



Dementia Friendly Performance Information Pack for Beautiful: The Carole King Musical

Thursday 10 March, 2.15pm



Box Office Telephone: 0116 242 3595

Box Office Email: tickets@curvetheatre.co.uk

Address: Curve, 60 Rutland Street, Leicester, LE1 1SB



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Hello!



We are looking forward to welcoming you to **Curve** for our **Dementia Friendly Performance** of ***Beautiful: The Carole King Musical***.

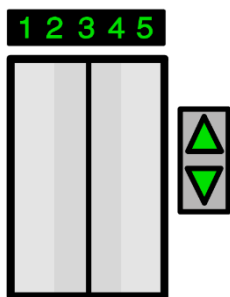
This pack is designed to give you a bit more information about the performance and our theatre ahead of your visit.

What is a Dementia Friendly Performance?

Our **Dementia Friendly Performances** are tailored to meet the specific needs of people living with Dementia. They include:

- Adaptations to the show
- Clearer visual markers and signage around the theatre
- A relaxed attitude to movement and audience responses during the show

Important Information for Your Visit



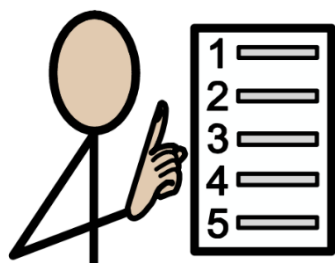
Our public lift at Curve is currently unavailable due to essential maintenance. Please be assured we are working with our suppliers to complete this programme of work as quickly as possible. It is still possible to take stairs to the Circle level.

If you have any concerns about this in relation to your visit, please get in touch at **0116 242 3595** or e-mail **tickets@curvetheatre.co.uk**, where a member of our team will be happy to assist you.



Whilst the wearing of face masks is no longer mandatory, we are continuing to ask all audience members to wear a face covering once inside our building, and whilst watching the performance (except when eating and drinking).

We understand some visitors are unable to wear a face covering for health or wellbeing reasons and ask that you please consider a face shield or visor instead.



Whilst it is not a requirement for entry to our building and we will not ask for proof, we encourage all audience members to take a **Lateral Flow Test** ahead of visiting us.

All members of Team Curve will keep wearing masks and continue to take part in a regular testing programme.



In addition to face coverings, we continue to have in place a number of Covid-safety measures throughout the building including increased ventilation and enhanced cleaning.

All Covid-safety measures are regularly reviewed in line with Government guidelines, please visit our website at www.curveonline.co.uk/plan-your-visit/faqs/ for the latest information.

Getting to Curve

Our address is **Curve, 60 Rutland Street, Leicester, LE1 1SB.**

Here is a map of where Curve is in the **Cultural Quarter**, and the surrounding area.



Getting here by Car

The nearest car park to Curve is the **NCP Rutland Centre Multi-storey Car Park**, next door to the theatre. The address for the car park is **56 Halford Street, Leicester, LE1 1TQ**. It has **seven** access spaces and a maximum height of **1.93m**.

Visitors to Curve can park at **NCP Rutland Centre Multi-storey Car Park** for a reduced rate of **£5.50** – please validate your car park ticket at our Box Office during your visit.

Other nearby car parks include **Queen Street Car Park (LE1 1QD**, height restrictions apply), **NCP Lee Circle (LE1 3RE**, four access spaces, maximum height **1.93m**) and **Highcross John Lewis Car Park (LE1 4QJ**, 70 access spaces, maximum height **1.98m**).

There is also a drop-off point outside our theatre.

Getting here by Bus

All Leicestershire bus services have stops within a three to 10-minute walk of Curve. Services that stop on or near **Humberstone Gate** or at **Haymarket Bus Station** are the closest.

Due to the temporary closure of **St Margaret's Bus Station**, regional bus services are currently terminating at alternative stops around the city. For more information, please see www.leicester.gov.uk/media/5k3bqvgd/smb-replacement-stops-map.pdf, or contact service providers directly for the latest information on your service.

For more information on your nearest bus stop, visit the Leicester City Council website at www.leicester.gov.uk/transport-and-streets/travelling-by-bus/, or call **Traveline** on **0871 200 2233**.

Getting here by Train

Leicester Train Station is less than a 10-minute walk away via **Charles Street**. For the latest service information, please visit www.nationalrail.co.uk.

About the Show



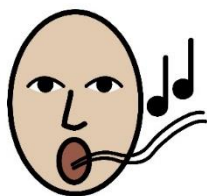
The age recommendation for this performance is **11+**.

The show also contains **flashing lighting**, however all **strobe lighting** will be removed.



The approximate running time for **Beautiful** is **2 hours and 20 minutes**, including a **20-minute interval**.

The performance will start at **2.15pm**, and finish at **approximately 4.35pm**.



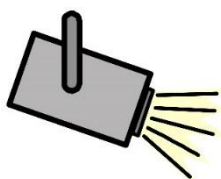
Beautiful is a **musical**, so there will be lots of **singing** and **dancing** throughout the performance.



You may also hear some songs you recognise from artists like **The Drifters**, **The Shirelles** and **The Righteous Brothers**.



The cast of **Beautiful** are **actor-musicians**. This means that as well as speaking, singing and dancing, they will also be playing all of the music you will hear in the show live using a range of instruments.



There will be different lighting states throughout the performance, with some moments in brighter lighting and other moments in darker lighting. **There will also be some flashing lights.**

The lights in the auditorium will remain on at a low-level throughout the show.

Beautiful – The Story

Spoiler Alert!

Below is a summary of the story of **Beautiful: The Carole King Musical**. This might be helpful to know before you come to the theatre, but if you want the story to be a surprise then we suggest you don't read these pages. Please don't share these with other people as they might want the surprise too.

Taking place throughout the 1960s and 1970s, **Beautiful** is set in and around **1650 Broadway, Brooklyn New York** and **Los Angeles**.

As we enter the auditorium, we are greeted by a dark stage with a grand piano in the centre, and vertical, bulb-lit letters that read 'BEAUTIFUL' on the left. A medley of rock 'n' roll tunes are playing the background as the audience take their seats. We then hear the voice of young **Carole King**, but we don't see her.

As the lights rise we join **Carole** on stage at Carnegie Hall, where she is performing 🎵 **So Far Away** on the piano. Mid-way through the song she shares a short story about her life and career.



We then travel back in time to **Carole's** childhood home, where we find her Mother - **Genie** – playing a classical number on the piano. Sixteen-year-old **Carole** pushes **Genie** off the chair to practice her new song, before her friend **Betty** bounds into the room. **Carole** explains she needs to go into the city to sell her new song to music publisher **Donnie Kirshner**, much to her Mother's disapproval. **Genie** eventually lets the girls go to **Donnie's** office at **1650 Broadway** – but only after hearing **Neil Sedaka's** latest number on American Bandstand (🎵 **Oh! Carol**).

As we arrive at **1650 Broadway**, several songwriters and singers are trying out their new songs (🎵 **1650 Broadway Medley**). **Carole**, accompanied by **Betty**, explains to the receptionist **Lucille** that she has an appointment with **Donnie** – but she hasn't actually arranged one! During their conversation, **Donnie** arrives

in the office and invites **Carole** to play her song on the piano (♪ **It Might As Well Rain Until September**). The number ends, and **Donnie** thinks it would suit a popular musician called Bobby Vee so agrees to buy the song. He also asks **Carole** to continue writing for him.

In the Student Lounge at **Queen's College**, **Carole** and **Betty** are discussing the success of **Carole's** song. **Carole** spots heart-throb **Gerry Goffin** in the corner of the room. She finds him attractive but doesn't think she's pretty enough for him.



Betty introduces the pair, and they discuss music and song writing. **Gerry** doesn't think much of rock 'n' roll and talks down **Carole's** music taste, but she impresses him with an intricate classical piece on the piano. They agree to write a song together, before flirting with and kissing one another.

At **1650 Broadway**, a singer is demoing ♫ **Be-Bop-A-Lula** at the piano. **Donnie** agrees to buy the song, then invites **Gerry** and **Carole** in to play their latest tune. **Carole** is late and appears nervous, so her and **Gerry** ask to take a minute. We learn that **Carole** is pregnant. Shocked, **Gerry** asks **Carole** to marry him, and she accepts.

Donnie returns to the space, and the couple play him a sample of their song ♫ **Some Kind of Wonderful**, which he thinks would be suitable for **The Drifters**. The group finish the number in the recording studio.

A few months later in **Carole's Office**, **Donnie** explains he's looking for a song suitable for girl group, **The Shirelles**. Their conversation is interrupted by another lyricist, **Cynthia Weil**, who has arrived to audition for **Donnie**. He asks



her to leave a CD rather than do a live audition, but she insists and asks **Carole** to play 🎵 **Happy Days Are Here Again** while she sings overtop.

Reluctantly, he suggests **Carole** and **Cynthia** write together as she has written a song but is waiting for **Gerry** to write lyrics. As **Donnie** leaves, **Gerry** arrives with the missing lyrics and the pair sing it together (🎵 **Take Good Care Of My Baby**).

During their play through, fellow composer **Barry Mann** arrives to listen. **Gerry** tells **Carole** to get the song to **Donnie** as he needs to return to his day job. As he leaves, **Cynthia** tells **Carole** she doesn't need her as a writing partner as she has **Gerry**.



Cynthia gets ready to leave, but not before **Carole** introduces her to **Barry**. **Donnie** reminds the couples he needs a song for **The Shirelles**, so **Cynthia** and **Barry** form a writing partnership.

In **Barry's Office**, **Barry** plays his latest song for **Cynthia** (🎵 **Who Put The Bomp?**), before cancelling all his commitments so the pair can write together through the night.

Meanwhile at **Carole's Family Home**, **Carole** is struggling to get her baby to sleep. **Genie** suggests it's because **Gerry** isn't home and draws a likeness to **Carole's** Father and his marriage-breaking affair. **Gerry** finally arrives home, and the pair get to work finishing their song for **The Shirelles**.

The next morning, **Gerry** has already left for work as **Carole** wakes to find his lyrics for the song waiting on the piano (🎵 **Will You Love Me Tomorrow?**). She begins playing the number at home, before the lights rise on **1650 Broadway** where **Donnie** and the other lyricists and composers – including **Cynthia** and **Barry** – are watching on in amazement.



As **Donnie** suggests the song could go straight to number one, **Cynthia** and **Barry** insist he listens to their song (🎵 **He's Sure The Boy I Love**) before making his decision. **Donnie** likes the song but not for **The Shirelles** and sticks with **Carole** and **Gerry's** song. We then see **The Shirelles** performing 🎵 **Will You Love Me Tomorrow?** on American Bandstand.

A few weeks later, **Carole** and **Gerry** are revelling in the success of 🎵 **Will You Love Me Tomorrow?** **Gerry** has quit his day job and is writing songs full time with **Carole**. **Carole** suggests this new arrangement will improve their work-life balance but **Gerry** says they should hit the clubs, chasing the latest sounds and building on the success of their song.

As the atmosphere becomes tense, **Janelle Woods** – a singer – interrupts them asking for directions to **Donnie's** office. They diffuse their argument and instead play through their latest song 🎵 **Up On The Roof**, which is finished by **The Drifters**.

In **Cynthia** and **Barry's Office**, the pair are discussing the success of 🎵 **Up On The Roof** – another hit for **Carole** and **Gerry**. **Cynthia** and **Barry** feel **The Drifters** are the key to their success and place their song 🎵 **On Broadway** with the group.

The song charts at number three and we return to **Carole** and **Gerry's Office**, where the pair are discussing its success and their own upcoming track. **Gerry** is becoming jealous of their work as it's classy and cool, whilst **Carole** believes in their dance song. **Gerry** slips into a mental fog and **Carole** suggests they should take a vacation to Vermont.



Their disagreement is again interrupted, this time by **Little Eva** – a singer and the couple’s babysitter. We then see **Little Eva** performing 🎵 **The Locomotion** on American Bandstand. The song is another success in the charts.

Cynthia and **Barry** are once again on the hit trail, but he is unsure of their latest creation. She suggests the key should be lower, before we’re introduced to **The Righteous Brothers** who finish the song (🎵 **You’ve Lost That Lovin’ Feeling**).

As the song hits the charts, **Carole**, **Cynthia**, **Gerry** and **Barry** go on a skiing vacation in Vermont. In the chalet, the couples discuss their latest successes and upcoming arrangements but **Carole** suggests they stop talking about work and play cards instead. **Gerry** suggests strip poker, but this makes **Carole** uncomfortable. The game begins and **Carole** gets increasingly uneasy, much to **Gerry**’s frustration. Breaking the silence **Barry** proposes to **Cynthia** but is rejected, and tension lingers between both couples.

In a **TV Studio**, **Janelle Woods** and her back-up singers are performing 🎵 **One Fine Day**. As the performance is cut, **Gerry** tells them to do it again as the opening part isn’t right. **Carole** questions his request; he thinks **Janelle** is holding back. They continue to talk, and **Gerry** tells **Carole** he wants to be with **Janelle**. Their conversation is interrupted by a call back to set for another run of the performance.



After the interval, we meet **Carole**, **Donnie**, **Gerry** and the team in a **recording studio**, where they’re demoing 🎵 **Chains**. **Carole** suggests they go to the office and continue writing a new track, but **Gerry** is going to eat with **Janelle** and will be there later, raising more tension between the

couple. As **Gerry** leaves, **Nick** – a musician – invites **Carole** to come and play in a bar called **The Bitter End**, but she politely declines.

In **Cynthia** and **Barry's Office**, **Carole** reacquaints with **Cynthia** after a period of writing from home. As they chat, **Carole** tearfully tells her that **Gerry** is having an affair with **Janelle Woods**. **Cynthia** suggests **Carole** tells him how she feels but she's in love. Eventually she's convinced to speak to him. **Carole** leaves as **Barry** arrives; he and **Cynthia** settle their differences after their argument in Vermont, and he also shares some lyrics he's written for her latest melody (♪ **Walking In The Rain**).

Having waited for **Gerry**, **Carole** calls her Mother **Genie** to see if she has seen him. Eventually, he crashes through the door in a distant state, insisting they're getting left behind in the industry. She tries to talk to him but he doesn't listen, getting louder and more frantic until he breaks down.

In the **Hospital**, **Cynthia** and **Barry** ask **Donnie** how **Gerry** and **Carole** are doing. In their room, **Gerry** chats to **Carole** about his state of mind and asks to come home to her and their daughter, quitting his relationship with **Janelle**. They agree to start afresh in the suburbs.



At their new home after the birth of their second child, **Carole** and **Gerry** are playing their latest song for **Cynthia**, **Barry** and **Donnie** (♪ **Pleasant Valley Sunday**). They're impressed but **Carole** and **Gerry** aren't keen on the demo by **Marilyn Wald**, so are waiting for it to be placed with another artist.

The couples continue chatting about the changes in the industry when **Donnie** mentions he's looking for music for a new band – **The Monkees**.

Cynthia and **Barry** play their newest track - ♪ **We Gotta Get Out Of This Place** - but **Donnie** feels it's not right for **The Monkees**, instead feeling ♪ **Pleasant Valley Sunday** would be a better fit. **Gerry** leaves the room frustrated that

they're writing for a sitcom. **Carole** defends **Gerry** to the others, before complimenting **Cynthia** and **Barry**'s song.

Cynthia and **Barry** are keen for **Marilyn Wald** to sing their new track and ask to be introduced by **Carole**. They explain they tried to say hello when they saw her with **Gerry** at **The Bitter End** at the weekend, but **Carole** insists **Gerry** was with **Donnie** that night. It soon becomes clear **Gerry** has been lying.

Carole storms round to **Marilyn's Apartment**, where she finds her with **Gerry** as suspected. Frustrated with trying to make things work, **Carole** realises her worth and leaves him there.

Back in the suburbs, **Carole** shares a heart-to-heart with her Mother, **Genie**, as she explains her relationship with **Gerry** is over. **Genie** insists she still has her music and doesn't need **Gerry**.

Down at **The Bitter End**, **Nick** is welcoming the audience to the club before inviting singer **Naomi** to the stage (♪ **Uptown**). During the instrumental break, **Cynthia** and **Barry** discuss the song's lack of success, and **Carole** and **Gerry**'s split. As the song ends, **Carole** arrives at the club to meet the couple. Feeling more positive, she explains she's making plans to move to LA with the children and has written a new set of songs after regaining her spark. In an exchange of news, **Cynthia** and **Barry** explain they're getting married, much to **Carole**'s excitement.



Her joy is interrupted by **Nick**, who once again offers **Carole** a chance to perform on stage at **The Bitter End**. **Carole** is still unsure but **Cynthia** pushes her, and she performs her new track ♫ **It's Too Late**.

Back at **1650 Broadway**, **Carole** is saying goodbye to **Donnie** and the team. Having decided she'd be the best person to sing her new catalogue of tracks on an album, **Donnie** recommends she meets producer **Lou Adler**. **Cynthia** and **Barry** also stop by to wish her well before she leaves (♪ **You've Got A Friend**).

In a recording studio in LA, **Carole**'s album **Tapestry** is coming together. Having been penned by **Gerry** there's one song that **Carole** is unsure about, but **Lou** insists it's the album's final flourish so they record it (♪ **(You Make Me Feel Like) A Natural Woman**).

Following the release of the album, **Carole** is preparing to perform at **Carnegie Hall**. **Cynthia**, **Barry** and **Genie** give her a pep talk in her dressing room, before taking their seats. Moments before showtime **Gerry** appears to apologise for all the hurt he's caused and wish her well with the show. **Carole** is called to the stage (♪ **Beautiful**).

As the show comes to a close, the company bow and leave the stage before returning for the final number - ♪ **I Feel The Earth Move**.



The Cast

There are 19 actor-musicians in our production of **Beautiful**. You can meet the company in the pictures below. The actors' real names are in **bold**, with their character beneath:



Naomi Alade
The Shirelles &
Lucille



Kemi Clarke
The Drifters



Chris Coxon
Swing



Molly-Grace Cutler
Carole King



Dan De Cruz
Musical Director,
Righteous Brother &
Neil Sedaka



Amena El-Kindy
The Shirelles &
Little Eva



Louise Francis
The Shirelles &
Janelle Woods



Dylan Gordon-Jones
The Drifters & Swing



Claire Greenway
Genie



Jessica Jolleys
Swing



Sorrel Jordan
Betty &
Marilyn Wald



Myles Miller
The Drifters &
Engineer



Tom Milner
Gerry Goffin



Peter Mooney
Nick & Righteous
Brother



Garry Robson
Donnie Kirshner



**Seren Sandham-
Davies**
Cynthia Weil



Jos Slovic
Barry



Adrien Spencer
The Shirelles &
Swing



Kevin Yates
The Drifters &
Lou Adler

You will also hear the voice of young Carole at the start of the show. This role is played by **Araya Phillips**.

Visual Story: Your Visit to Curve

Curve is a large, round building with a glass front, as shown below.

The outside of Curve looks like this:



Halford Street Entrance

what3words: ///wide.wiping.dared

Rutland Street Entrance

what3words: ///driver.other.ideal

There are two main entrances into the building – one by our **Green Room Café** (Halford Street), and another by our **Box Office** (Rutland Street).

Both entrances have a set of glass double doors. Both doors can be opened by pressing the silver button on the wall or rail, but the Rutland Street doors will open outwards automatically as you move towards them.



There is **level access** into the building from both entrances.

When you enter the building, you will be in the **Foyer**. Our **Foyer** is one big circle which wraps around our two performance spaces – the **Theatre** and the **Studio**.

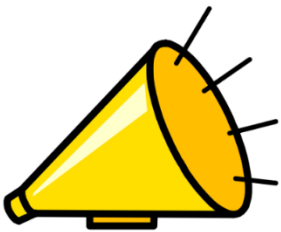


As you make your way around the **Foyer**, you will notice lots of large pictures on the big red walls. This is our **Production Gallery**, and features pictures from previous shows here at **Curve**.



A number of **automatic hand sanitiser points** are available around the building. To use these points, simply hold your hand beneath the dispenser.

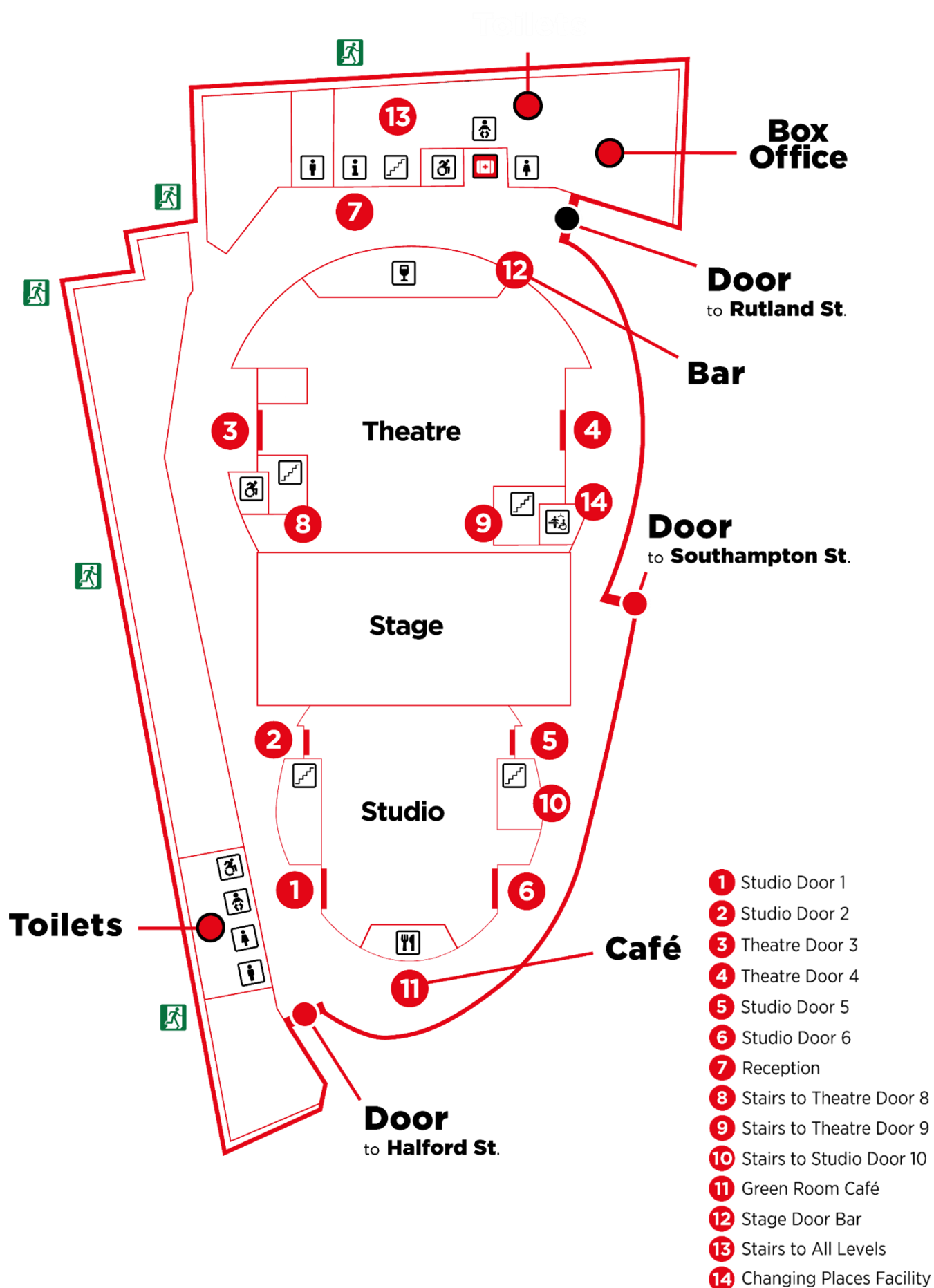
A number of push dispensers are also available around the building.



Before the show, there will be some loud announcements in the **Foyer** telling you how long it is until the show begins, and other useful information about your visit. These will be at a quieter level during the **Dementia Friendly performance**.

It may also be noisy in the **Foyer** as other audience members will be arriving to see the show.

Here is a map of the **Ground Floor** of our Theatre.



In the **Foyer** inside the Rutland Street doors, you will find our **Box Office**.



This is where you can collect your tickets for the show or buy tickets if you have not already booked.

Other audience members will also be collecting their tickets, so there might be a small queue.

Car parking tickets for cars parked in the **NCP Rutland Centre Multi-storey Car Park** next door to **Curve** can be validated at the **Box Office** for **£5.50**.



In the Foyer you will also find our **Green Room Café**.

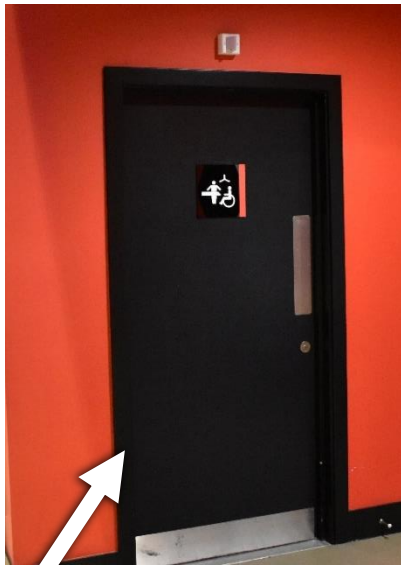
Here you can buy a drink, snack or ice cream to enjoy before the performance.

There may be a small queue at the **Café**.

If you need to use the toilet before you take your seats, there are male, female and accessible toilets near the **Green Room Café** and **Box Office**.

A **R.A.D.A.R key** is also available at the **Green Room Café**.

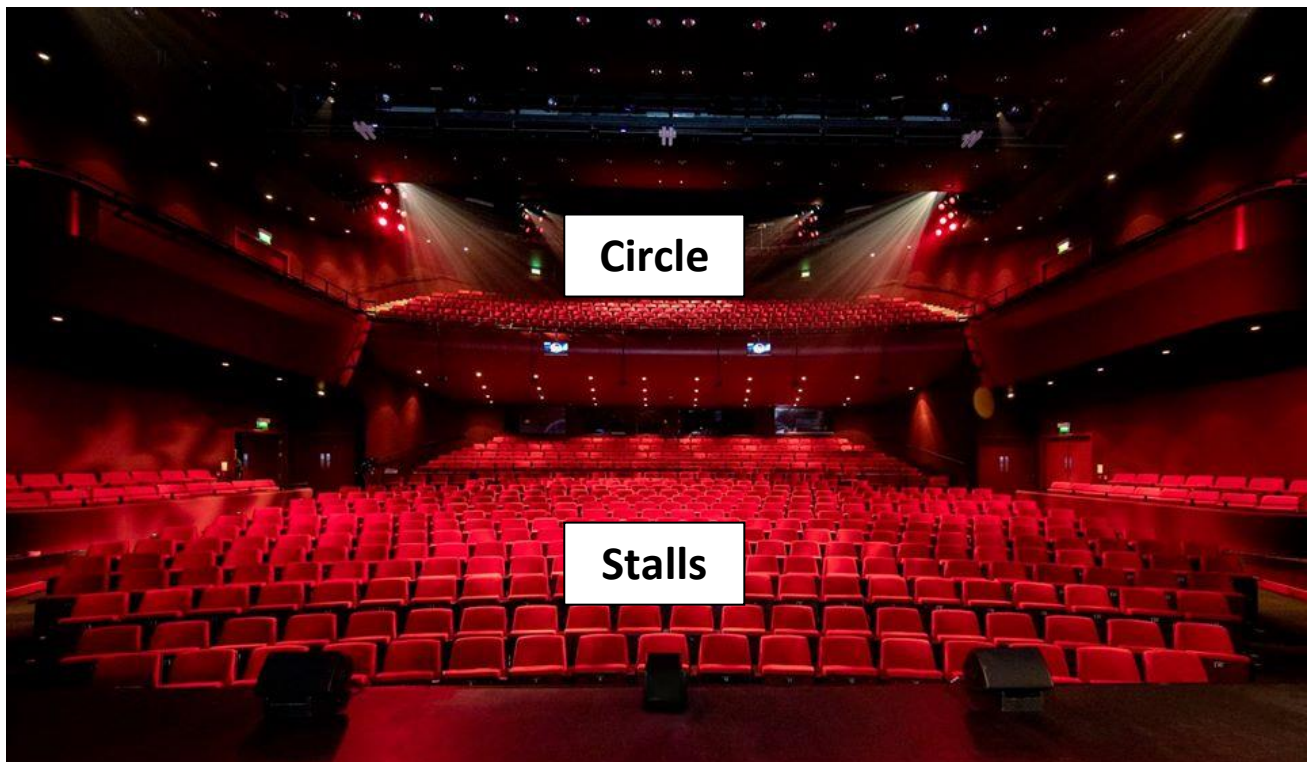
The toilets look like this:



There is a **Changing Places Facility** with adult hoist on the **Ground Floor** next to **Theatre Door 4**.

Please note you will need to bring your own hoist straps to use this facility.

You will be watching **Beautiful** in the **Theatre**. Here is a picture of the seats in the **Theatre**. This is where you will sit to watch the performance.



Your **ticket** will tell you if you are sitting in the **Stalls** (ground floor, enter through **Theatre Door 3** or **4**) or in the **Circle** (upstairs, enter through **Theatre Door 8** or **9**).

Your ticket will also tell you what door to enter through and where to sit.

If you are sat in the **Circle**, you will have to take the stairs next to **Theatre Doors 3** or **4** to access **Theatre Doors 8** or **9** on the Mezzanine floor (Level M).

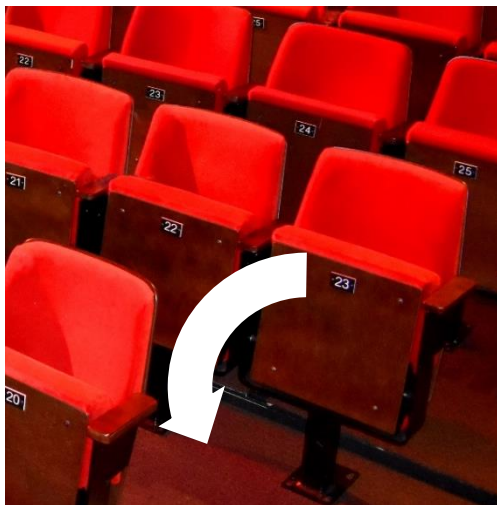
The staircase next to **Theatre Door 3** has 31 steps over three flights (split 9, 11, 11) and the staircase next to **Theatre Door 4** also has 31 steps over three flights (split 13, 7, 11). There is a landing between each flight of stairs.



A member of our **Visitor Experience Team** can help you find the right door and your seat by looking at the letters and numbers on your ticket.

They will be wearing black shirts with a colourful Curve logo.

When you enter the **Theatre**, the lights will be on and it may be noisy as the audience will be excited to see the show.



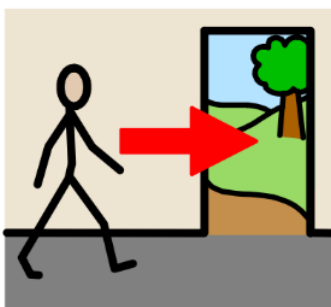
You will need to pull the bottom of your seat down to sit on it.

Booster seats are available if you can't see the stage comfortably, and a member of our **Visitor Experience Team** can get one for you.

They will also be happy to help you with anything else you may need to enjoy the performance.



When the show is about to start, the lights in the **Theatre** will be dimmed but it will never go completely dark.



Whilst the internal doors to the **Theatre** will close, the outer doors will remain open throughout the performance, so you can leave the theatre and re-enter when you are ready should you need to use the toilet or take a break from the performance.

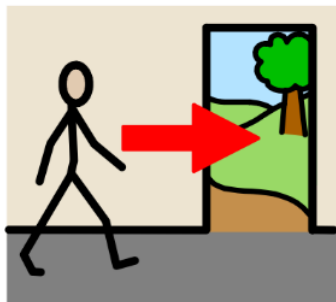


If you would like a break from the performance, you are welcome to take a seat in our or our dedicated **quiet space** in **Alcove 4**, opposite **Box Office**.

There will also be a **quiet space on the Mezzanine (Level M)**. You will need to take the stairs next to **Theatre Door 3** or **4** to access the **Mezzanine**, and a member of our **Visitor Experience Team** can help you find your way.



When the show has finished, the cast will come back onto the stage and bow. The audience will clap to show the cast they enjoyed the performance. You can also clap if you would like to!



At the end of the show, the lights will get brighter.

Our **Visitor Experience Team** will let you know when you can exit the **Theatre**, to ensure all audience members can leave the theatre safely.

Production Gallery – Photos by Ellie Kurttz





We hope you find this information pack helpful ahead of your visit to Curve.

If you have any comments on this information pack, please email us on **access@curvetheatre.co.uk**.

For more information about Accessibility at Curve, please visit **www.curveonline.co.uk**, or call our **Box Office** on **0116 242 3595**.

We look forward to welcoming you!

This information pack was written by **Nicola Allen**, Audience Development and Access Officer at Curve.
Production Photography: Ellie Kurttz