

**Baltimore Center Stage and ArtsCentric
Prepare to “Enchant” Audiences with Holiday Presentation of
*Rodgers & Hammerstein’s Cinderella***



Baltimore, MD: It’s not “impossible”! **Baltimore Center Stage** (BCS) is pleased to present **ArtsCentric’s** new production of ***Rodgers & Hammerstein’s Cinderella (Enchanted Edition)***. This version of the beloved musical, inspired by the 1997 teleplay starring Brandy and Whitney Houston, will be set in Africa and features an updated take on Cinderella’s magical transformation with the help of her fairy godmother, complete with outstanding musical performances. The timeless enchantment of the magical fairy tale will be reborn with the Rodgers & Hammerstein hallmarks of originality, charm and elegance at BCS’ Head Theater from November 25 - December 23, 2023. Reviewing press are invited to the 7:30 PM performance on Friday, December 1, 2023.

“We are so thrilled to deepen our partnership with ArtsCentric after presenting their productions of *Dreamgirls* and *Crowns* in prior seasons,” said BCS Artistic Director **Stevie Walker-Webb**. “We are looking forward to welcoming the incredible local artists from ArtsCentric to join us on the BCS stage for this classic Rodgers & Hammerstein production, a show that still warms the hearts of children and adults alike.”

Originally presented on television in 1957 starring Julie Andrews, *Rodgers & Hammerstein’s Cinderella* was the most widely viewed program in the history of the medium. Its recreation in 1965, starring Lesley Ann Warren, was no less successful in transporting a new generation to the miraculous kingdom of dreams-come-true, and so was a second remake in 1997, which starred Brandy as Cinderella and Whitney Houston as her Fairy Godmother. In this “Enchanted Edition” of the show, several songs were added, including “The Sweetest Sounds” from *No Strings*, sung by Cinderella and the Prince, and “There’s Music in You,” written for the 1953 film *Main Street to Broadway*, sung as the finale by the Fairy Godmother. Sixty million viewers watched the broadcast, making it the most-watched television musical in decades, and earning ABC its highest Sunday-night ratings in 10 years.

This new ArtsCentric production is sure to become a Baltimore favorite, directed by ArtsCentric Artistic Director Kevin S. McAllister, whose Broadway credits include *Caroline or Change* and *Come From Away*. The cast includes Jaiden Nuako as Cinderella, Nick Moore as Prince Christopher, Asia-Lige Arnold as Queen Constantina, Curtis McNeil as King Maximillian, Kenyatta Hardison as Stepmother, Malshauna Hamm as Joy, Nikki Owens as Grace, Tyrell Stanley as Lionel, and Jade Madden and Pam Ward will both be featured as the Fairy Godmother at select performances. The ensemble includes Rowan Campbell, Angelo Harrison II, Patrick Leonardo Casimir, Lady Davonne, Niaja Diggs, Anwar Thomas, Deana Cruz-Conner, Heinz Adjakwah, and Elijah Ali.

The creative team includes Cedric D. Lyles as Music Director, Shalyce Hemby as Choreographer, Daniel Conway as Scenic Designer, Larry Boggs as Costume Designer, Max Doolittle as Lighting Designer, Alec Green as Sound Designer, Antwan Hawkins as Props Designer, Jordan Ross as Stage Manager, and Cedric Khalil as Assistant Stage Manager. Additional creative team members will be announced at a later date.

Single tickets to *Rodgers & Hammerstein's Cinderella* are currently available by visiting centerstage.org.

DETAILS

Baltimore Center Stage Presents ArtsCentric's Production of
Rodgers & Hammerstein's Cinderella (Enchanted Edition)

Music by Richard Rodgers

Book and Lyrics by Oscar Hammerstein II

Adapted for the stage by Tom Briggs

From the teleplay by Robert L. Freedman

Directed by Kevin S. McAllister

November 25-December 23, 2023

Times Vary

Centerstage.org

ABOUT THE ARTISTS

Richard Rodgers & Oscar Hammerstein II (Music, Lyrics, Original Book) After long and highly distinguished careers with other collaborators, Richard Rodgers (composer, 1902-79) and Oscar Hammerstein II (librettist/lyricist 1895-1960) joined forces in 1943 to create the most successful partnership in American Musical Theatre. *Oklahoma!* (1943), the first Rodgers & Hammerstein musical, was also the first of a new genre, the musical play, blending Rodgers' sophisticated style of musical comedy (which he had perfected in a 25-year partnership with lyricist Lorenz Hart) with Hammerstein's innovations in operetta (conceived in collaboration with such composers as Jerome Kern). Their shows that followed included: *Carousel*, *South Pacific*, *The King and I*, and *The Sound of Music*. They wrote one movie musical, *State Fair*, subsequently adapted to the stage, and one for television, "Cinderella." First broadcast live with Julie Andrews

in 1957, remade with Lesley Ann Warren (1965), and again with Whitney Houston and Brandy (1997). R&H's *Cinderella* made its Broadway debut in 2013

Kevin S. McAllister (Director) was most recently cast in the revival of CAROLINE OR CHANGE alongside Cassie Levy, Sharon D. Clarke and Broadway legend Chip Zien. He was also recently seen in the hit Broadway musical, COME FROM AWAY. When not in NYC, he can be seen often on regional stages around Washington D.C where he is a two time Helen Hayes Award winning actor with 12 nominations under his belt. His favorite roles being The Tin Man in THE WIZ, Coalhouse Walker Jr. in RAGTIME, and Tom Collins in RENT. Regional venues include The Kennedy Center, Arena Stage, Cleveland Playhouse, Signature Theatre, and Ford's Theatre. Mr. McAllister's opera background has also afforded him the opportunity to perform in Washington National Opera's revival of Kurt Weill's LOST IN THE STARS with Eric Owens. He's participated in several world premieres and workshops with works written by Pasek and Paul, Jeanine Tesori, Rowe and Dempsey and living legend Bruce Hornsby. As an actor, Kevin is a firm believer in the idea of reimagining roles and has often taken on roles not originally written for African-American actors. Regionally, he has played Daddy Warbucks in Annie, File in 110 IN THE SHADE, Murdoch in TITANIC THE MUSICAL, Herman Preysing in GRAND HOTEL, and Burrs in THE WILD PARTY.

When not on the stage, Kevin is the artistic director of ArtsCentric, a performing arts organization in Baltimore dedicated to re-examining traditional roles in the arts. He has served on the production team of various works that have been featured at Ford's Theatre, Toby's Dinner Theatre, NextStop Theatre, Olney Theatre and Monumental Theatre Company. He is also a recurring guest lecturer at Montgomery College, American University, Howard University, University of Maryland and in January 2021 will join the Musical Theatre Department at Catholic University. In November 2020, Kevin was nominated as DC's Artist of The Decade by Broadway World for his continued commitment to arts advancement in the Maryland/DC region. He was also selected as the Director of the Decade by Broadway World in the Baltimore region.

Cedric D. Lyles (Music Director) is a passionate artist with many roles including administrator, arts manager, educator, and performing artist. Originally from Washington, D.C., he received musical training as a child from the Levine School of Music: a skilled pianist and musician who has served Toby's Dinner Theatre, Everyman Theater, and Baltimore Center Stage. Olney Theater Center and other arts organizations in the D.C./Baltimore Metro area. Cedric has a B.A. in Music from Morgan State, and a Graduate Certificate in Arts Management from American University. As a musical director and performer, he focuses on telling a story through music and encouraging actors to make musical choices that support the story. Cedric is also a composer and arranger with many successful works, including *7:32 the musical* (NYMF-2012) and *Delilah: a new musical* (KC-Page to Stage workshop - Jan 2024). He is a founding board member of ArtsCentric, Inc. and serves as the volunteer Director of Operations and Musical Supervisor.

Shalyce Hemby (Choreographer) currently serves as Director of Creative Content and Resident Choreographer with ArtsCentric, a position she's held since 2013. Shalyce has also served as Guest Choreographer for 45 Degree Project and DC Dance Theater Company. Her work has been seen at Toby's Dinner Theater in Dreamgirls for which she received a Helen Hayes Nomination for Best Choreography and several other regional theatre and arts organizations. A constant educator, Shalyce has also worked with Universities, arts organizations, as well as independent schools. She is currently in residence at Oldfields School. Recent projects include The World Goes 'Round, a tri-production with ArtsCentric, Everyman Theater and Olney Theatre Center. She would like to dedicate this show to Laura Cenia Richardson, Marion Hatcher, Carrie Minnifield, Elenor Russell, Mattie Townsend and Ella Wilson. My hat ladies. @sugasheadance

ArtsCentric, Inc. is an African-American performing arts organization; a color-conscious organization committed to reexamining traditional roles in the arts, advancing original stories of specific cultures, and fostering educational advancement to strengthen the community through the power of theatre. ArtsCentric approaches the arts with a color-conscious lens when creating community-oriented and enriched education programs.; specifically the organization strives to positively impact a broad and diverse audience base, and uphold high standards of quality entertainment, while using the arts to inform, change, and enhance lives, one audience at a time.

FOR MORE INFORMATION ABOUT BCS:

www.centerstage.org

#

About Baltimore Center Stage

Designated the State Theater of Maryland in 1978, Baltimore Center Stage provides the highest quality theater and programming for all members of our communities, including youth and families, under the leadership of Artistic Director Stevie Walker-Webb and Managing Director Adam Frank. Baltimore Center Stage ignites conversations and imaginations by producing an eclectic season of professional productions across two mainstages, through engaging community programs, and with inspiring education programs. Everything we do at Baltimore Center Stage is led by our core values—chief among them being Access For All. Our mission is heavily rooted in providing active and open accessibility for everyone, regardless of any and all barriers, to our Mainstage performances, education initiatives, and community programming.