CARMEN JONES

BY OSCAR HAMMERSTEIN II

BASED ON MEILHAC AND HALÉVY’S ADAPTATION OF PROSPER MÉRIMÉE’S “CARMEN”

MUSIC BY GEORGES BIZET

with

DAVID ARON DAMANE, ERICA DORFLER, CLIFTON DUNCAN, ANDREA JONES-SOJOLA, JUSTIN KEYES, LINDSAY ROBERTS, ANIKA NONI ROSE, SOARA-JOYE ROSS, LAWRENCE E. STREET, TRAMELL TILLMAN

Set Design
SCOTT PASK

Costume Design
ANN HOULD-WARD

Lighting Design
ADAM HONORÉ

Sound Design
DAN MOSES SCHREIER

Hair and Wig Design
MIA NEAL

Music Supervisor/Orchestrator
JOSEPH JOUBERT

Music Director
SHELTON BECTON

Casting
TELSEY + COMPANY
REBECCA SCHOLL, CSA

Press Representative
THE PUBLICITY OFFICE

Production Stage Manager
BERNITA ROBINSON

CHOREOGRAPHED BY BILL T. JONES

DIRECTED BY JOHN DOYLE

CARMEN JONES is presented through special arrangement with R & H Theatricals: www.rnh.com.

This project is supported in part by an award from the National Endowments for the Arts.

CARMEN JONES is presented in association with Alan D. and Barbara Marks, Eric Falkenstein, and Covent Garden Productions.
Cast

in alphabetical order

Husky Miller .......................................................... DAVID ARON DAMANE
Myrt ................................................................................. ERICA DORFLER
Joe ................................................................................... CLIFTON DUNCAN
Sally ........................................................................... ANDREA JONES-SOJOLA
Rum ............................................................................... JUSTIN KEYES
Cindy Lou ................................................................. LINDSAY ROBERTS
Carmen Jones ............................................................. ANIKA NONI ROSE
Frankie ......................................................................... SOARA-JOYE ROSS
Dink ............................................................................... LAWRENCE E. STREET
Sergeant Brown .......................................................... TRAMELL TILLMAN

All other roles played by members of the company.

Assistant Stage Manager .................................................. ANGELA PEREZ
Dance Captain .............................................................. ERICA DORFLER
Fight Captain ................................................................ BERNITA ROBINSON

ORCHESTRA
Music Supervisor/Orchestrator: Joseph Joubert
Music Director: Shelton Becton

Piano – Shelton Becton;
Violin – Tomoko Akaboshi; Cello – Aaron Stokes; Bass – Levi Jones;
French Horn – Kyra Sims; Woodwinds – Chris Reza

Music Coordinator: Michael Aarons
Music Preparation: Isaac Alter

All performers in this production are members of Actors’ Equity Association,
the Union of Professional Actors and Stage Managers in the United States.

The use of any recording device, either audio or video, and the taking of
photographs, either with or without flash, is strictly prohibited. Please turn off all
electronic devices such as cellular phones, beepers, and watches. The use of cell
phones in the theater is prohibited by New York City law.
Who's Who

DAVID ARON DAMANE

JUSTIN KEYES (Rum).

LINDSAY ROBERTS
(Cindy Lou). CSC debut. Broadway National Tours: Clara u/s in The Gershwin’s Porgy and Bess, Felicia u/s in Memphis, Creole Love Call in After Midnight (NCL). Off—Broadway: Hey, Look Me Over!; Brigadoon; New Yorkers; Gentlemen Prefer Blondes; Lost in the Stars (Encores!); Radio City Christmas Spectacular. Regional: Sarah in Ragtime (Ogunquit Playhouse), Queenie in Showboat (IRNE Award nom., Best Featured Actress in a Musical). Training: MS, Drexel University; BM, University of Maryland. www.lindsayroberts.com

ANIKA NONI ROSE
(Carmen Jones). Broadway: Caroline, or Change (Tony, Theatre World and Lucille Lortel Award winner, Clarence Derwent Award, Drama Desk nominations); A Raisin in the Sun (Tony Award, Outer Critics Circle nominations); Cat On A Hot Tin Roof. Additional stage: Footloose, Eli’s Coming (Obie Award). TV: “The Quad,” “Roots” (NAACP Image Award nomination), “Power,” “The Good Wife,” “The No. 1 Detective Agency.” Film: Assassination Nation; Everything, Everything; For Colored Girls; Dreamgirls (NAACP Image Award nomination). Anika is the youngest inductee honored as a Disney Legend for her role in Princess and the Frog. Thank you to Eugene Gwozdz & Vocal coach Eddie Sayegh.

SOARA-JOYE ROSS
(Frankie). was born in New York. CSC debut. Broadway: Les Misérables, Dance of the Vampires. National Tours: The Gershwin’s Porgy and Bess, Smokey Joe’s Café. Off—Broadway: Disenchanted (Westside), Dessa Rose (Lincoln Center), Single Black Female (Playwrights Horizons & The Duke, dir. Colman Domingo). Jerry Springer the Opera (Carnegie Hall), The


JOHN DOYLE (Director). CSC: Passion, Allegro, Peer Gynt, Dead Poets Society, Pacific Overtures, As You Like It, Fire and Air. Broadway: Sweeney Todd (Tony and Drama Desk Awards for Best Director of a Musical), Company (Tony Award for Best Musical Revival), A Catered Affair (Drama League Award for Best Musical Production), The Visit (Tony nom. for Best Musical), The Color Purple (Tony Award for Best Musical Revival, Drama Desk Award for Best Director of a Musical). Off-Broadway: Wings (Second Stage Theatre); Road Show (Public Theater); Where’s Charley?, Irma La Douce (Encore!). Regional: Kiss Me, Kate (Stratford Festival); The Caucasian Chalk Circle (ACT); Merrily We Roll Along, The Three Sisters (Cincinnati Playhouse in the Park); Ten Cents a Dance (Williamstown); The Exorcist (L.A.). In the U.K., John Doyle has been artistic director of four regional theaters. U.K. includes: The Gondoliers, Mack and Mabel (West End); A Midsummer Night’s Dream (Regent’s Park); Oklahoma! (Chichester); Amadeus (Wilton’s Musical Hall). Opera includes: Madama Butterfly (Grange Park), Lucia di Lammermoor (Houston/La Fenice/Sydney Opera House), Peter Grimes (Metropolitan Opera), The Rise and Fall of the City of Mahogany (LA Opera). Film: “Main Street.” John Doyle is Artistic Director of CSC.

BILL T. JONES (Choreographer). has received the Human Rights Campaign’s 2016 Visibility Award, 2013 National Medal of Arts, 1994 MacArthur “Genius” Award, 2010 Kennedy Center Honors, and 2014 Doris Duke Performing Artist Award. He was recognized as Officier de l’Ordre des Arts et des Lettres by the French government in 2010, inducted into the American Academy of Arts & Sciences in 2009, and named “An Irreplaceable Dance Treasure” by the Dance Heritage Coalition in 2000. Theatre work includes Feial, which he co-conceived, co-wrote, directed, and choreographed (2010 Tony for Best Choreography); Spring Awakening (2007 Tony for Best Choreography, 2006 Obie Award); and SEVEN (2006 Lucille Lortel Award). In 1982 he and his late partner Arnie Zane formed the Bill T. Jones/Arnie Zane Company. He is Founding Artistic Director of New York Live Arts, which supports the nation’s dance and movement-based artists through new approaches to producing, presenting and educating. www.newyorklivearts.org.


SCOTT PASK (Scenic Design). With John Doyle: Dead Poets Society (CSC), The Visit (Drama Desk nom.), Merrily We Roll Along, The Three Sisters (Cincinnati Playhouse), Ten Cents a Dance (WTF), The
Exorcist (Geffen), Peter Grimes (Met Opera). Selected credits: The Band’s Visit (Tony nom.); Mean Girls (Tony nom.); The Book of Mormon (Tony Award); Waitress; Oh, Hello!; Something Rotten! (OC nom.); Blackbird; The Pillowman (Tony Award); The Coast of Utopia (Tony, Drama Desk, Outer Critics Circle and Hewes Awards); An Act of God; It’s Only a Play; Finding Neverland; Pippin (Tony nom.); I’ll Eat You Last; Hair; Pal Joey (Tony nom.); Les Liaisons Dangereuses (Tony nom., DD Award); Nine; The Lieutenant of Inishmore; Speed-the-Plow; Take Me Out; Urinetown; Cirque du Soleil’s Amaluna.

ANN HOULD-WARD (Costume Design). CSC: Passion, Allegro, Peer Gynt, Dead Poets Society, Pacific Overtures, As You Like It, Fire and Air. Select Broadway: The Color Purple, The Visit, The People in the Picture, A Free Man of Color (Drama Desk nom.), A Catered Affair (Drama Desk nom.), Beauty and the Beast (Tony Award), Into the Woods (Tony and Drama Desk noms), Falsettos, Sunday in the Park With George (Tony and Drama Desk noms), Saint Joan, Little Me. Other Off–Broadway: Notes from the Field, The Blue Flower, Russian Transport, Road Show, Lobster Alice, Cymbeline. Ms. Hould-Ward’s work can be seen in over 35 international companies of Beauty and the Beast, and her other designs are featured in shows all over the world. More than 100 regional theater credits. Recipient of the Fashion Institute of Technology’s Patricia Zipproat Award.

ADAM HONORÉ (Lighting Design). is a New York based lighting designer for plays, musicals, dance, and concerts. Off–Broadway: Raisin (APAC), Red Scare on Sunset (TFNC). Regional: Skeleton Crew (Huntington Theatre Company), Mamma Mia! (Engeman Theatre). International: The Seasons (Austria), Kinky Boots (Manila), Fun Home (Asia, featuring Lea Salonga). Recent Associate/Assistant Credits: Fire and Air (CSC), Matilda (Asia), Love Never Dies (1st National Tour). www.HonoreLighting.com


MIA NEAL (Hair & Wig Design). Broadway credits include The Iceman Cometh (2018), Shuffle Along... (2016, winner of Drama Desk Award for Outstanding Hair and Wig Design), A Raisin in the Sun (2014). Numerous film and television credits. Education: Juilliard School professional internship program for wigs and makeup.

ERIC REYNOLDS (Properties Supervisor). CSC debut. Broadway: King Kong; The Band’s Visit; Sunset Boulevard; Miss Saigon; Come From Away; Oh, Hello (now on Netflix); Fully Committed. Off–Broadway: Jerry Springer the Opera (New Group), The Metromaniacs (Red Bull), A Letter to Harvey Milk (Theatre Row–Acorn), The Golden Apple (Encores!), Servant of Two Masters, Pericles (TFANA), Terms of Endearment (Directors Co), Himself and Nora (Minetta Lane), Roadshow (Public Theater, dir. John Doyle).

SHELTON BECTON (Music Director). Theatre credits include Music Director of The Wiz, Ain’t Misbehavin’, The Color Purple, Baby It’s You, Memphis, Lady Day at Emerson’s Bar & Grill, and Shuffle Along. Featured Compositions include the Macy’s Thanksgiving Parade with Phylicia Rashad, “The Cosby Show,” “The Tonight Show,” “Denyce Graves (‘Angels Watching Over Me’ CD),” “Brooklyn Tabernacle Choir (‘No One Like Jesus’).” Music Director/Vocalist for artists such as Celine Dion, Vanessa Williams, Judy Collins, Patti Austin, Roz Ryan, and Roberta Flack.

BERNITA ROBINSON (Production Stage Manager). is very happy to be at CSC and a part of this wonderful production. Broadway credits include Ragtime (original), Thoroughgood, Man of La Mancha (revival), A Moon for the Misbegotten, and Aida among others. Regional theatre credits include Alabama Shakespeare, Pioneer Theater, Kansas City Rep and Casa Manana. Productions include Ring of Fire, A Few Good Men, Evita, and...
the world premiere of *Roof of the World*. Off-Broadway productions at Signature, Playwrights Horizons, The York, among others.


**OSCAR HAMMERSTEIN II (1895-1960):** Born into a theatrical dynasty headed by his grandfather and namesake, Oscar Hammerstein II began his stage career as a playwright, soon turning to librettos and lyrics written for some of the greatest composers of his day. His innovations breathed new life into the art form of operetta with such classics as *Rose-Marie, The Desert Song* and *The New Moon*. He wrote eight musicals with Jerome Kern, including *Music in the Air, Sweet Adeline* and their masterpiece, *Show Boat*. His last musical before embarking on an exclusive partnership with Richard Rodgers was *Carmen Jones*, his retelling of Bizet's tragic opera for an all-black cast. It was produced the season after *Oklahoma!*. In 1943, Hammerstein joined forces with Richard Rodgers. Their first collaboration merged Hammerstein's advance in operetta with Rodgers' achievements in musical comedy and the result, *Oklahoma!* was not only the first of a new genre—the musical play—but also the start of the most successful partnership in the American musical theatre. Over the next 17 years, Rodgers and Hammerstein wrote eight more Broadway musicals—*Carousel, Allegro, South Pacific, The King and I, Me and Juliet, Pipe Dream, Flower Drum Song, and The Sound of Music*; one movie musical, *State Fair*; and one for TV, *Cinderella*. In 1952 he published *LYRICS*, a collection of his own lyrics with a classic introduction “Notes on Lyrics.”

**CLASSIC STAGE COMPANY (CSC).** CSC, is committed to re-imagining classic stories for contemporary audiences. The company has been a home for New York’s finest established and emerging artists to grapple with the great works of the world’s repertory that speak directly to the issues of today. CSC serves an average of 35,000 audience members annually, including more than 4,000 students through its nationally recognized education programs. Productions have been cited repeatedly by all the major Off-Broadway theater awards including the Obie, Drama Desk, Outer Critics Circle, Drama League, and the Lucille Lortel Award for Outstanding Body of Work.


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