

Beautiful

The Carole King Musical



STAGENOTES®

A digital tool kit for integrating theater arts into standards-based curriculum, featuring:

- Historical Background
- Production Notes
- Artists' Insights
- Suggested Lessons
- Student Activities
- Links to Rich Media
- Resource Directory

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PRESENT

Beautiful

The Carole King Musical

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Douglas McGrath

WORDS AND MUSIC BY

Gerry Goffin & Carole King Barry Mann & Cynthia Weil

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TABLE OF CONTENTS

A Note from the Playwright	3	Synopsis	5	Social Studies Lesson and Activities	9
Creative Team Biographies	4	Production Sketches	6	Life Skills Lesson and Activities	11
		Language Arts Lesson and Activities . . .	7	Resources	13

FROM THE EDITOR

Carole King and Gerry Goffin were one of the most prolific songwriting teams in history. Even though they churned out the hits on demand, many of them still abide today. *Beautiful—the Carole King Musical* tells the story of their partnership and marriage through the songs they wrote together. It is a picture of a very specific time in history with lessons for us all. This tool kit gathers the resources and activities that will help educators share this time and these people with their students while connecting it to what

they are learning in the classroom. From a language arts lesson on creative non-fiction to a history lesson on the Equal Rights Amendment and even a life lesson about kindness, students will find that this show is not only entertaining, but inspiring and engaging. As you'll read in Douglas McGrath's "A Note from the Playwright", the story of Carole and Gerry and their friends Cynthia Weil and Barry Mann are not what you would expect. The story of this musical journey is unique and we are all invited along.

— Amy Heathcott

A NOTE FROM THE PLAYWRIGHT

By Douglas McGrath

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

"Are they all alive?" I asked.

"Good news," Paul said. "They are."

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

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

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

"That," she said, "is completely wrong!"

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

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

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

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

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

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

To do this, I interviewed the songwriters, separately, for many hours over

many days. I asked them about everything in their lives – from birth on – because at the beginning I had no idea what the show would be. If you see the show, it seems inevitable now that it starts with Carole on her way into Manhattan to sell her first song and that it ends at Carnegie Hall with her celebrated concert as a solo artist, but when you are looking at four lives and some 70 years worth of memories, to get to the inevitable, you have to weed out a lot of the evitable.

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

And yet.

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

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

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

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

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

THE CREATORS

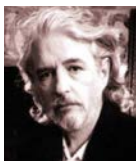
DOUGLAS MCGRATH, Book



Douglas McGrath is a filmmaker and playwright. His play *Checkers* opened the 30th anniversary season at New York's Vineyard Theatre. He collaborated with Woody Allen on the screenplay for *Bullets Over Broadway*, for which they were nominated for an Academy Award. His first film as writer/director was his adaptation of Jane Austen's *Emma*. He has also

written and directed *Nicholas Nickleby*, which won the Best Ensemble Cast from the National Board of Review; *Company Man*; *Infamous*; and *His Way*. His essays have appeared in the *New Yorker*, *The New Republic*, *Vanity Fair* and *The New York Times*.

GERRY GOFFIN, Words & 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 over fifty Top 40 hits including "The Locomotion," "Natural Woman," and "Up On The Roof." In 1987, Goffin and King were inducted into the Songwriters Hall of Fame, and the Rock and Roll Hall of Fame in 1990. Goffin has left an indelible mark on American music.

CAROLE KING, Words & Music



Elissa Kline

Pop music would be very different without the contributions of Carole King, who wrote her first #1 hit at age 17 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 6 Grammys.

BARRY MANN, Words & Music



Bruce Glikas

Barry Mann has written the melodies of some of the most influential pop songs in musical history. In addition to "You've Lost That Lovin' Feeling," most played song of the last century, and the songs heard in *Beautiful*, he has composed later standards like "Somewhere Out There" (winner of 2 Grammys), "Here You Come Again," "Sometimes When We Touch," "Just Once" and "Don't Know Much." Together, he and Cynthia Weil have amassed 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.

CYNTHIA WEIL, Words & Music



Bruce Glikas

Cynthia Weil is known as the lyricist of classic songs such as "You've Lost That Lovin' Feeling," most played song of the 20th century. In addition to the songs heard in *BEAUTIFUL*, she has set the words to later standards like "Somewhere Out There," "Here You Come Again," "He's So Shy," "Just Once," and "Don't Know Much" to name just a few. Weil has been inducted into the Songwriters Hall of Fame, The Rock and Roll Hall of Fame, honored with multiple Grammy nominations and two Grammy awards for "Somewhere Out There" as Motion Picture Song of the Year and Song of the Year.

MARC BRUNI, Director



The Explorers Club (MTC), *Old Jews Telling Jokes* (Westside), *Pipe Dream* (Encores!), *Fanny* (Encores!), *Ordinary Days* (Roundabout), *Nerds* (NC Theatre), *Irving Berlin's White Christmas* (Paper Mill), *25th Annual...Spelling Bee* (PTC/Paper Mill), *In the Mood* (Berkshire Theatre Festival),

Such Good Friends (NYMF Directing Award), *High Spirits* (York), *Glimpses of the Moon* (Oak Room) and 6 shows for the St. Louis MUNY including *The Music Man*, *Sound of Music* (Kevin Kline nominations), *Thoroughly Modern Millie*, *Legally Blonde*, *My One and Only*, *Seven Brides*. Associate on numerous Broadway shows and tours including *Book of Mormon* and *Anything Goes*.

JOSH PRINCE, Choreographer



Broadway/National Tour/West End: *Shrek, The Musical* (Outer Critics Circle Nomination). Off-Broadway: *The Kid*, *Bunty Berman Presents* (The New Group). New York City: *Columbia Ballet Collaborative*, *Fire Island Dance Festival*, *Career Transitions for Dancers Befit* (City Center), *Bridge Project* (BAM/Old Vic), *The Jerry Springer Opera* (Carnegie Hall), *Camelot* (NY Philharmonic/Lincoln Center, PBS), and *All Singing All Dancing* (Town Hall). London: *My Fair Lady*, *BBC Proms 59* (Dir/Chor Royal Albert Hall), *Singin' In the Rain* (Royal Festival Hall). Regional: *Kennedy Center Latino Inaugural* (w/Chita Rivera and Rita Moreno), *Kennedy Center Spring Gala* (hosted by Liza Minelli). Josh is the Founder/Artistic Director of The Broadway Dance Lab.

DEREK MCLANE, Scenic Design



Broadway designs include *The Heiress*, *Nice Work*, *The Best Man*, *Follies*, *Anything Goes*, *How to Succeed in Business*, *Bengal Tiger*, *Million Dollar Quartet*, *Ragtime*, *33 Variations* (Tony Award), *Little Women*, *The Pajama Game*, *I Am My Own Wife*, *The Women*. Off-Broadway: *The Last Five Years*, *Ruined*, *Lie of the Mind*, *Hurlyburly*, *Abigail's Party*. He designed the 2013 Academy Awards. Awards: Winner of 1997 and 2004 OBIE Awards, 2004, 2005, 2007 Lucille Lortel Awards; 2009 Tony Award, 2011 Drama Desk Award, 2013 Emmy Nomination.

ALEJO VIETTI, Costume Designer



New York: *Old Jews Telling Jokes* (Off-Broadway); *Manhattan Theatre Club*; *Radio City Rockettes* (including upcoming *Spring Spectacular*); *Atlantic Theatre Company*; *Primary Stages*; *MCC*; *The New Group*; *Rattlestick*. Regional: *Alley Theatre*; *Arena Stage*; *Cincinnati Playhouse*; *Cleveland Playhouse*; *Philadelphia Theatre* (including *Stars of David*); *Goodspeed*; *Guthrie*; *Hartford Stage*; *Long Wharf*; *Old Globe* (including *Allegiance*); *Paper Mill Playhouse*; multiple productions of *Nerds*. Opera: *New York City Opera*; *Opera Santa Barbara*; *Minnesota Opera*; *Wolf Trap*; *Chicago Lyric Opera* (upcoming). Other: *Ringling Brothers Boom A Ring*. Recipient of the TDF Irene Sharaff Young Master Award.

PETER KACZOROWSKI, Lighting Design



Broadway: 50 plays and musicals including *No Man's Land*, *Waiting for Godot*, *The Assembled Parties*, *Nice Work*, *Wit*, *Venus in Fur*, *Anything Goes*, *A View from the Bridge*, *Grey Gardens*, *The Producers*, *Contact*, *Steel Pier*. Extensive Off-Broadway, resident, and regional credits. Opera: *Met*, *San Francisco*, *Houston Grand*, *Santa Fe*, *St. Louis*, *Seattle*. Abroad: *Royal Opera*, *Scottish Opera*, *Opera/North*, *Maggio Florence*, *L'Arena di Verona*, *La Fenice*, *Bonn*, *Lisbon*. Awards: *Tony*, *Drama Desk*, *Outer Critics*, *Dramalogue*, *Hewes*.

BRIAN RONAN, Sound Design



Brian Ronan has designed the sound for over twenty five Broadway shows. Some recent designs include *Annie*, *Bring It On*, *Nice Work* (Tony nomination), *Book of Mormon* (Tony), *Anything Goes* (Tony nomination, Drama Desk), *American Idiot*, *Promises Promises*, *Next to Normal* (Tony nomination), *Grease*, *Curtains*, *Spring Awakening*, *Grey Gardens*, *Pajama Game*, *All Shook Up*, *12 Angry Men*, *The Tale of the Allergist's Wife*, *Charlie Brown*, *Cabaret*. Off-Broadway: *Rent*, *Bug* (Obie and Lucille Lortel award).

SYNOPSIS

ACT ONE

At Carnegie Hall in 1971, Carole sings “So Far Away”. Then we go to Brooklyn where 16 year-old Carole tells her mother, Genie, she is going into Manhattan to try and sell a song to Donnie Kirshner. In the long tradition of mothers, Genie is opposed to her daughter’s wish and in the equally long tradition of teenagers not caring about their mother’s opposition, Carole goes anyway.

At 1650 Broadway, she hears the “1650 Broadway Medley”. She then sings her new song “It Might As Well Rain Until September”. Donnie says he will take it and hopes she has others.

At Queen’s College, Carole meets a handsome young lyricist named Gerry Goffin. They agree to collaborate, musically and romantically, which in both cases turns out to be a fertile arrangement. When they go to Donnie’s to play their new song, Carole confesses to Gerry that she is pregnant. Gerry asks her to marry him. It gives her an extra depth of feeling when she sings their new song for Donnie, “Some Kind of Wonderful”, which the Drifters then record.

They get an office at 1650. While there, Carole meets a new lyricist, Cynthia Weil (“Happy Days are Here Again”), who is looking for a

composer to work with. Gerry and Carole sing their new song “Take Good Care of My Baby”, during which Barry Mann, the composer with the office next door, enters. Barry meets Cynthia and they decide to collaborate. As they begin to work, sparks fly.

Donnie tells them he needs a song for the Shirelles. The couples compete for the job. In Donnie’s office the next morning, Carole and Gerry present “Will You Love Me Tomorrow”. Cynthia and Barry perform “He’s Sure the Boy I Love”. Donnie picks Carole and Gerry’s song for the Shirelles and it goes to Number One.

And so, on either side of the same wall, a competition is born. The two teams turn out an amazing parade of songs: “Up on the Roof”, “On Broadway”, “The Locomotion” and “You’ve Lost That Lovin’ Feeling”.

Gerry and Carole are at the taping of a TV special where their new song “One Fine Day” is being performed by the dazzling Janelle Woods. During a break, Gerry confesses to Carole that he is restless in their marriage. He wants to sleep with Janelle, and he doesn’t want to lie about it. Carole is stunned. As the song begins, she takes it over and sings it herself.

ACT TWO

Carole is in a recording studio doing a demo of “Chains”. Gerry is off with Janelle but tells her he will meet her later. Nick, a guitarist, asks Carole to come sing at the Bitter End sometime but she declines—she is a songwriter, not a singer.

The thing with Gerry is getting her down so she goes and talks to Cynthia who is also having trouble with Barry—they split up. Carole decides to tell Gerry he has to end the affair with Janelle. As she leaves Barry comes in. He and Cynthia make up and play their new song, “Walking in the Rain”.

Gerry shows up but he is not making sense. He eventually has a breakdown. At the hospital, he tells Carole he will end the affair with Janelle and that he wants to come home. She suggests they make a new start and move to the suburbs. With that, we hear “Pleasant Valley Sunday”.

Barry, Cynthia and Donnie come to see the new house. Barry plays their new song “We Gotta Get Out of This Place”.

Depressed that he and Carole can’t do as well, Gerry leaves in a funk for the city. While he is gone, it comes out that Barry and Cynthia have seen him with another woman, a singer named Marilyn Wald. Carole goes to Marilyn’s apartment and Gerry is there. It’s the final straw. She ends their marriage.

At the Bitter End, where Barry and Cynthia hear their song “Uptown”, Carole explains she went to L.A. for a vacation and has started writing on her own. Nick, the guitarist from the studio who asked her to sing with his group, is playing there and urges her to sing. She sings her new song, “It’s Too Late”.

She decides to move to L.A. At 1650, she says goodbye to Donnie and Barry and Cynthia and plays them a parting present, “You’ve Got a Friend”.

In L.A., she records her album, *Tapestry*. The session goes well until the last song, which she is afraid to sing. It’s a song she wrote with Gerry and she is afraid of the feelings it may stir up. Her producer, Lou Adler, persuades her. She sings “(You Make Me Feel Like) A Natural Woman”.

The album is a smash. Carole is at Carnegie Hall for a concert. Before the show starts, there is a knock at her dressing room door. It’s Gerry. He has brought her a good luck present but has something even more valuable: an apology for all the ways he hurt her. With a full heart he wishes her well.

Carole comes onto the stage of Carnegie Hall alone. She sits at the piano. Then with all the joy inside her, she sings “Beautiful”.

And that’s the end, except at the end of the curtain call, when the cast and audience sing “I Feel the Earth Move”.

PRODUCTION SKETCHES



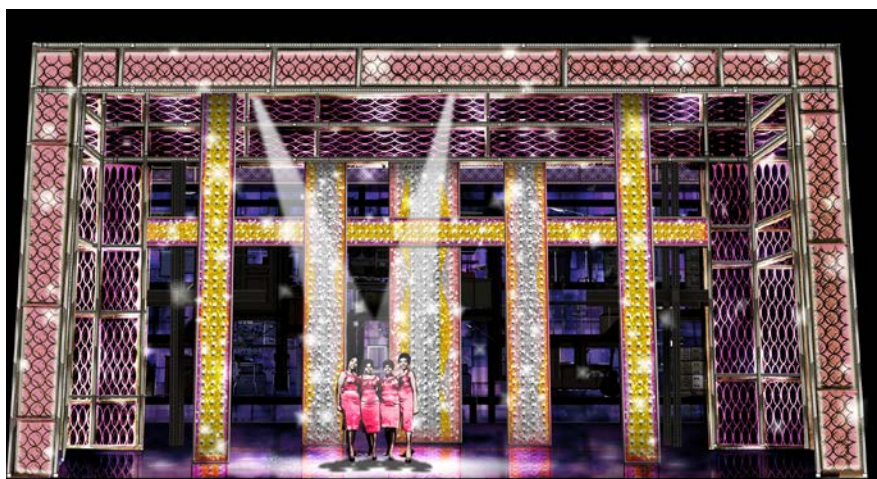
One of Carole King's costumes, circa 1968



Carole and Gerry's home in New Jersey



Back up singer costumes, circa 1963



American Bandstand



Costumes for men in the office scenes, circa 1960



Carole's office in New York City

SCENE FROM *BEAUTIFUL—THE CAROLE KING MUSICAL*

Excerpt from Act I, Scene 1

The characters are Carole King (16), her friend Betty, and her mother Genie as well as several voices on the television. The scene is set in Carole's living room in Brooklyn.

BETTY

Hi Carole. Hi Mrs. K.

GENIE & CAROLE

Hi, Betty.

BETTY

Carole, you want to study for the history test?

CAROLE

I can't. I'm going into the city to sell my "Rain Until September" song.

GENIE

What? Twelve places turned that down—

CAROLE

I got a new guy to go to, Donnie Kirshner.

GENIE

Where is Donnie Kirshner's office?

CAROLE

1650 Broadway. Times Square.

GENIE

Times Square! If there were only two places on earth, Hell and Times Square, the nice people would live in Hell. That's not a proper place for a 16 year-old girl.

CAROLE

Betty'll come. She's 18. Combined, we're 34.

GENIE

It's not just Times Square. It's show business. I know how hard it is—every time they send my plays back, it's like a knife. Get your degree and be a teacher.

CAROLE

I don't want to do that anymore. I want to be a songwriter. Ma, when I hear a good song, I feel like someone *understands me*. Even if I'm all alone, it's like I've got a friend in the room. I want to do that for people.

GENIE

It's not practical. Girls don't write music. They teach it.

CAROLE

Look. American Bandstand's on right now. If you feel my song isn't as good as whatever hit song they're playing, I won't go.

GENIE

Deal.

(They turn on the TV. They hear:)

DICK CLARK

Ok, kids, here from Brooklyn, singing a song to his special girl, is Neil Sedaka.

BETTY

SCENE FROM *BEAUTIFUL—THE CAROLE KING MUSICAL* (CONTINUED)

What?

CAROLE

What?

(And a very young Neil Sedaka turns and sings:)

NEIL SEDAKA

Oh, Carol!

BETTY

Holy smokes!

NEIL SEDAKA

I am but a fool!

BETTY

Your boyfriend's on TV!

NEIL SEDAKA

Darling I love you!

CAROLE

He's NOT my boyfriend.

NEIL SEDAKA

Though you treat me cruel.

CAROLE

We had *one* date! *Two years ago!*

NEIL SEDAKA

You hurt me.

GENIE

Did you hurt him?

CAROLE

No!

NEIL SEDAKA

And you make me cry.

GENIE

So why is he saying this?

CAROLE

Ma, please—

NEIL SEDAKA

But if you leave me—

CAROLE

It's a song, not a deposition.

NEIL SEDAKA

I would surely die. Darling there will never be ano---...

(Genie turns off the TV.)

GENIE

I've heard sufficient. You may go.

CAROLE

Thank you!

LESSONS

Beautiful—the Carole King Musical

Language Arts Lesson

ARTIST INSIGHT FROM DOUGLAS MCGRATH

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

To do this, I interviewed the songwriters, separately, for many

hours over many days. I asked them about everything in their lives – from birth on – because at the beginning I had no idea what the show would be. If you see the show, it seems inevitable now that it starts with Carole on her way into Manhattan to sell her first song and that it ends at Carnegie Hall with her celebrated concert as a solo artist, but when you are looking at four lives and some 70 years worth of memories, to get to the inevitable, you have to weed out a lot of the evitable.”

—Douglas McGrath, Playwright, *Beautiful—the Carole King Musical*

LESSON INTRODUCTION

Telling a true story in a creative way is known as creative nonfiction. This genre uses literary and narrative techniques to share factual information and events with readers. While *Beautiful—the Carole King Musical* does not fall into the category of creative nonfiction, it does indeed tell a true story creatively. A look at the dialogue in a scene from the show will help students understand how to use dialogue to tell their own stories.

It is recommended that students review narrative techniques such as dialogue and description before beginning the activities in this lesson.

OBJECTIVES

- The student will define creative non-fiction and list several examples.
- The student will analyze the use of dialogue in a scene from *Beautiful—the Carole King Musical*.
- The student will compose an original piece of creative non-fiction based on a true story of which they have first hand knowledge.
- The student will compose an original piece of creative non-fiction based on a story told to them by a family member.

CLASS/GROUP ACTIVITY

Begin by introducing students to the genre of creative nonfiction. Have they read any examples in or out of school? Share a sample with them- preferably something they have access to online or in the school or local library. Ask them to identify what makes it different from “plain” nonfiction. What makes it “creative”?

Next, distribute the excerpted scene from *Beautiful—the Carole King Musical* (found on pages 7 and 8) and have students read it aloud in groups or choose students to read it for the class. Discuss the dialogue. What do we learn about the characters by what they say to each other? What emotions are the characters experiencing? How does the dialogue help you imagine the scene in your head? How would the scene be different if it were described in prose rather than written in dialogue?



Language Arts Lesson (cont.)



I interviewed the songwriters, separately, for many hours over many days. I asked them about everything in their lives – from birth on – because at the beginning I had no idea what the show would be.

– Douglas McGrath

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

STANDARDS ADDRESSED

CCSS.ELA-LITERACY.W.5.3.B

Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events and show the responses of characters to situations.

CCSS.ELA-LITERACY.W.6.3.B

Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.

CCSS.ELA-LITERACY.W.7.3.B

Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.

CCSS.ELA-LITERACY.W.8.3.B

Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.

CCSS.ELA-LITERACY.W.9-10.3.B

Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

CCSS.ELA-LITERACY.W.11-12.3.B

Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

INDIVIDUAL ACTIVITY

Discuss with students how creative nonfiction is constructed of scenes, rather than lists of facts and events. The reader is immersed in the scene of something that really happened and experiences it with the participants.

Ask students to choose a scene from their own lives. It might be a dinner with their family, a celebration with their friends, or a triumphant sporting event. Have them write the story of that scene in the creative nonfiction genre, incorporating dialogue and description to effectively and accurately communicate what happened.

BEYOND THE CLASSROOM

Creative nonfiction writers often have to tell stories that they did not experience firsthand. This was the case for Douglas McGrath, who wrote the book for *Beautiful—the Carole King Musical*. He had to interview the people the story was about to get the information he needed. He had to filter through all of that to get to the heart of the story.

LESSONS

Beautiful—the Carole King Musical

Social Studies Lesson

ARTIST INSIGHT

Carole King was a trailblazer for women in popular music. She was the first woman to win Grammy awards for Song of the Year and Record of the Year (Astrud Gilberto won with Stan Getz in 1964, but Carole was the first to win alone). At a time when most women were moving straight from their father's home into their husband's home, Carole was working in Manhattan writing music. Even after she married and had children, she continued to work. As the Women's Movement grew around her, she mirrored its progress in her own career, eventually having a solo career as a writer and performer.

LESSON INTRODUCTION

Carole King and Cynthia Weil were writing songs at 1650 Broadway at a time when most women did not work outside of the home, and when they did it was in a limited number of professions. A great deal has changed since that time, but there is still along way to go.

The Equal Rights Amendment was introduced in every session of Congress from 1923 until 1972 when it was sent to the states for ratification. It was ratified by 35 states by June 30, 1982, the

deadline set by Congress. It has been reintroduced in every session since then and still awaits ratification.

Women's rights have come a long way, but the gender wage gap and other disparities still exist.

OBJECTIVES

- The student will debate a position on the ratification of the Equal Rights Amendment (middle school).
- The student will hypothesize about the continued disparity in traditional and non-traditional occupations for women (high school).
- The student will research significant women in performing arts history.

CLASS/GROUP ACTIVITY

Middle School

Provide students with the text and history of the Equal Rights Amendment (a link to a brief video is provided in the resources section of this guide). Discuss the text with students including the meaning of the words used in the text. Split the class into two groups and ask each group to prepare to debate whether or not it is





Jim McCrary Courtesy of Lou Adler & Ode Records

important that the ERA be ratified (assign a position to each group). Provide an opportunity to conduct research and for each group to discuss the results of the research and formulate their arguments before conducting the debate.

Women's rights have come a long way, but the gender wage gap and other disparities still exist.

High School

Ask the class if they feel that there are some jobs that are usually done by men and some that are usually done by women. Have them brainstorm lists for both. Compare them to the lists found on the Department of Labor website at http://www.dol.gov/wb/stats/nontra_traditional_occupations.htm.

Moderate a class discussion about the lists. If the Women's Liberation Movement began nearly 50 years ago, why are there so few women in the male-dominated professions and so few men in the female-dominated professions? Does anyone in the class know someone who works in an industry that is dominated by people of the opposite gender? What do you know about their experiences? Would anyone in the class consider going into a profession dominated by people of the opposite gender? In the show, Carole King's mother wants her to become a teacher. What obstacles faced Carole as she tried to become a songwriter in 1958?

INDIVIDUAL ACTIVITY

Middle School

Ask students to write a letter to their representatives in Congress with their opinion on the Equal Rights Amendment and whether or not they think their representative should support it. It will be helpful to provide information on the most recent introductions by U.S. Senators Ben Cardin (D-Md.) and Bob Menendez (D-NJ) in May 2015.

High School

Provide students with access to the following two chapters from the Bureau of Labor Statistics report *100 Years of U.S. Consumer Spending: Data for the Nation, New York City, and Boston*:

<http://www.bls.gov/opub/uscs/1960-61.pdf>

<http://www.bls.gov/opub/uscs/2002-03.pdf>

Have students locate and analyze the information on women in the workforce both in text and charts. Ask them to write a brief report summarizing the information and drawing at least two conclusions based on their analysis and further research (if available).

BEYOND THE CLASSROOM

While Carole King and Cynthia Weil were plugging away in their offices at 1650 Broadway, other women were making their mark in the performing arts. Use the internet to learn more about some of these influential women who have been blazing trails over the past 100 years:
Lighting Design: Jean Rosenthal and Beverly Emmons
Playwrighting: Lorraine Hansberry, Lillian Hellman
Producing: Lucille Lortel, Nelle Nugent
Directing: Margaret Webster, Julie Taymor

STANDARDS ADDRESSED

CCSS.ELA-LITERACY.RH.6-8.4

Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.

CCSS.ELA-LITERACY.RH.9-10.7

Integrate quantitative or technical analysis (e.g., charts, research data) with qualitative analysis in print or digital text.

CCSS.ELA-LITERACY.RH.11-12.7

Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.

National Council for the Social Studies Curriculum Standards:

Social Studies programs should include experiences that provide for the study of the ways human beings view themselves in and over time so that the learner can compare and contrast different stories and accounts about past events, people, places, or situations, identifying how they contribute to our understanding of the past.

LESSONS

Beautiful—the Carole King Musical

Life Skills Lesson

ARTIST INSIGHT FROM PAUL BLAKE

“You’ve got to get up every morning with a smile
on your face

And show the world all the love in your heart.

Then people gonna treat you better.

You’re gonna find, yes you will, that you’re
beautiful, as you feel.”

—Carole King, “Beautiful”

Theatre is a collaborative art. It takes a lot of people working together to make a show come to life on stage. How well those people collaborate has a lot to do with the quality of the resulting production.

Beautiful—the Carole King Musical producer Paul Blake has had an illustrious career writing, directing, and producing theatre. Along the way, he has learned a few things about working with others and how the way you treat people can determine how effective you are at collaborating. He has three pieces of advice on working with others that apply to countless situations you may encounter.

1. ***“I try to stand in their shoes and look at the problem from their point of view. A lot of times, their point of view makes more sense than mine.”*** When you understand the differences between your perspectives on the problem, finding a solution is much easier. Paul notes, “If I give up X and you give up Y, we can make a beautiful Z”

2. ***“We are all in it together. We have to make it work.”*** Anytime you are working with other people, there are lots of ideas and opinions. We often feel that our ideas are the best and our opinions are correct. Paul reminds us “we aren’t so unique that we have to have our own way. Many times, the compromise is better and stronger than what you thought of in the first place.”

3. ***“Shut up and listen.”*** This may sound blunt, but we are often so caught up in what we are trying to say that we don’t take the time to turn our thoughts to what the other person is trying to communicate. Sometimes people aren’t sure how to communicate what they are thinking. This is when listening is even more important. Paul says, “If you listen carefully, you can understand the subtext of what is being said”

From school, to work, to family we are constantly encountering situations where we have to work with others. The way we treat other people has a lot to do with how things work out in the end.



LESSON INTRODUCTION

Carole King’s music has had a profound impact on several generations of listeners. The lyrics of the song “Beautiful” express her outlook on life and are appropriately used in the title of *Beautiful—the Carole King Musical*. The idea that showing love to others will lead to people to treat each other better is an important one for students who have to navigate an increasingly global, digital society where social media plays such a huge role.

Just as Carole uses her music to express ideas, students can create their own art to share part of themselves with others in a unique way. By exploring the effect that the kindness of others has had on them and the ways that they can share kindness with others, students will find that they’re as “beautiful as they feel.”



Theatre is a collaborative art. It takes a lot of people working together to make a show come to life on stage. How well those people collaborate has a lot to do with the quality of the resulting production.



Elissa Kline

OBJECTIVES

- The student will be able to work with others to plan and execute a kindness project.
- The student will create a piece of art to express the effect of kindness.

CLASS/GROUP ACTIVITY

Provide students with the lyrics to the chorus of Carole King's song, "Beautiful" and listen to the song.

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

Then people gonna treat you better.

You're gonna find, yes you will, that you're beautiful, as you feel."

Ask students to talk about what the lyrics mean to them. What does it mean to "show the world all the love in your heart"? Can being kind to other people be part of it? Facilitate a brainstorming session for ways that groups and individuals can show kindness to others.

Determine as a class what you can do to show kindness to others at your school. The Random Acts of Kindness Foundation's website (www.randomactsofkindness.org) has some amazing resources including kindness ideas and projects, lesson plans, and videos that are all available free of charge. World Kindness Day is held on November 13 each year and Random Acts of Kindness Week happens in mid-February. We encourage you to participate in either or both of these events and share your efforts using the hashtag: #beautifulkindness.

INDIVIDUAL ACTIVITY

Ask students to think about a time when someone was kind to them- whether it was something big that had a huge impact on their lives or a small kindness that brightened their day. Have students create a piece of art that celebrates that kindness, whether it be a story or poem, a drawing or other piece of visual art, a song with or without lyrics, or a dance piece. If possible, plan a time for students to share these pieces of art with others.

BEYOND THE CLASSROOM

Spread the word! Talk to your family and friends about how small kindnesses can make a big difference. Visit www.randomactsofkindness.org for more ideas and some amazing quotes to help you stay inspired.

STANDARDS ADDRESSED

Framework for 21st Century Learning: Life and Career Skills

- Leverage strengths of others to accomplish a common goal
- Inspire others to reach their very best via example and selflessness

National Core Arts Standards

Anchor Standard #1. Generate and conceptualize artistic ideas and work.

Anchor Standard #2. Organize and develop artistic ideas and work.

Anchor Standard #3. Refine and complete artistic work.

RESOURCES

VOCAL SELECTIONS

<http://www.halleonard.com/>

BOOKS

King, Carole. *A Natural Woman: A Memoir*. New York: Grand Central Pub., 2012. Print. (<http://www.amazon.com/A-Natural-Woman-Memoir/dp/B00CNKQ67Q>)

Perone, James E. *The Words and Music of Carole King*. Westport, Conn.: Praeger, 2006. Print. (http://www.amazon.com/Words-Carole-Praeger-Singer-Songwriter-Collection/dp/0275990273/ref=sr_1_1?s=books&ie=UTF8&qid=1439858053&sr=1-1&keywords=the+words+and+music+of+carole+king)

CREATIVE NONFICTION BOOKS & PLAYS (Suggestions)

Fleming, Candace, and Jessica Hische. *Amelia Lost: The Life and Disappearance of Amelia Earhart*. New York: Schwartz & Wade, 2011. Print. (<http://www.amazon.com/Amelia-Lost-Life-Disappearance-Earhart/dp/0375841989>)

Fleming, Candace, and Ray Fenwick. *The Great and Only Barnum: The Tremendous, Stupendous Life of Showman P.T. Barnum*. New York: Schwartz & Wade, 2009. Print. (<http://www.amazon.com/The-Great-Only-Barnum-Tremendous/dp/0375841970>)

Rasputi, Celeste Rita. *I Never Saw Another Butterfly*. Chicago: Dramatic Pub., 1971. Print. (<http://www.amazon.com/Never-Saw-Another-Butterfly-One/dp/0871293196>)

Schanzer, Rosalyn. *Witches!: The Absolutely True Tale of Disaster in Salem*. Washington, D.C.: National Geographic Society, 2011. Print. (<http://www.amazon.com/Witches-Absolutely-True-Disaster-Salem/dp/1426308698>)

Still, James. *And Then They Came for Me: Remembering the World of Anne Frank*. Woodstock, IL: Dramatic Pub., 1999. Print. (<http://www.amazon.com/And-Then-They-Came-Remembering/dp/0871299771>)

Weil, Cynthia. *I'm Glad I Did*. New York: Soho, 2015. Print. (<http://www.amazon.com/Im-Glad-Did-Cynthia-Weil/dp/161695356X>)

VIDEO

Makers: Women Who Make America Series. PBS, 2013. Film. (<http://video.pbs.org/program/makers-women-who-make-america/episodes/>)

Troubadours: The Rise of the Singer-Songwriter. Hear Music, 2011. DVD. (<http://www.amazon.com/Troubadours-The-Rise-Singer-Songwriter-DVD/dp/B004IXW164>)

Whatever Happened to the Equal Rights Amendment? Time, 2015. Web. (<http://time.com/4010569/womens-equality-day-equal-rights/>)

MUSIC

Beautiful—the Carole King Musical (Cast Recording). May 2014. CD. (http://www.amazon.com/Beautiful-The-Carole-King-Musical/dp/B00J89SH4A/ref=pd_bxgy_15_text_z)

Tapestry (Original recording remastered, Extra tracks). May 1999. CD. (http://www.amazon.com/Tapestry-Carole-King/dp/B00000J2PH/ref=sr_1_1?ie=UTF8&qid=1439852637&sr=8-1&keywords=carol+king%27s+tapestry)

Carole King: The Carnegie Hall Concert - June 18, 1971. February 2008. CD. (http://www.amazon.com/Carnegie-Hall-Concert-June-1971/dp/B0012GMXU6/ref=pd_sim_15_14?ie=UTF8&refRID=1MWNTYJB4JWZTVXJSFC8)

Born to Be Together: The Songs of Barry Mann & Cynthia Weil. March 2013. CD. (http://www.amazon.com/Born-Be-Together-Songs-Cynthia/dp/B00AZ87V7M/ref=pd_sim_15_3?ie=UTF8&refRID=1AZT4HRMGEMCRZ03CY73)

INTERNET

Equal Rights Amendment: <http://www.equalrightsamendment.org/>

Creative Non-Fiction: <https://www.creativenonfiction.org/>

Cardin-Menendez Reintroduction of ERA: <http://www.cardin.senate.gov/newsroom/press/release/in-advance-of-mothers-day-cardin-and-menendez-put-forward-two-track-approach-to-ratification-of-an-equal-rights-amendment-for-all-women>

Random Acts of Kindness Foundation: <https://www.randomactsofkindness.org/>

TICKETS

On Tour: <http://beautifulonbroadway.com/tour/>

On Broadway: www.telecharge.com

OFFICIAL WEBSITES

Broadway: <http://beautifulonbroadway.com/>

Tour: <http://beautifulonbroadway.com/tour/>

Playbill: <http://www.playbillvault.com/Show/Detail/14036/Beautiful-The-Carole-King-Musical>

Twitter: <https://twitter.com/beautifulonbway>

Facebook: <https://www.facebook.com/BeautifulOnBway>

YouTube: <https://www.youtube.com/user/BeautifulOnBway>

Carole King Website: <http://www.caroleking.com/>

Barry Mann & Cynthia Weil Website: <http://www.mann-weil.com/>

Rock and Roll Hall of Fame: <https://rockhall.com/inductees/gerry-goffin-and-carole-king/>

Random Acts of Kindness Foundation: <https://www.randomactsofkindness.org/>

Kindness Ideas for Classrooms: <https://www.randomactsofkindness.org/kindness-project-ideas>