

A background image showing the lower bodies and legs of several dancers in motion on a stage. The image is overlaid with a blue-to-purple gradient. The text is centered over the image.

**HOT 'N' COLE**  
.....  
**A COLE PORTER  
CELEBRATION**

**PER CDC GUIDANCE FOR LOW  
COMMUNITY LEVELS, MASKS ARE  
CURRENTLY OPTIONAL.**

*We are continuing to monitor health and safety  
measures based on local, state, and federal health  
recommendations for Dauphin County.*

*Unvaccinated patrons are encouraged to wear a face  
covering.*



*the*  
**WEDDING  
SINGER**

**JULY 14 - 24**



# HOT 'N' COLE

.....

# A COLE PORTER CELEBRATION

**WORDS AND MUSIC BY COLE PORTER**

**DEvised BY DAVID ARMSTRONG, MARK WALDROP, AND BRUCE W. COYLE**

**MUSICAL ARRANGEMENTS BY BRUCE W. COYLE**

**DIRECTOR & MUSIC DIRECTOR**  
**ASSOCIATE DIRECTOR**  
**PRODUCER**  
**PRODUCTION ASSISTANT**  
**LIGHTING**  
**SOUND**  
**ARTISTIC COMMITTEE LIASON**  
**SET DESIGN & CONSTRUCTION**

*Kevin Edward Gane*  
*Jasmine Ammons Bucher*  
*Rosemary Bucher*  
*Sierra Fields*  
*Miguel Santiago*  
*Justin Kripas*  
*Tony Measley*  
*Carlton Hoke*  
*Jeff Miller*

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## PRODUCTION NOTES

The 1930s.

That's my answer.

To the question you didn't ask me about where/when I would time travel. Specifically, 1939- because that was the high watermark for films. That year the studio dream factories churned out *Gone with the Wind*, *Casablanca*, *Goodbye Mr. Chips*, and *The Wizard of Oz*.

Now if my time traveling device was unreliable, and I landed in the midst of the '30s, I would be just jake with that. I would do my best to crash one of the parties in the Hollywood Hills and if all was right in that world, Bogart would be behind the bar and Cole Porter would be behind the piano. While most people may not know many of Porter's songs, they have heard one of them or a piece of a lyric. That whimsical rhyming that perfectly encapsulates one of the slices of the human experience.

And nothing embodies the human experience like live theatre, right? Our village of performers, technicians, teachers, volunteers, musicians, and designers are currently working on the Playhouse's most exciting season yet. Our stories are full of celebrations, tragedies, and everything in between.

But we can't do it without you. If you'd like to support the Playhouse in more ways, we encourage you to donate or check out our website for more opportunities.

And welcome to our own party with Cole! We've pulled it out of time just for you. If need me, I'll be at the bar with Bogey.

**JENNIFER FELDSER,  
BOARD CHAIR**

The American musical theatre tradition has produced many legendary composers throughout its existence. Names such as Gershwin, Berlin, Hammerstein, and Sondheim have made their impression on and have shaped the American musical scene into what it is today. The brilliant composer and lyricist Cole Porter, whose songbook we celebrate tonight, is not to be left off that list.

But why Cole Porter? What is it about his music and his lyrics that have stood the test of time and made him a standard of American music? Audiences will know such works as *Anything Goes*, *Kiss Me Kate*, *Silk Stockings*, and tunes such as *Night and Day*, *In the Still of the Night*, and *I've Got You Under My Skin*. What draws us under the charm of his pen and piano?

As a music educator and composer myself, I could bore you with a lecture on the ingenious music devices he uses or how he masters the art of marrying the lyrics to the melodic lines. But Porter isn't writing for the highly trained musician. Porter is writing for the people, the general music listener. Topics such as love, sex, money, heartbreak, and joy can be found throughout his music. Porter is writing real human stories relatable to anyone.

That is what you are going to see showcased tonight. This isn't your typical revue show where the performers say a few things about a song and then sing it for you. You will see actual story sequences told through the minds of six amazing and talented actors. From the high-stakes world of New York theatre to the rise and fall of relationships, I hope that everyone sees a part of themselves in this show.

As a first-time director, I owe my thanks and gratitude to the many people involved in this production. Thank you to the Playhouse Board for trusting me to do justice to this show and this songbook. My fantastic cast, I couldn't have asked for a better group of people to tell our story. Daddy is truly a state of mind, and I'm glad that we were all in the same mindset. To my partner in crime: oh, how the turntables. It has been an experience switching positions, but I wouldn't want anyone else by my side during this crazy journey.

"But if this ditty is not so pretty at least it'll tell you how great you are."

**KEVIN EDWARD GANE,  
DIRECTOR & MUSIC DIRECTOR**

# MUSICAL NUMBERS

## ACT I

<b>ANYTHING GOES</b> ( <i>Anything Goes, 1934</i> ) .....	<i>All</i>
<b>I'VE STILL GOT MY HEALTH</b> ( <i>Panama Hattie, 1940</i> ) .....	<i>Stacy</i>
<b>I'M A GIGOLO</b> ( <i>Wake Up and Dream, 1929</i> ) .....	<i>Miguel</i>
<b>IT'S DE-LOVELY</b> ( <i>Red, Hot and Blue, 1936</i> ) .....	<i>Tony &amp; Natalie</i>
<b>TALE OF THE OYSTER</b> ( <i>Fifty Million Frenchmen, 1929</i> ) .....	<i>Joshua</i>
<b>I GET A KICK OUT OF YOU</b> ( <i>Anything Goes, 1934</i> ) .....	<i>Bernadette &amp; All</i>
<b>IN THE STILL OF THE NIGHT</b> ( <i>Rosalie, 1937</i> ) .....	<i>All</i>
<b>TAKE ME BACK TO MANHATTAN</b> ( <i>The New Yorkers, 1930</i> ) .....	<i>Stacy</i>
<b>BIG TOWN</b> ( <i>Seven Lively Arts, 1948</i> ) .....	<i>All</i>
<b>ANOTHER OPENIN' OF ANOTHER SHOW</b> ( <i>Kiss Me Kate, 1948</i> ) .....	<i>All</i>
<b>YOU'VE GOT THAT THING</b> ( <i>Fifty Million Frenchmen, 1929</i> ) .....	<i>Tony</i>
<b>I HAPPEN TO LIKE NEW YORK</b> ( <i>The New Yorkers, 1930</i> ) .....	<i>Men</i>
<b>LOVE FOR SALE</b> ( <i>The New Yorkers, 1930</i> ) .....	<i>Bernadette, Natalie, &amp; Miguel</i>
<b>MISS OTIS REGRETS</b> ( <i>1934</i> ) .....	<i>Tony</i>
<b>I'M THROWIN' A BALL TONIGHT</b> ( <i>Panama Hattie, 1940</i> ) .....	<i>Natalie</i>
<b>WELL, DID YOU EVAH?</b> ( <i>DuBarry Was a Lady, 1939</i> ) .....	<i>All</i>
<b>NOW YOU HAS JAZZ</b> ( <i>High Society, 1956</i> ) .....	<i>All</i>
<b>I'VE GOT YOU UNDER MY SKIN</b> ( <i>Born to Dance, 1936</i> ) .....	<i>All</i>
<b>IT'S ALL RIGHT WITH ME</b> ( <i>Can-Can, 1953</i> ) .....	<i>All</i>
<b>EASY TO LOVE</b> ( <i>Born to Dance, 1936</i> ) .....	<i>All</i>

## 15-MINUTE INTERMISSION

## ACT II

<b>FRIENDSHIP</b> ( <i>DuBarry Was a Lady, 1939</i> ) .....	<i>Kevin</i>
<b>TOO DARN HOT</b> ( <i>Kiss Me Kate, 1948</i> ) .....	<i>All</i>
<b>JUST ONE OF THOSE THINGS</b> ( <i>Jubilee, 1935</i> ) .....	<i>All</i>
<b>I'M BACK IN CIRCULATION</b> ( <i>You Never Know, 1938</i> ) .....	<i>Stacy</i>
<b>YOU DO SOMETHING TO ME</b> ( <i>Fifty Million Frenchmen, 1929</i> ) .....	<i>Miguel</i>
<b>MY HEART BELONGS TO DADDY</b> ( <i>Leave It to Me, 1938</i> ) .....	<i>Bernadette</i>
<b>LET'S DO IT/LET'S NOT TALK ABOUT LOVE</b> ( <i>Paris, 1928/Let's Face It, 1941</i> ) .....	<i>Joshua &amp; Natalie</i>
<b>AT LONG LAST LOVE</b> ( <i>You Never Know, 1938</i> ) .....	<i>Men</i>
<b>YOU'D BE SO NICE TO COME HOME TO</b> ( <i>Something to Shout About, 1934</i> ) .....	<i>Joshua &amp; Natalie</i>
<b>CHERRY PIES #1</b> ( <i>Out of This World, 1950</i> ) .....	<i>Miguel &amp; Bernadette</i>
<b>FROM THIS MOMENT ON</b> ( <i>Out of This World, 1950</i> ) .....	<i>Stacy &amp; Tony</i>
<b>NIGHT AND DAY</b> ( <i>Gay Divorce, 1932</i> ) .....	<i>All</i>
<b>BUT IN THE MORNING, NO</b> ( <i>DuBarry Was a Lady, 1939</i> ) .....	<i>Natalie &amp; Joshua</i>
<b>ROSALIE</b> ( <i>Rosalie, 1937</i> ) .....	<i>Tony</i>
<b>WHY CAN'T YOU BEHAVE?/DON'T FENCE ME IN</b> ( <i>Kiss Me Kate, 1948/Hollywood Canteen, 1944</i> ) .....	<i>Stacy &amp; Tony</i>
<b>WITHOUT LOVE</b> ( <i>Silk Stockings, 1955</i> ) .....	<i>Miguel</i>
<b>I HATE MEN</b> ( <i>Kiss Me Kate, 1948</i> ) .....	<i>Bernadette</i>
<b>CHERRY PIES #2</b> ( <i>Out of This World, 1950</i> ) .....	<i>Bernadette &amp; Miguel</i>
<b>WHAT IS THIS THING CALLED LOVE?/MOST GENTLEMEN DON'T LIKE LOVE</b> ( <i>Wake Up and Dream, 1929/Leave It to Me, 1938</i> ) .....	<i>Women</i>
<b>GOODBYE, LITTLE DREAM, GOODBYE</b> ( <i>O Mistress Mine, 1936</i> ) .....	<i>Natalie</i>
<b>JUST ONE OF THOSE THINGS</b> ( <i>Jubilee, 1935</i> ) .....	<i>All</i>
<b>BROTH OF A BOY</b> ( <i>Mississippi Belle, 1943 - unproduced</i> ) .....	<i>Tony &amp; All</i>
<b>YOU'RE THE TOP</b> ( <i>Anything Goes, 1934</i> ) .....	<i>All</i>

# CAST



Bernadette  
Bratina



Stacy  
Erdman



Tony  
Measley



Miguel  
Santiago



Joshua  
Schwartz



Natalie  
Tibbs



# ABOUT THE CAST

**BERNADETTE BRATINA** is grateful for the opportunity to perform with an amazing group of people. BB graduated from Penn State in December 2021 with a double major in Music (Vocal Performance) and Advertising/Public Relations. Notable productions include *Suor Angelica*, *Iolanthe*, and *Così fan tutte* at Penn State, and *South Pacific* (Nellie Forbush) at Bishop McDevitt High School. BB sings locally for weddings and funerals, dances at EM Studios, plays piano and guitar, and enjoys china painting. Thank you to mom and dad and my wonderful family for all the love and support.

**STACY ERDMAN** is thrilled to be performing in *Hot 'N' Cole* as she has been a huge fan of Cole Porter her entire life! Stacy has been performing since the days she learned to walk and talk. She started taking dance lessons as a toddler, piano lessons at age 4, voice lessons a few years later, and has continued to train and perform on stage ever since! Stacy studied musical theatre at Syracuse University. Her favorite roles include Sarah in *Guys and Dolls* and Miss Hannigan in *Annie*. After years of dance training and becoming a certified teacher for the Arthur Murray School of Dance, Stacy has choreographed shows including *Anything Goes* and *Annie*. A highlight of her performing career was when she sang the National Anthem for a President and Vice President of the United States on separate occasions. This is Stacy's second production with the Hershey Area Playhouse, as she participated in the virtual production of *Some Enchanted Evening* during the Covid 19 lockdown. Stacy is a Reading Specialist for the Central Dauphin School District, a devoted wife of Chuck Erdman, and proud mother to Sage, Trey, and Elyse Erdman. Stacy would like to thank everyone at the Hershey Area Playhouse for this amazing opportunity, as well as her family for always supporting her performing endeavors! From the immortal words of a Disney writer, Stacy would like to remind her family, "You are braver than you believe, stronger than you seem, and smarter than you think. But the most important thing is, even if we are apart...I'll always be with you!"

**TONY MEASLEY** is a retired teacher from Lower Dauphin School District with 33 years of teaching experience. He currently serves as a tour guide at the Hershey Theatre as well as the home of Milton Hershey, High Point mansion. Tony was one of the co-founders of the Hershey Theatre Apollo Awards and served as the producer for 11 years. His favorite role was Horton in *Seussical the Musical* right here at HAP. Thanks to this cast and directors for their support throughout this endeavor. A huge shout out to his family for their continued support.

**MIGUEL SANTIAGO** is excited to be making his performance debut at the Hershey Area Playhouse! He has a love for theater both on and off stage and has worked as a sound and lighting technician for numerous shows including HAP's production of *Stage Kiss*. He has also enjoyed performing in a number of musicals including *Newsies* (Jack Kelly) and *The Sound of Music* (Georg Von Trapp). Miguel is a sophomore at Lebanon Valley College where he is an Audio and Music Production Major and studies voice under African American tenor and educator, Jonathan Walker-Vankuren. A big thank you to the cast, his family, and Jasmine, Kevin, and Sierra for their continued support and encouragement!

**JOSHUA SCHWARTZ** is thrilled to return to Hershey Area Playhouse, where he previously made his Central Pennsylvania debut 12 years ago in *Songs for a New World*. He also appeared in HAP's *The Secret Garden* (Lt. Shaw). Josh has performed throughout the area whenever a director has been willing to cast him. Favorites include *Company* (Robert), *The Last Five Years* (Jamie), *The Who's Tommy* (Uncle Ernie), *Rent* (Benny), and *Spitfire Grill* (Sheriff Joe). When not performing, Josh is an attorney at Barley Snyder in Lancaster. Thanks to the entire cast and crew for a great experience. And most of all, thanks and all my love to Carey, Eli, and Casey: you put up with my constant singing, my schedule, and our generally bananas lives, and for that I am eternally grateful.

**NATALIE TIBBS** is delighted to be making her debut at the Hershey Area Playhouse! Favorite shows include *The Secret Garden* (Alice) and *Joseph & The Amazing Technicolor Dreamcoat* (Ensemble) in her home state of Utah. Natalie has studied vocal performance with Laura Hughes and at Darowish Music Studio. Outside the theater Natalie can be found teaching a variety of fitness classes online and in the gym, or managing her 2 kids and 2 dogs. Much love to Joe, Brad & Lucy. Thanks for all the support!

## ABOUT THE CREATIVE TEAM

**KEVIN EDWARD GANE (DIRECTOR & MUSIC DIRECTOR)** is a music director, organist, pianist, conductor, composer, arranger, actor, and educator based in the Central PA area. He holds a B.A. in Music from Lebanon Valley College. Currently he is the Director of Music & Organist at Christ Lutheran Church in Elizabethtown, PA. He is the pit and vocal director at Palmyra Area High School and continues to be a frequent accompanist for musicians and theaters in the area. He maintains a private keyboard studio, as well as students through Lebanon Valley College's Community Music Institute. Law & Order: SVU enthusiast. These are their stories. DUN DUN. kevingane.com

**JASMINE AMMONS BUCHER (ASSOCIATE DIRECTOR)** is a vocalist, director, producer, and HAP board member. Bucher is an instructor and director of educational technology at Lebanon Valley College. She holds a BA in English and MBA from Lebanon Valley College, as well as an MA in humanities from the Pennsylvania State University. She received an Honorable Mention for the 2018 Tony Award for Excellence in Theatre Education. This is her fourteenth year directing productions at Palmyra Area High School, where she is president of the Palmyra Theatre Boosters and troupe director for International Thespian Society Troupe #8430. She has participated in master classes with Broadway's Jenn Collela, Lynn Ahrens, Stephen Faherty, Tom Kitt, Lea Salonga, Morgan James, and Alex Newell. Directing projects at HAP: *Rock of Ages*, *The Wedding Singer* (upcoming).

**ROSEMARY BUCHER (PRODUCER)** is an NYC-based producer, writer, director, singer, arts administrator, graphic designer, and therapist for theatre teachers (amateur licensing coordinator at Concord Theatricals). She has a BA in English and a BA in music business from Lebanon Valley College, and a master's in arts administration from Boston University. She is currently on the board of NY Thespians and the Hershey Area Playhouse. Directing projects include *Chess* (Lebanon Valley College), *Dog Sees God* (LVC), *Perfectly Normal* (Samuel French Off-Off Broadway Festival, NYC), *Digital Short Plays* (Hershey Area Playhouse), *Some Enchanted Evening* (with Kevin Edward Gane, HAP), *Tilda Swinton Betrayed Us* (NY Thespians), and *Sweeney Todd* (upcoming, HAP). rosemarybucher.com



## BOARD OF DIRECTORS

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*For more information about the Hershey Area Playhouse  
and a list of former board members, please visit*

**HERSHEYAREAPLAYHOUSE.COM**

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