind of Wonderful" Singer, Ensemble) Asolo Repertory Theatre Debut! Previously, he has been seen in *Beautiful: The Carole King Musical* at Broadway At Music Circus and The Walnut Street Theatre. NYC theatre and tour credits include:

The Radio City Christmas Spectacular and *Aladdin: The Musical*. Other selected regional theatre credits include: Florida Studio Theatre, Maltz Jupiter Theatre, Arkansas Repertory Theatre, and Flat Rock Playhouse. Cornelius holds a BFA in Musical Theatre from The University of Central Florida. Follow him on instagram @cpdavis91.



MATT DENGLER (Righteous Brother, Neil Sedaka, Bobby Vee, Lou Adler, Ensemble, u/s Barry Mann, u/s Donny Kirschner) has appeared on Broadway in Stephen Sondheim's *A Little Night Music* as well as in Kander and Ebb's *The Visit* starring Chita Rivera. His Off-Broadway roles include Princeton/Rod

in *Avenue Q*, Harold in *Harold & Maude*, and Matt/The Mute in *The Fantasticks*. His favorite regional credits include Henrik in *A Little Night Music* with Berkshire Theatre Festival, Laurie in *Little Women* at Theatre Works Palo Alto, Gabe in *Next to Normal* at Pioneer Theatre Company, Lawrence in *The Monster in the Hall* at City Theatre Company, and Logan in *Chicken & Biscuits* at Crossroads Theatre Company.



MATTHEW BRYAN FELD (Donny Kirschner) began studying acting with The Barrow Group Theatre Company immediately after receiving his Master’s in jazz performance at the Manhattan School of Music. He worked on the Netflix Series *Manifest*, Starz Series *Power* and won a Henry Award for Best

Supporting Actor for his role in the original musical *Rattlesnake Kate* at DCPA. Other credits include *Dirty Rotten Scoundrels* and *The Sound of Music*. He is excited to break bread with Asolo Repertory Theatre on this Beautiful show! He’d be nothing without his beautiful Amanda and magical Hayes. @matthewbryanfeld



MELVIN GRAY JR. (Drifter, “On Broadway” Singer, Ensemble, u/s “Up On the Roof” Singer) Previously Melvin could be seen traveling across the country in the 1st National Broadway Tour *Ain’t Too Proud: The Life and Times of the Temptations* (Swing/Dance Captain). Regional: *Bull Durham: A New*

Musical (Deke/US Jimmy) *Smokey Joe’s Cafe* (Adrian), *Songs For A New World* (Standby Man 1 & 2), *The Scottsboro Boys* (Ozie Powell/Ruby Bates), *Newsies* (Albert). Film/TV: *Killer Beat* (Tubi), *Medicating & Healing*, *Hype* (YouTube Series). For updates, please check out @melvingrayjr5 or visit melvingrayjr.com.



MAYA JACOBSON (Betty, Ensemble, u/s Carole King) Florida-raised and delighted to be making her Asolo Repertory Theatre debut! She has been seen off-Broadway in *Fidler Afrn Dakh* (directed by Joel Grey) and *Amerike the Golden Land* (NYTF). Select regional credits include Paper Mill Playhouse

(*Fiddler on the Roof*), Studio Theatre (*Fun Home*), Lyric Opera of Chicago (*Barrie Kosky’s Fiddler on the Roof*), George Street Playhouse (*A Walk on the Moon*). For Grammy, my natural woman blueprint. @_mayajacobson / www.mayajacobson.net



KIANNA KELLY-FUTCH (Shirelle, Janelle Woods, Ensemble) is a multi-talented crossover artist from the DC Metropolitan Area. This is her Asolo Repertory Theatre debut. She has former pageantry experience, loves cheetah print, and enjoys creativity and versatility in musical theatre. She’s received education and

training from Manhattan School of Music (B.M Musical Theatre), Duke Ellington School of the Arts, Ottley Music School, and has worked with the Argyle Theatre, Urban Change Theatre, and Washington National Opera in numerous roles and productions. She thanks God, Tara Rubin Casting, and Family and Friends for supporting her artistic journey! IG: @kiannakellyfutch



JULIA KNITEL (Carole King) has played Carole King on Broadway, on Tour, at Theatre Aspen (Henry nom), & at The Cape Playhouse. Additional Broadway/ Tour: *Bye Bye Birdie*, *Come From Away* (Janice). Julia originated the role of Maggie/Millicent in the NYTimes Critic’s Pick *Dead Outlaw* (Outer Critics

Circle Nomination). Off-Broadway: *A Letter to Harvey Milk* (Lortel Nomination), *Panic of ‘29*, *The Tycoons* (Rave Theatre Award - Outstanding Performance in a Leading Role). Regional: Louise in *Gypsy* (The Muny, St. Louis Theatre Circle Nomination), *The Constant Wife* (Denver Center – Dir. Shelley Butler), *The Producers* (Casa Mañana), *Brighton Beach Memoirs* (Portland Stage). TV/film: *The Other Two, Miles*.



TORREY LINDER (Drifter, Ensemble) is excited to be making his Asolo Repertory Theatre debut. Previous credits - *Abolition: The Friendship of Frederick Douglass & John Brown* PBS, *Come From Away* Theatre Aspen: First Regional, *The Prom* Short North Stage, *Color Purple* DCPA/ Signature Theatre,

Beautiful: Carole King Musical Broadway Nat. Tour/ The Rev, *The Scottsboro Boys* Playhouse on Park, *Dirty Dancin’* Nat. Tour, *Elf* Nat. Tour. To my beautiful wife, thank you for being my incredible partner in all of this, love to my family for being a major support system of love. So thankful to this show and its story. Galatians 5:23

The Cast



AJ LOCKHART (Drifter, Ensemble) from Chicago, IL/Atlanta, GA, credits his dedication and determination to following the examples of the four strong women that all had hands in molding him into the man he is: his mother, aunt, grandmother, and great-grandmother. I love you all. Thanks, Clear Talent Group!

Lead with love. Favorite Credits - 1st Nat'l: *Ain't Too Proud: The Life and Times of The Temptations* (Male Swing) International tours: *Bring It On! The Musical* (Cameron), *West Side Story 60th Anniversary Tour* (Moose) National Tour: *Memphis: The Musical* (Wailin' Joe). Regional: *RENT* (Collins), *Tick, Tick... Boom!* (Michael), *Matilda* (Rudolpho), *The Little Mermaid* (Jetsam).



ANNE L. NATHAN (Genie Klein) Anne's Broadway credit include *Funny Girl*, *It Shoulda Been You*, *Once*, *Sunday in the Park With George*, *Chicago*, *Assassins*, *Thoroughly Modern Millie* and *Ragtime*. Off-Broadway she has been in *Sing Street* (NYTW), Broadway *Bounty Hunter*, *Sundown Yellow Moon*

(Ars Nova/WP) *Taming Of The Shrew* (Delacorte) *Wings* (2ST) and *Road Show* (The Public). She has toured with *Chicago* (Carbonell Award), *Les Misérables*, and *Aspects of Love*. Anne's Film & TV credits include *Baby Mama*, *King of California*, *Fleishman Is In Trouble*, *Little America*, *Elementary*, *The Good Wife*, among others. Web Series: "Submissions Only."



ALYSSA ENITA STANFORD (Shirelle, Little Eva, Ensemble) is excited to be in her first show at Asolo Repertory Theatre! She is a proud PG County native. Some of her favorite credits include Violet in *Charlie and the Chocolate Factory* and Duckling Donna in *SUMMER: the Donna Summer Musical*. Many thanks to the cast and creative team. Special love to God, her Mom, Dad, and people who guided to this point!



ANDY TIGHE (Righteous Brother, Nick, Ensemble, u/s Gerry Goffin, u/s Donny Kirschner) is thrilled to be making his Asolo Repertory Theatre debut. Off-Broadway: *A Class Act* (Ed Kleban, First NYC Revival), *Seesaw*. Select Regional: *Titanic* (Thomas Andrews, Fireside), *Cabaret* (Cliff, Argyle & Ivoryton

Playhouse), *A Christmas Carol* (Fred, North Shore Music Theatre), *Thoroughly Modern Millie* (Jimmy, Reagle MT), *Jekyll & Hyde* (North Shore Music Theatre), and many more. He has also performed multiple times as a soloist with the Boston Pops. His Christmas album, *Just in Time for Christmas*, is available to stream. He would like to thank Merri and Spencer at Tara Rubin Casting. Unending love and gratitude to his amazing friends and family.



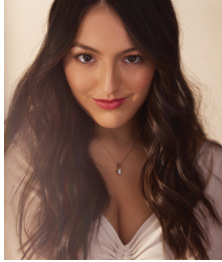
RYAN VONA (Barry Mann) is a Boston bred, New York based, Actor/Musician. Broadway: *Parade*, *Once*, *Beautiful: The Carole King Musical*, *Cirque du Soleil's Paramour*. Off Broadway/Regional: *The Untitled*, *Unauthorized Hunter S. Thompson Musical* (La Jolla Playhouse), *Love in Hate Nation* (Two River); *Jesus*

Christ Superstar (Connecticut Rep); *Streets of New York* (Irish Rep); *You I Like* (Pasadena Playhouse, 92Y); *Little Shop of Horrors* (Sharon Playhouse). Symphony: Grand Teton Music Festival, Detroit, Baltimore & Sioux Falls Symphony Orchestras. Original music streaming everywhere. He dedicates this performance to the group chat. For Caitlin & Moony. www.Ryanvona.com @ryanvona



TIANA WILLIAMS (Shirelle, "Uptown" Soloist, Ensemble) is excited to be making her Asolo Repertory Theatre debut. She is a proud BFA alumni of Indiana University. Her recent credits include *Natasha, Pierre, and the Great Comet of 1812* (Natasha), Disney Cruise Line's *Aladdin* (Jasmin

u/s), *Something Rotten* at Rocky Mountain Rep Theatre (Portia U/s), *The Wiz* (Dorothy), *The Sound of Music* (Elsa Schraeder), *Ragtime* (Sarah), *In the Heights* (Vanessa), and *Joseph and the Amazing Technicolor Dreamcoat* (Pharaoh). Tiana thanks her agent, Kellie, and Merri Sugarman for the opportunity, and thanks God, her parents, and family for their love and support!



MADDI BOWMAN (u/s Marilyn Wald, u/s Betty, u/s Carole King) is thrilled to be making her professional debut with Asolo Repertory Theatre! She recently graduated with her BFA in Musical Theatre from Marymount Manhattan College. She would like to thank the creative team at Asolo Rep, as well

as Merri Sugarman and Spencer Gualdoni with Tara Rubin for this opportunity. She'd also like to thank her agent, Michael Rodriguez, and her friends and family for always supporting her! Instagram: @maddibowman // Tik Tok: @maddibowman8



ARIA EVANS (u/s The Shirelles, u/s Lucille, u/s Janelle Woods, u/s Little Eva, u/s "Uptown" Singer) is over the moon to be making her Asolo Repertory Theatre debut! Recent; Janelle Woods/ Shirelle in *Beautiful: The Carole King Musical* and Mrs. Phelps in *Matilda* (Music Theatre Wichita), Sheila in *A*

Chorus Line (Penn State Centre Stage) and Brooke Wyndam in *Legally Blonde* (Timberlake Playhouse). She is a proud 2024 graduate of Penn State Musical Theatre! Many thanks to her team at Hudson Artists agency and her amazing family! @ariacevans



STEVEN GAGLIANO (u/s The Righteous Brothers, u/s Neil Sedaka, u/s Bobby Vee, u/s Lou Adler, u/s Nick) Asolo Repertory Theatre debut! International/ National Tours: *Pretty Woman: The Musical*. NY Credits: *Funny Face*. Regional: Fulton Theatre, Arrow Rock Lyceum, Gateway Playhouse, John W.

Engeman Theater, Argyle Theater, and Surflight Theater. TV/ Film: *American Horror Story*. Rider University BFA. Many thanks Brian at HKA, Tara Rubin Casting, Neal Tracy, family, and friends for their love and support. @stevengagliano



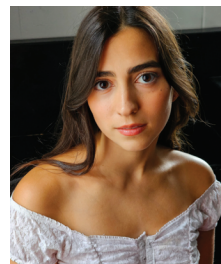
MICHELLE MCCORD (u/s Genie Klein) Michelle's career spans from being a ballerina at the Hannover State Opera, to performing in over 30 productions at Theater des Westens Berlin, including *Grand Hotel*, *Anything Goes*, *Cabaret*, *Sweet Charity*. In 2004 she was a faculty member at NKU and CCM. In

2013, Michelle and her husband Matt opened Ovation - School of Musical Theatre and then Ovation Theatre Inc.



JONAH NASH (u/s The Drifters) is a proud Southern native from Atlanta, Georgia. National/International Tours: *Mean Girls* (Ensemble/u/s Damian), *A Chorus Line* Japan (Richie). Other credits include *PIPPIN* (Pippin), *CAPRI: World Premiere* (Adam), *The Bodyguard* (Ensemble) and *Beautiful: The Carole King Musical* (Drifter/Swing). Thrilled to be joining #SwingNation at Asolo Repertory Theatre this season! Huge thanks to God, Team Nash and The Collective Talent for their undying love & support! @jonahrnash

her B.S. in Biology and Minor in Drama with a dramaturgical focus. Recent credits include Regan in *Lear* and Jane in *Pride and Prejudice* at the Texas Shakespeare Festival, as well as Irina in *Three Sisters*, Kristin in *Miss Julie*, and Benvolia in *Romeo and Juliet*.



AYDA OZDOGANLAR (u/s Betty, u/s Marilyn Wald, u/s Cynthia Weil) is delighted for her second season with the Asolo Repertory Theatre, where her previous roles include U/S Margret in *Silent Sky*. She attended Carnegie Mellon University, where she played Sophie in *MAMMA MIA!* and received

her B.S. in Biology and Minor in Drama with a dramaturgical focus. Recent credits include Regan in *Lear* and Jane in *Pride and Prejudice* at the Texas Shakespeare Festival, as well as Irina in *Three Sisters*, Kristin in *Miss Julie*, and Benvolia in *Romeo and Juliet*.

UNION CREDITS

Asolo Rep operates under an agreement between the League of Resident Theatres (LORT) and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States; the Stage Directors and Choreographers Society; and the United Scenic Artists Local USA-829, IATSE Local 412 of the International Alliance of Theatrical Stage Employees and Moving Pictures Machine Operators of the United States and Canada.



The Creative Team

BANJI ABORISADE (Choreographer) Broadway: *Beetlejuice the Musical* (Assistant Director), Select Directing/Choreography Credits include: *You're A Good Man Charlie Brown* at Forestburgh Playhouse, *Urinetown* at the American Theater of Actors (Choreographer), *Guys and Dolls* at the Arthur Storch Theater, *The Christine Jorgenson Show* at HERE Arts (Choreographer) Film/TV: SC7NARIO on BroadwayHD, *The Last Fall, While You Were Dreaming, SYNC: The Dance Series* (Choreographer), and *Every Right*. Assistant/Associate Directing credits include *Bye Bye Birdie* at The Kennedy Center, *Hairspray* National Tour, *Oliver* at New York City Center, *The Griswolds Broadway Vacation* at 5th Avenue, Virgin Voyages' *It's A Ship Show*, *Beetlejuice* on Norwegian Cruise Line, *Bull Durham* at Theatre Raleigh, *How to Load a Musket* at 59e59, and *SoftPower* at the Public Theater. BFA Syracuse University.

DRAYTON ALEXANDER (Dramaturg) specializes in creating new plays as well as production and institutional dramaturgy. He has developed Zitkála-Šá's *Astonishing Wild West* (Asolo Rep Ground Floor; New Musicals Lab at Ferguson Center) and was Co-Artistic Producer of *Serials@TheFlea*. Dramaturgical highlights over their career include *Cabaret* (Asolo Rep, transfer to the Old Globe), *Dial M for Murder* (Asolo Rep, transfer to Pittsburgh Public Theatre), *Inherit the Wind* (Asolo Rep), *Spin* (Edinburgh Fringe, TWA Award; Arcola Theatre, London), *Taylor Mac's The Fre* (World Premiere), and *Not My Monster* (OBA nomination). He is the Literary Manager at Asolo Rep, and they have been the Company Dramaturg at The Flea (NYC) and the Literary Associate at New Earth Theatre (London). MFA: Tisch Asia.

SHELLEY BUTLER (Director) has over forty Broadway, Off-Broadway and regional credits to date and has worked extensively with writers on new plays and musicals at theaters across the country. Notable productions include the world premiere of Lucas Hnath's *A Doll's House Part 2* at South Coast Repertory, the world premiere of Kate Hamill's *The Scarlet Letter* for Two River Theater and the Japanese premiere of *Beautiful: The Carole King Musical*, at the Imperial Theatre in Tokyo. Shelley is the recipient of a Drama League Fall Directing Fellowship, a 2018 Drama League Directing Resident, a 2005 Director's Guild of America Trainee, and a proud member of SDC. Upcoming: World premiere of Jake Brasch's *The Reservoir* at The Denver Center, The Alliance Theatre and the Geffen Playhouse.


PATRICIA DELOREY (Dialect Coach) Asolo Repertory Theatre favorites include: *Knoxville* (World Premiere), *Silent Sky*, *Crazy For You*, *Cabaret*, *Sweat*, *The Cake*, *Sweeney Todd*, *Gloria*, *Ragtime*, *Rhinoceros*, *Roe*, *The Elaborate Entrance of Chad Deity*, *The Great Society*, *Josephine* (World Premiere), *All The Way*, *West Side Story*, *Sotto Voce*, *Other Desert Cities*, *The Grapes of Wrath*, *Vanya and Sonia and Masha and Spike*, *Clybourne Park*, *The Innocents* (World Premiere), *Twelve Angry Men*, *Bonnie & Clyde* (World Premiere), *Doubt*, *Equus*. Other credits include *Judith* (World Premiere, Urbanite Theatre), *Pitmen Painters* (American Stage Theatre), *The Smuggler* (Urbanite Theatre), Studio Six's production of *Plasticine* (The Baryshnikov Arts Center), *Saturday Night Fever* (Royal Caribbean International Cruises), *Stone Cold Dead Serious* (World Premiere, American Repertory Theatre), and *Nocturne* (World Premiere, American Repertory Theatre).

ROXANNE DELUNA (Wig Design) Ogunquit Playhouse: Wig Designer 2018 - present, Cleveland Playhouse: *Amadeus*, *Light It UP!* (World Premiere). Two River Theater: *The Scarlet Letter* (World Premiere). Big League Productions: *The Cher Show* 1st National Tour, North Carolina Theater: *Beautiful*, *The Carole King Musical* (2023), *Kinky Boots* (2020). Tuacahn: *Beautiful*, *The Carole King Musical* (2023). Playmakers Repertory Company LORT-D: *My Fair Lady*, *Intimate Apparel* (2017). She was born and raised in El Paso, TX. She graduated with a Master of Arts from the University of Cincinnati- Conservatory of Music in Wig & Makeup Design in 2015.

BAILEY DUMLAO (Assistant Director) is a proud Filipino-American director, cat person, and multi-hyphenate artist hailing from Memphis, Tennessee. They are so excited to bring Carole's world to life! Assistant Directing: world premieres of Tony Meneses' *A Thousand Maids*, Hansol Jung's *Romeo and Juliet*, Kate Hamill's *The Scarlet Letter*, and Mando Alvarado's *Living & Breathing*, as well as acclaimed productions of *Two Sisters and a Piano*, *Hair*, and August Wilson's *Gem of the Ocean* (Two River Theater). Directing: *Sensation* (Theatre Q), *Lewiston/Clarkston*, *Significant Other*, the southeastern premiere of Martyna' Majok's *Sanctuary City*, and the world premiere of Lindsay Partain's *The Way You Made Me* (University of Alabama at Birmingham). Thanks to Shelley, mom, dad, and Katie B.



*Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



ALAN C. EDWARDS (Lighting Designer): Off-B'way: *Kill Move Paradise* (National Black Theatre), *Harry Clarke* (Vineyard Theatre, Berkeley Rep); *Twilight: Los Angeles, 1992* (Signature NYC & A.R.T); *Fires in the Mirror, The Hot Wing King, Sunset Baby* (Signature NYC); *Twelfth Night* (Classical Theatre of Harlem); *Sally & Tom* (The Public). Regional: *Paradise Blue, Lights Out: Nat King Cole* (Geffen Playhouse). Dance: *Chasing Magic* and *Where We Dwell* by Ayodele Casel; *In the Same Tongue* by Dianne McIntyre; *Lifted* by Christopher Rudd for American Ballet Theatre. Broadway: Associate to Jennifer Tipton on *The Testament of Mary*. West End: *Harry Clarke* (Ambassador Theatre Group). Awards: Lucille Lortel and Audelco Awards, Drama Desk nomination. He is a graduate of Yale School of Drama, where he is also an assistant professor of lighting. www.alancedwards.com.

ROSS EGAN (Managing Director) Ross is the Managing Director at Asolo Rep. Ross' arts administration career began in Chicago where he was a co founder of Jeff-award-winning Refuge Theatre Project. Ross has served as Managing Director at Barter Theatre, the nation's longest-running professional theatre, and as Director of Marketing & Operations at Illinois Shakespeare Festival. Ross holds a BFA in acting from Michigan State University and an MBA from Illinois State University. He lives with his family in Lakewood Ranch and proudly serves as a den leader for the Boy Scouts of America.

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." 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.

MICHELLE HART (Hair, Makeup, and Additional Wig Design) Hart designs for Asolo Repertory Theatre and FSU/Asolo Conservatory. Other credits: Sarasota Ballet; Palm Beach Drama Works; freeFall Theatre; Urbanite Theatre; Florida Studio Theatre; West Coast Black Theatre Troupe; Banyan Theatre; Ruth Eckerd Hall; Venice Theatre; Dorset Theatre, Barrington Stage and Open Stage Theatre. She has also done hair and/or make-up for Joan Rivers, Doris Roberts, Martin Short, Jane Russell, Arlene Dahl,

Soledad Villamil, Jane Pauley, Richard Dreyfuss, Castille Langdon, Christopher Higgins, Mary Mara, Heather Robb, Lauren Sweetser, Justin Long, Paul Downs, Douglas Sills and Nia Hills; music videos: "Second Chance" by Shinedown, "Reverse Cowgirl" by T-Pain; film and television: *Lady Of The Manor, Paradise, FL.* and *The Real Stephen Blatt*.

JACLYN KANTER* (Assistant Stage Manager) Jaclyn is excited to return to Asolo Repertory Theatre for her fourth season, after starting as a Stage Management Apprentice in 2019. Off-Broadway: The Public Theater, New York Theater Workshop, The Armory, The Connelly Theater, The York Theater Company. Regional: The Muny, The Santa Fe Opera. Lots of love to the family and friends who support her every step of the way.

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 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.

BARRY MANN (Words and Music) 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, 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 an incredible 112 pop, country, and R&B awards from Broadcast Music Inc. for significant radio air play. He has been inducted into both the Songwriters Hall of Fame and the Rock and Roll Hall of Fame.

KIMBERLY ANN MCCANN* (Production Stage Manager) is excited to be making her Asolo Repertory Theatre debut! Previous Broadway credits include *Curtains*, and Off-Broadway credits include *Bill W. and Dr. Bob, How to Save the World* and *John Ferguson*. Kimberly has also worked with Goodman Theatre, Northlight Theatre, Milwaukee Repertory Theatre, Peninsula Players Theatre, Skylight Music Theatre, Tuacahn Center for the Arts and The Julliard School.

The Creative Team

DOUGLAS MCGRATH (Book) was a filmmaker and playwright. Most recently, he directed the HBO documentary “Becoming Mike Nichols.” He collaborated with Woody Allen on the screenplay for *Bullets Over Broadway*, for which they were nominated for an Academy Award. 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. He 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*. Douglas McGrath passed away on November 4, 2022.


VICTOR MEYRICH (Production & Operations Director) is a graduate of Carnegie Tech and worked at New York Shakespeare Festival, Brandeis, University of California Institute of Repertory, APA, American Conservatory Theater, and again in New York. As head of production and technical staffs, he is responsible for the overall technical operation of Asolo Repertory Theatre and its facilities. He wrote the architecture program for both the Center for the Performing Arts and the Koski II expansion and is the owner’s representative on both projects. He has been a member of the Asolo Rep family since 1969.

ALEX NEUMANN (Sound Design) is an NYC-based sound designer. His credits include Broadway: *Into the Woods*, over 20 shows as associate designer. National Tours: *Into the Woods*, *Fiddler on the Roof*, *The King and I*. New York City Center Encores!: *Pal Joey*, *Oliver!*, *Into the Woods*. Off-Broadway: *Death Let Me Do My Show*, *Walk on Through*, *The Atheist*. Regional: *Sense and Sensibility* (American Repertory Theatre, Portland Center Stage). *Bus Stop*, *The Atheist* (Huntington Theatre Company), *Ether Dome* (Alley Theatre, La Jolla Playhouse, Hartford Stage, Huntington Theatre Company), *39 Steps* (Olney Theatre Center), *Cabaret*, *Million Dollar Quartet* (Alabama Shakespeare Festival.) Events/Other: *Drama Desk Awards* (2017-2019), *A Tribute to the Presidential Scholars* (Kennedy Center, 2016-2019). *Footloose* (Norwegian Cruise Lines). Awards: Tony nominee, Drama Desk winner: *Into the Woods*. www.soundsneu.com

PETER ROTHSTEIN (Producing Artistic Director) Peter Rothstein is the Producing Artistic Director for Asolo Repertory Theatre where he directed *Inherit The Wind*, *Man of La Mancha*, *Sweeney Todd*, and *Ragtime*. He works extensively as a director of theater, musicals, theater, opera, and new work development. For 25 years Rothstein served as the Founding Artistic Director of Theater Latté Da, a Minneapolis-based company dedicated to new and adventurous music-theater. Other collaborations include the Guthrie Theater, Children’s Theatre Company, Ten Thousand Things, and Seattle’s 5th Avenue, as well as the Minnesota Opera, Boston Lyric Opera, Florida Grand Opera, and Chicago Opera Theater. Rothstein is the creator of *All Is Calm: The Christmas Truce of 1914*, which had its Off-Broadway debut in 2018 receiving the Drama Desk Award for Unique Theatrical Experience and has been seen around the globe airing on PBS. Rothstein served on the board of directors for the National Alliance for Musical Theatre, *Alive and Kickin’*, and the Twin Cities’ Ivey Awards. He has been a panelist and evaluator for the Playwrights’ Center, the McKnight Foundation, the Minnesota State Arts Board, and the National Alliance for Musical Theatre’s Festival of New Musicals. He holds degrees in music and theater from St. John’s University and an MFA in Directing from the University of Wisconsin-Madison.

TARA RUBIN CASTING (New York Casting) Selected Broadway/Tours: *BOOP! The Musical* (Upcoming), Stephen Sondheim’s *Old Friends* (Upcoming), *Buena Vista Social Club* (Upcoming), *Death Becomes Her*, *Left on Tenth*, *The Wiz*, *The Heart of Rock & Roll*, *The Who’s Tommy*, *The Outsiders*, *Water for Elephants*, *Back To The Future*, *Here Lies Love*, *Bad Cinderella*, *Bob Fosse’s Dancin’*, *KPOP*, *Mr. Saturday Night*, *SIX*, *Ain’t Too Proud*, *The Band’s Visit*, *Miss Saigon*, *Dear Evan Hansen*, *Cats*, *School of Rock*, *Aladdin*, *Billy Elliot*, *The Producers*, *Mamma Mia!*, *Jersey Boys*, *Les Misérables*, *The Phantom of the Opera*.

DEWANDA SMITH SOEDER (Cultural Competency Consultant) is the President of Smith-Soeder Enterprises, LLC. She is an Inclusion, Diversity, Equity and Accessibility (IDEA) strategist who developed the Affinity Space and Triage cultural competency processes based on her research and thesis, “Theatre as a Diversity Intervention”. Cultural competency consulting engagements include Theatrical Institutions: Asolo Repertory Theatre, Florida State University Conservatory for Actor Training, Oregon Shakespeare Festival, The Old Globe Theater, Broadway, Off-Broadway, and National Touring Production Companies: RCI Theatricals, LDK Productions, Tom Kirdahy Productions, Octopus Productions, Louis on Broadway, Martian Entertainment, Skidrow Downtown.



ANGELA STEINER (Music Director, Additional Arrangements, Conductor, Piano 1) is thrilled to be returning to Asolo Repertory Theatre for her 4th season. Prior Asolo Rep productions include *Crazy for You*, *Cabaret*, and *Sweeney Todd*. She has worked as Music Director/Conductor/Arranger all over the country. Select shows include *Little Shop of Horrors* (South Coast Repertory) *La Cage Aux Folles*, *Cabaret*, and *Next to Normal* (Barrington Stage Company), *Hair!* (The Old Globe), *Rodger and Hammerstein's Cinderella* (Geva Theatre), *Little Shop of Horrors*, *A Little Night Music*, *Rattlesnake Kate*, *The Who's Tommy*, *Oklahoma*, *Indecent*, *Twelfth Night* (Denver Center). Angela holds a bachelor's degree in piano from Wichita State University and a masters in collaborative piano from the University of Northern Colorado. Go to angelasteiner.com for more info!

REID THOMPSON (Set Design) For Asolo Repertory Theatre: *Gloria*, *Disgraced*. Recent NYC: *Exception To The Rule*, *What The End Will Be*, *Something Clean*, *Too Heavy For Your Pocket* (Roundabout); *Wives* (Playwrights Horizons); *Eddie and Dave* (Atlantic); *Wilder Gone* (Clubbed Thumb); *Fruiting Bodies* (Ma-Yi). Recent Regional: *POTUS* (Arena Stage); *The Lehman Trilogy*, *You Lost Me* (Denver Center); *On Cedar Street* (BTG); *When Monica Met Hillary* (Miami New Drama); *A Doll's House Part Two* (Actors Theater of Louisville); *Miss You Like Hell* (Baltimore Center Stage). Opera: *Tosca*, *Fidelio*, *La Susanna*, *Butterfly*, *Dido*, *Lucia* (Heartbeat Opera). TV: *Fallout*, *Kaleidoscope*, *Bridge and Tunnel*. Film: *The Instigators*, *A Complete Unknown*. Upcoming: *The Suffragette's Murder* (Denver Center). *Spike Lee's Highest 2 Lowest*, *Kathryn Bigelow's Untitled*. MFA: Yale School of Drama. reidthompsondesign.com

ALEJO VIETTI (Costume Design) Originally from Argentina. New York: Broadway's *Allegiance* (Drama Desk Nomination), *Beautiful: The Carole King Musical* - (also West End - Olivier Nomination, National Tour, Australia and Japan) and *Holiday Inn*, as well as works for the Radio City Rockettes, Roundabout Theatre, Manhattan Theatre Club, NYC Center Encores!, Atlantic Theatre Company, NYC Opera, Primary Stages, and MCC, among others. Has also extensively designed for regional Theatres across the U.S., commercial projects, and dance. Other credits: *Titanique* (Lucille Lortel Award), Disney's *The Hunchback of Notre Dame* in Japan, Germany and Austria, Lyric Opera of Chicago, Minnesota Opera, Donesk Opera (Ukraine), Colorado Ballet, and the Ringling Brothers and Barnum & Bailey Circus. Recipient of the 2010 TDF Irene Sharaff Young Master Award. @alejo_vietti_costume_design

SUMMER DAWN WALLACE (Intimacy Coordinator) Summer is the Producing Artistic Director at Urbanite Theatre, which focuses on contemporary new work. Intimacy Coordinator work includes: *Intimate Apparel*, *Dial M for Murder* (Asolo Rep) *Miss Julie*, *Clyde's* (FSU/Asolo Conservatory), *The Graduate* (Sarasota Players), *Dike*, *Dry Land* (Urbanite Theatre) *Iphigenia* (New College of Florida). She is happy to be returning to Asolo Rep after leading Language of Consent workshops as part of the 23/24 season. Summer was last seen on the Asolo Rep stage playing Mrs. Gibbs in *Our Town* in 2022. Regional Credits include: 1st Stage, Vashon Repertory Theatre, Cumberland County Playhouse, Dog Days Theatre, and the list goes on. She is a proud member of AEA and Sag-Aftra and would like to express her deepest gratitude to the incredible Sarasota patrons and the Asolo Repertory Theatre team.

CYNTHIA WEIL (Words and Music) was the acclaimed 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. Weil was 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 Pictures Song of the Year and Song of the Year. Weil passed away on June 1, 2023.

SYDNEI WILLIAMS* (Assistant Stage Manager) is from Astoria, Queens and is thrilled to be in Florida making her Asolo Repertory Theatre debut! Select regional credits include *42nd Street*, *Tootsie* (Theatre By The Sea); *Fabulation: Or The Re-education of Undine* (Billie Holiday Theatre) *The Fantasticks*, *Mary Poppins* (Quintessence Theatre Group); *Jersey Boys* (Weathervane Theatre); *Alabama Story* (Greenbrier Valley Theatre); the world premiere of *HANG TIME* (The Flea); *Ain't Misbehavin'*, *State Fair*, *Hunchback of Notre Dame*, *Catch Me If You Can*, *Footloose*, *Buddy Holly: The Buddy Holly Story* (The REV Theatre); and *The Wedding Singer* (Oswego State Theatre). Sydnei is an expert scrapbooker and baker of brownies. Her goal is to inspire the next generation of theatre artists. Much love to everyone who supports me in my career!



*Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

The Musicians

WILLIAM BROWN (Percussion) is an accomplished orchestral musician with memberships in The Venice (FL) Symphony, Symphony of the Americas, and past engagements with Des Moines Metropolitan Opera, New World Symphony, and Cincinnati Symphony Orchestra. Mr. Brown has also performed with such legends as Johnny Mathis, Kristin Chenoweth, and The Who. Mr. Brown has won prizes at percussion competitions in the United States, Germany, and Taiwan, and has twice toured Europe with the World Percussion Group.

FERNANDO CRUZ (Reed 1) is an active saxophonist, composer, and educator. He has performed alongside prominent musicians such as Wycliffe Gordon, Jared Schonig, Marquis Hill, Bob Reynolds, and Pasquale Grasso, to name a few. He has performed in various major music festivals, including the Jacksonville Jazz Festival, Sarasota Jazz Festival, Amelia Island Jazz Festival, Lakeside Jazz Festival, Tropical Heatwave Festival, and Savannah Jazz Festival. Asolo Repertory Theatre credits: *Crazy For You*.

ANTHONY GARCIA (Trombone) is a freelance musician from Tampa, Florida of Cuban heritage. Having graduated with a bachelor's degree from the University of South Florida, he has performed across the country in various theme parks and musicals as well as overseas in Tokyo, Japan. Most recently Anthony was one of the Trombone and Euphonium players for the National Tour of *Annie*. He is now pursuing a Master of Music Performance degree from USF.

CARL HAAN (Associate Music Director, Keyboard 2) is a musical director/vocal coach/pianist from Chicago who relocated to Sarasota after 18 years in NYC. He has played on Broadway, Off-Broadway, all around Chicago, for the *My Fair Lady* national tour, & for Second City on Norwegian Cruise Line. This is his 3rd year at Asolo Repertory Theatre after working on *Cabaret*, *Man of La Mancha*, *Crazy for You*, & *Twelve Angry Men*. He is also a company pianist for Sarasota Ballet. Much love to Tugba.

NORMAN JOHNSON (Guitar 2) studied at the Hartford Conservatory of Music and the Hartt School of Music. He has released 3 solo recordings on the *Pacific Coast Jazz* label and has over forty recordings as a sideman. He has played with highly respected musicians such as Dave Brubeck, Steve Gadd, and Leslie Gore. Johnson was the Dean of the Hartford Conservatory of Music for 10 years and was the owner of Manor Recording studio.

ISAAC MINGUS (Upright Bass and Electric Bass) is a double bassist, cellist, and electric bassist based in Sarasota, Florida. He graduated from New College of Florida with degrees in biopsychology, neuroscience, and music and intends to pursue a career in clinical neuropsychology following completion of graduate studies. As a music educator and a performer, Isaac has performed, taught, and conducted ensembles in a variety of venues for jazz, classical, rock, and other genres.

VICTOR MONGILLO (Trumpet) is thrilled to be back for his 18th trip to the Asolo Repertory Theatre Orchestra Pit. After touring the US for 3 years, then performing in Austin and Chicago as a freelance trumpeter, Victor returned to Sarasota in 1993. Since then, he has performed in over 150 musicals as well as Jazz Ensembles and Orchestras. Victor recently retired from a 36-year career as a music educator.

AARON NIX (Drums) is a professional percussionist based out of Sarasota, Florida, and most recently toured as the drummer/percussionist for the first national tour of the Broadway revival of Andrew Lloyd Webber's iconic musical *CATS*. Other credits include the tours of Webber's *Love Never Dies* (first national), and the international tour of Leonard Bernstein's beloved classic *West Side Story*. Mr. Nix can be heard locally in regular engagements with the Sarasota Orchestra, the Sarasota Opera, and is the percussion instructor at State College of Florida.

RYAN REDDEN (Reed 2) has had a 25-year career in various musical genres, performing with Don Rickles, Johnny Cain (Journey), Pat & Debbie Boone, Tico Torres (Bon Jovi), Wycliffe Gordon, and Wynton Marsalis. He has played in seven national touring Broadway shows and performed in Las Vegas for *The Producers* and *The Rat Pack is Back*. Locally, he performs in jazz groups and occasionally with the Sarasota and Florida Orchestras. Ryan graduated from Juilliard.

CHUCK STEVENS (Guitar) has toured the world as a jazz guitarist and as an orchestra member of various Broadway shows. After graduating from Rutgers University with a B.A in Music Performance, he moved to New York City where he freelanced as a jazz musician. He was a semi-finalist in the 2005 Thelonious Monk Competition. After recording and performing in Asia, he has relocated to Florida and performs with local musicians such as Synia Carroll and Mark Moultrip.

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“**There Goes My Baby**” by Jerry Leiber, Mike Stoller, Ben King, George Treadwell and Lover Patterson. SonyTATV Songs LLC (BMI).

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

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

“**Who Put the Bomp**” 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).

“**Yakkety 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 Gems-EMI Music Inc. (BMI), EMI Blackwood Music Inc. obo Mother Bertha Music (BMI).

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A CONVERSATION WITH SHELLEY BUTLER

Beautiful: The Carole King Musical, which opened on Broadway just ten short years ago, was one of the first in a long line of the “Bio Musical” which has had a resurgence in popularity on Broadway. Not since *Barnum*, *Evita*, or *Gypsy* has the “Bio Musical” been so popular. Broadway currently has several running this fall, including *MJ*, *The Musical*, *A Beautiful Noise* (Neil Diamond), the timely revival of *Gypsy* and more. During its successful six year run on Broadway, *Beautiful: The Carole King Musical* highlighted the talents of many performers as Carole King (including Asolo’s Julia Knitel), along with many other cast members, which were rehearsed and put into the show by Asolo’s *Beautiful* director Shelley Butler. Asolo’s Marketing Director, Eric Pugh sat down with Shelley to discuss why this show is, well so *Beautiful* and has been so successful with audiences.



“I’m drawn to grounded storytelling with tremendous humor and room for a dynamic visual world to envelope it. Those are the hallmarks of anything that I strive to create and this show has all of that tenfold.”

HOW DOES *BEAUTIFUL* STAND OUT FROM THE REST OF THE BIO MUSICALS?

Shelley Butler: The book is extraordinary with characters who are well drawn and relatable and the music is integrated into the book in a way that makes it essential. The evolution of the music also mirrors Carole's arc for this portion of her life and that symmetry elevates the storytelling.

HOW DID YOU BECOME A DIRECTOR?

I started directing when I was 16; I'm from a small town in Maine and when my younger brother was in middle school, the only theater teacher moved away. My brother and his friends were eager to be in a show and knowing I'd spent several summers performing at a theater camp, they suggested I lead them--and fortunately the principal went for it.

Rather fun to think that my directing career began at the same age as we meet Carole in this musical. Of course, when I was directing 40 junior high kids in a double cast production of *Little Shop of Horrors* she was busy already writing songs that landed on the charts

IN DESCRIBING THE SHOW, MANY WILL SAY THAT CAROLE FOUND HER VOICE OR INDEPENDENCE AFTER SHE LEFT GERRY. HOWEVER, AT 16 SHE TOOK IT UPON HERSELF TO GO TO 1650 BROADWAY. DID SHE ALWAYS HAVE THAT INDEPENDENT SPIRIT?

Carole had tremendous drive and passion to create from an early age. There are photos of her at 16 or 17 leading entire orchestras of all male musicians--and she's right in there giving adjustments and confidently following her musical voice. She was intuitive about the sound and was an inspired musician. So, while she had to go on a journey to find confidence and strength in aspects of her personal life, as an artist, she had that boldness from the jump.

CAROLE WAS CLOSE WITH HER MOTHER, GENIE. WHAT ROLE DID HER MOTHER AND HER FRIENDSHIP WITH CYNTHIA WEIL PLAY IN HER MUSIC WRITING?

We see from our first scene that Carole grew up in a house with music and the arts with Genie playing the piano and dabbling with playwrighting. In terms of female friendships, I love both the competition of Cynthia and Carole as songwriters and the way they connect beyond the writing. When you are around other people who are talented, it makes you better, and when those people also support and inspire you—it makes the competition part that much more fun.

WHAT WAS IT ABOUT CAROLE'S MUSIC AT THE START OF HER CAREER THAT APPEALED TO SO MANY RECORDING ARTISTS?

Carole began her career at a time when teenagers had suddenly become a target audience for the music

industry, she could write for them, in part, because she was one of them. Carole was a massive fan of the Drifters and the Shirelles, and it was those incredible black artists who put her music on the map.

Her partnership with Gerry expanded her thinking about what music could do and she would grow as a songwriter alongside the Women's Liberation Movement, the civil rights movement and the sexual revolution. Her ability to connect to the moment becomes increasingly tangible over the course of her records but I believe that skill was evident and appealing to recording artists from the start and they had the vision to craft exhilarating versions of those songs audiences would embrace.

HOW DO YOU BEGIN TO CONSTRUCT A SHOW BASED ON REAL CHARACTERS?

We know we're not setting out to do impressions or impersonations but looking to share and honor the spirit of these incredible people--to live in their truth, if you will. Part of why I gravitate towards this show and why it's a match for me as an artist is that I am drawn to stories steeped in truth. I'm drawn to grounded storytelling with tremendous humor and room for a dynamic visual world to envelope it. Those are the hallmarks of anything that I strive to create and this show has all of that tenfold.

ROCK 'N ROLL GENERATION

BY DRAYTON ALEXANDER

“Rock ‘n roll is really swing with a modern name. It began on the levees and plantations, took in folk songs, and features blues and rhythm”

– DJ Alan Freed

As the 1950s dawned in America, a revolution was happening over the radio airwaves. In Cleveland, DJ Alan Freed played R&B and Jump Blues songs by Black artists that were heard by young listeners across America, slowly eroding the division between music that was marketed to White audiences and music that was marketed to Black audiences. Freed brought the term “rock and roll” to mainstream attention, and when he moved to New York

City in 1954, he produced live shows that featured a full day of musical acts, a roster that included such luminaries as Little

Richard, LaVern Baker, and Chuck Berry. For many teenagers in Brooklyn and Manhattan, it was their first experience in a racially mixed audience.

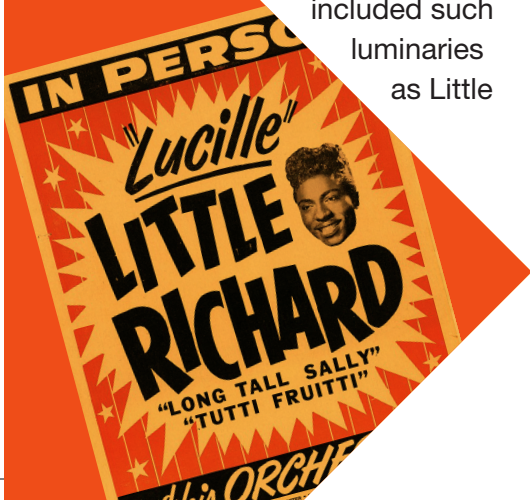
Seeing this growing youth markets, the music industry embraced a new trend: songs written for teens, reflecting teenagers’ lives and concerns. Where a Blues song written for an adult audience might offer a lament of the difficulty finding a job, a rock and roll tune instead bemoaned the consequences of not doing the household chores – “you don’t get no spendin’ cash.”


The center of this new movement were two buildings across the street from each other in Manhattan’s theater district: the Brill Building and 1650 Broadway. While the Brill Building is more famous, 1650 Broadway was the true powerhouse of the era. “Sixteen-fifty to me was the hip building,” recalled Hank

Medress, a founding member of the Tokens with Neil Sedaka. “The Brill Building was really holding on to the past of Tin Pan Alley. Sixteen-fifty was cool, more progressive.”

Both buildings were models of what one music historian called “vertical integration.” Among the warren of offices at 1650, you could find publishers to buy a song, arrangers to arrange it, and musicians and singers to record a demo. They were truly factories devoted to churning out hits, and one publishing company stood out above the rest: Aldon, founded in 1958 by Al Nevins and Donnie Kirshner, and occupying nearly the entire tenth floor of 1650.


This was the fabled home of Carole King, Gerry Goffin, Cynthia Weil, and Barry Mann, all of whom





“It was like a bazaar or a lottery ticket: You never knew which room was going to produce the next hit record.”

– Herb Moelis



fed off the comradery and competitiveness to be found in the thin-walled cubicles of Aldon Music where nearly twenty writers, most working in teams, were all trying to craft the next hit song for The Drifters.

Weil later remembered that “the great thing about going into the office was the music you heard through the walls,” while King recalled, “We all wrote interchangeably. You’d sit there and write, and you could hear someone in the next cubbyhole composing a song exactly like yours. The environment didn’t exactly foster inventiveness.”

Unlike the singer-songwriters who would emerge in the late 1960s, Aldon’s writers weren’t attempting to write their personal truths – they were solely focused on cranking out a #1 record. Kirshner’s writers did not show up for work in the morning saying, “Well, I’m

going to write a great song today,” Richard Gottetzer, songwriter of “My Boyfriend’s Back,” explained. “It was ‘I’m going to write a song for the Shirelles,’ and you’d have five groups of people writing songs for the Shirelles.”

Even when a writing team scored a hit, success was fleeting. One day, songwriters Paul Evans bumped into Barry Mann on Broadway. Evans congratulated him on having three songs in the Top Ten, and an out-of-breath Mann exhaled, “Yeah, but they’re all on the way down,” and rushed into 1650 to record some more demos. As Sedaka collaborator Hank Hunter, explained, “Once an artist was cold, forget it. It would take a miracle to bring them back. Once they were off the charts, they very rarely ever came back.”

Despite, or perhaps because of, these challenges, this

environment birthed some of the greatest songs in American culture, and elevated some of the greatest artists of the 20th century. When Carole King sat at her piano or Gerry Goffin took up his notepad, they couldn’t help but pour their hearts and souls into these songs, giving life to fears, hopes, and emotions that are as profound as they are timeless. While the hit factory at 1650 Broadway would be short-lived – by the late ‘60s, the music industry had moved to LA and Carole King was living in Laurel Canyon – it has left an indelible mark on all of our lives.

SHE WROTE THE SONGS THE WHOLE WORLD SINGS

BY DRAYTON ALEXANDER



Before she became a household name, Carole King wrote a string of chart-topping hits for the greatest artists of the 1950s and 60s. Meet the musicians who introduced these songs to the world, helping launch Carole's illustrious career.



“Will You Love Me Tomorrow”

The Shirelles formed in 1957 for a high-school talent show, but they struck gold in 1960 when Carole wrote them this mega-hit. “Will You Still Love Me Tomorrow” reached #1 on the Billboard Charts. The Shirelles blazed a trail for countless girl groups to follow, rightfully earning them a place in the Rock and Roll Hall of Fame.

“Some Kind of Wonderful”

True to their name, The Drifters featured a rotating line-up of singers. According to Rolling Stone, “The Drifters were the least stable of the great vocal groups, because they were low-paid musicians hired by George Treadwell, who owned the Drifters’ name.” Despite the constant rotation of artists, The Drifters managed to chart new musical territory and deliver more than a dozen chart hits. Among those hits was “Some Kind of Wonderful” written by Carole King in 1961.



“One Fine Day”

Taking the same path as The Shirelles, The Chiffons formed in high school, with the oldest member being only 16. They had an early hit with “He’s So Fine”, which led to a series of songs with “fine” in the title. “One Fine Day” was initially written for Little Eva but Carole couldn’t find the right arrangement, so she passed it along to the producer for The Chiffons. Their version went to #5 on the Billboard Hot 100.

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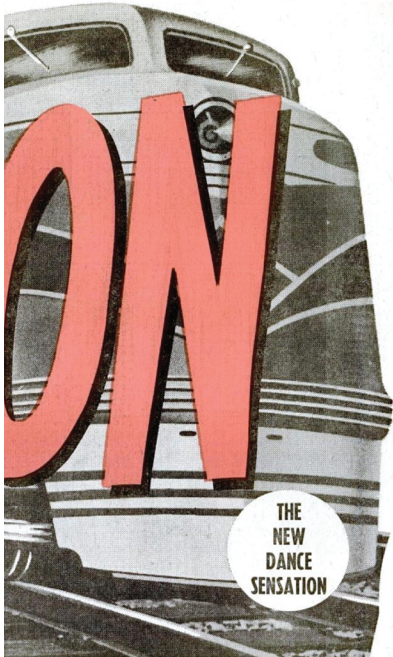
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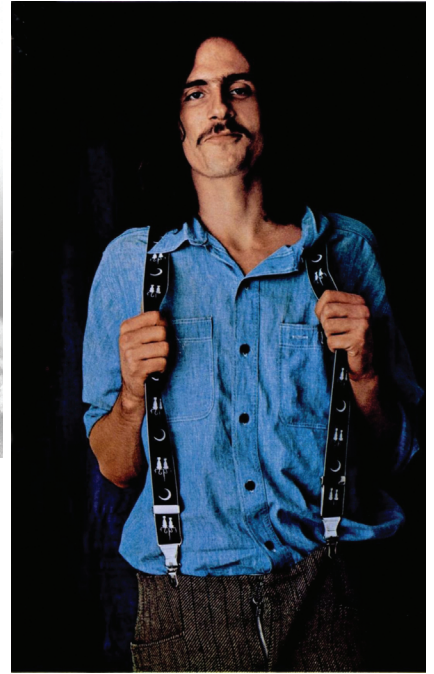
“Natural Woman”

Known as The Queen of Soul, **Aretha Franklin** was a once-in-a-generation talent whose unique tone and phrasing, steeped in gospel music, changed the landscape of American popular music. Carole wrote “(You Make Me Feel) Like a Natural Woman” especially for Aretha Franklin. She wrote it in one night. The song became one of Aretha’s signature numbers, and one of the most celebrated songs in the American songbook.

“Locomotion”

From the moment **Little Eva** began babysitting for her, Carole knew she would one day write a song for this talented vocalist. “Locomotion” sold over a million records and went gold, but Eva Narcissus Boyd was never able to replicate its success.

“You’ve Got a Friend”
was written by something
outside myself,
through me”
– Carole King



“You’ve Got a Friend”

Carole wrote this song for her ground-breaking album *Tapestry* after hearing **James Taylor’s** “Fire and Rain.” When Taylor heard the song, he immediately asked if he could put it on his album. Carole agreed, and the song debuted simultaneously on two records, with James Taylor playing guitar on both versions.

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