

BRAVO!

Volume 4 Issue 1
Fall 2010

The Magazine of
Hershey Area Playhouse



Photo by Troy White

CABARET NIGHT 2011 **4**

PLAYHOUSE 2011 SEASON **5**

HELLO, DOLLY! **7**

From the Chairman

Paul Thompson



Photo by Terry Farrell

Dear Supporters,

Welcome to the Fall edition of *Bravo!*, a periodical graphically depicting numerous activities of our community theatre, which are preferably presented in a venue appealing to all the senses, but which, nevertheless, are concentrated poignantly in this mobile marquee. And those activities, which are highlighted here, do indeed illustrate the extent of our theatre's modus.

An example of that heralded openness and inclusivity would be the recently celebrated Community Appreciation Day, more aptly Community Theatre Day, held this year on 9/11 during which the sun shone so cheerfully that the festivities were moved outside to the lawn of Country Meadows.

Folks could stop by and do whatever they wished, at least in a theatrical sense: sing a song, deliver a monologue, partake of local delicacies while admiring the work of equally local artists, then get face painted, and even have their bicycle safety checked! A virtual band played, kids ran around, as in the distance a police dog demo chased its prepositioned prey; the confluence of it all was quite appropriate. The central organizing theme for all that activity demonstrates that every day is community

day at Hershey Area Playhouse and anything less would be unimaginative!

Those basking in such elements and other diversions were further rewarded by being the first in their neighborhood to hear the big announcement, as serendipitously five directors were in place to describe, off book, their productions for the 2011 season.

It felt like a birthday party, with vignettes or snapshots of recent activities, for an entity which is growing fast. If theatre years were measured as dog years are, or if one should add them up in terms of profound productions, and not according to the calendar, our age might already be several score.

The summer was especially hot at the box office with *Hello, Dolly!* sold out, including an added performance. As the colorful, festive, creatively choreographed, lovable cast sang its final chorus of that song which will reverberate for a very long time, the crowd sprang to its feet with loud bravos, fully in the thrall of Dolly. The fully assembled group then sang 'Hello Cory' to director Cory Wilkerson for her final curtain call, so well deserved for such a majestic production. Cory and producer Tracey Ford, along with music director Keith Wiley, were presented 140-year-old roof tiles with the *Dolly* show poster painted on each slate by artist Susie Gruber to commemorate another summer musical milestone. An endearing autobiographical post-production sketch of the director's memories is on page 7.

Following *Dolly*, as a special presentation in September, arrived *Songs For A New World*, a compelling foray into interpretative singing. The highly talented cast of future worlders offered a penetrating series in song depicting current times and future trends, which resulted in sometimes pleasantly shocking contemplation. It was another remarkable contribution to the playhouse directed by the ubiquitous Jennifer Feldser. And this time, Susie actually painted a well deserved slate for herself as producer.

There is considerable hoopla surrounding the new season which chairman of the Artistic Committee, Skip Becker, describes on page 5.

This year's deal on season tickets is major, especially when combined with the accompanying discount on Cabaret Night, which will feature a dazzling display by the consummate performer Stuart Landon, along with several other area entertainers. See the article on page 4 by impresario Beth Dunham. Season ticket purchasers, who previously have seen the annually produced *The Best Christmas Pageant Ever*, can opt to use those particular tickets for an alternative production from our special presentation schedule. One notable example of those is Patty's Pot, directed by Cory Wilkerson on March 17, 18 and 19.

Our volunteer spotlight for this edition shines brightly on Drenda Cordeiro, who can accessorize any occasion, and has already done so for many productions.

From our Board, we regret to announce the departure of Randy Cline, who was our learned education chair, but we welcome the arrival of Cory Wilkerson as his essential replacement. Fortunately, Cory also will continue her involvement in the Theatre Academy, as well as serving on the Artistic Committee. On page 9, Jennifer Feldser highlights an exciting development in the acting classes which will enable participants to design their own character and then act on it in due course, which sounds very much like being a scriptwriter, producer, director and actor!

Hope to see you at *Harvey* who is quickly taking form.

Sincerely,

A handwritten signature in black ink that reads "Paul B. Thompson". The signature is written in a cursive, flowing style.

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**PLEASE MAKE
A NOTE!**

**Any copy or photos
for the WINTER
issue of BRAVO!
are due by
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Please submit to
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Attn: Alison



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Hershey Area Playhouse at Country Meadows is located on Sand Hill Road at Cherry Drive. Visit us online at HersheyAreaPlayhouse.com. Contact us at 717.533.8525, P.O. Box 703, Hershey, PA 17033 or info HersheyAreaPlayhouse.com. For more information on volunteering, contact us at volunteer@HersheyAreaPlayhouse.com, or for marketing/communications, contact us at marketing@HersheyAreaPlayhouse.com.

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Cabaret Night by Beth Dunham

Don't delay! Buy your Season Tickets NOW at a great price!
AND receive a discount for our annual fundraiser, Cabaret Night!

TWELFTH ANNUAL Cabaret Night

Buy a season subscription to all five 2011 productions and save \$18 - that's like getting one show free!

**The cost is ONLY \$70
for adults
(\$60 for kids 12 and under)
for five shows!**

(service charges apply)

One of the best deals in town!

This year's season provides something for everyone. Shows confirmed are: *The Importance of Being Earnest*; *The Dining Room*; *Seussical the Musical*; *Proof* and *The Best Christmas Pageant Ever*. Several of our shows sell out each year, so reserve your seats today!

In addition, for the first time ever, if you purchase a season ticket, you will be able to buy a Cabaret Night ticket for only \$80 - that's \$20 off the regular price. For \$150, you can have both a season ticket PLUS a seat at the Playhouse's major fundraiser, which includes dinner, entertainment and a silent auction.

You don't want to miss the 12th Annual Cabaret Night, set for April 2, 2011 at the beautiful Hershey Country Club, and starring local professional performer and director, Stuart Landon (director of Hershey Area Playhouse's *Love Letters*). Landon is a graduate of the University of Oklahoma A. Max Weitzenhoffer Department of Musical Theatre and has directed or performed locally at Theatre Harrisburg (upcoming *Crazy for You*), Open Stage of Harrisburg (*Little Shop of Horrors*, *Hedwig and the Angry Inch*, [title of show]), Little Theatre of Mechanicsburg (*Violet Oakley Unveiled*), Fishing Creek Playhouse (*The Music Man*), Allenberry Playhouse (*Stand By Your Man*, *The Full Monty*, *Oklahoma!*), and, of course, Hershey Area Playhouse (*Love Letters*). He moved to Central PA from NYC in 2006 after he became a company member at Allenberry Playhouse.

Landon will be joined by other professional and local performers, who will present popular theatrical scenes and vocal numbers. Cabaret Night is the main fundraiser for the Playhouse, so take this



opportunity now to get your tickets! If you have any questions, please email CabaretNight@HersheyAreaPlayhouse.com.

And visit our website at HersheyAreaPlayhouse.com to purchase your season tickets. We look forward to seeing you in 2011!

Playhouse 2011 Season Set to Entertain You

by Skip Becker

Founder of Hershey Area Playhouse and Chair of its Artistic Committee

Hershey Area Playhouse announced the 2011 season at its Community Appreciation Day on September 11. The season is a blend of traditional and not so traditional theater. It's a bow to the classical and a second bow to the different. Paul Thompson, Chairperson of the Playhouse board, recently was quoted as saying, "We want to offer our patrons both the familiar as well as the new and dynamic." Indeed, he was spot on.

The 2011 season features directors who bring experience, skill and dedication to their craft. They are largely new to the special venue which is Hershey Area Playhouse, and represent a total of more than 60 years of diverse playcraft in theaters all across the central Pennsylvania area. And they are all women.

February starts the season with *The Importance of Being Ernest*, directed by Joan Kraft. It was the last play written by Oscar Wilde, and his funniest. The comedy of deception and frustration born of love and Victorian behavior fills the stage with laughter and good old fun. It will melt the ice of winter and leave a smile on your face.

April continues the 2011 season with *The Dining Room*. For the first time in its history, Hershey Area Playhouse presents a play co-directed by equally skilled and experienced persons: Karen Gulotta and Mary Lou Kelsey. "*The Dining Room* is a memory play," says Kelsey. It's the story of one room in a house which changes owners and families over several decades beginning in

1898. Playhouse audiences will watch, as if from the seat of a time machine, as the years unfold, each revealing what happens around the same table and chairs.

July brings the not so traditional *Seussical The Musical* to the Playhouse's summer stage, directed by Jill Panyard. Jill has done the show at other traditional locations in the area and looks forward to the unique configuration of Hershey Area Playhouse's three sided venue. The magic of Doctor Seuss' books comes to life in a non-stop array of Hortons, Whos, Cats in Hats, and Sam I Ams. A stage full of color, music and wonderful costumes waits for summer to arrive.

October's "mystery" is, tentatively, *Proof*. Tentatively? Well, yes. As of this edition of BRAVO, the publisher of the play has yet to give Hershey Area Playhouse its final approval for production. This kind of thing happens to community theaters everywhere. If a professional company wants to produce the show and tour it close to Hershey, we can't present it. If they don't, we can. There must be somebody thinking about *Proof* for professional actors. And no wonder! "It's a remarkable adventure into the mind of family and friends faced with what may or may not be the truth," said Marjorie Bicknell, *Proof's* Director.

Proof is a compelling study of the human condition and the conditions which make us human.

December brings back the traditional Playhouse production of *The Best Christmas Pageant Ever*, directed by Tracey Ford. This is the 4th year of Herdman mayhem. Appealing to all ages, *The Best Christmas Pageant Ever* includes brothers and sisters of original cast members and brand new cast members carrying on the lessons of Christmas and the miracles of the season. Lots of kids having lots of fun becomes the *The Best Christmas Pageant Ever!* Our gift to you in 2011.

Show dates and audition notices are available by visiting HersheyAreaPlayhouse.com. And by the way, buy the season tickets. You won't regret it!

See you at the Playhouse!

Skip Becker

**Playhouse available
FOR RENT!**

Hershey Area Playhouse at Country Meadows is available for community groups and corporations to rent. If you have any interest, please contact:

Tom Curry
717.533.4309

or

operations@HersheyAreaPlayhouse.com

Community Appreciation Day

THANK YOU!



Joan Kraft, Karen Gulotta, Jill Panyard, Marjorie Bicknell and Tracey Ford

Hershey Area Playhouse would like to thank the following community members for making our Community Appreciation Day such a success:

Organizers: Jen Feldser, Eric Mansilla and Michele Robertson

Performers: Dan Fisher, Mark Douglas Cuddy, Susan Cort, Roger Lentz, Ken Skelly
and the casts of *Songs For A New World* & *Hello Dolly*

Accompanist: Caleb Flick & Nick Werner

Performance announcer: Lisa Greene

Sound: Tim Banis

Donated baked goods and lunch: Carol Foley & The Federated Woman's Club of Hershey

Bike inspections, child identification & K9 demonstration: Derry Township Police Department

Tables, chairs and hotdog roller: Hershey Entertainment & Resorts

Art displays: Hershey Area Art Association

Box Office: Frank Murawski, Tracey & Matt Ford

Set up: Jill Panyard & Patt Roth

Hotdogs & Buns donation: Sodexo

Sodas and Chips donation: John Messmer

Water donation: Lynne Shapiro

Wrapper donation: Michele Robertson

Wrapping of the Hershey bars: JoAnn & Ed Wallace and Family

Hershey Bars: The Hershey Company



Hello, Dolly!

by Cory Wilkerson

Director



Hershey Area Playhouse:

So could you write something about ***Hello, Dolly!*** for the next Bravo?

Me:

Well, I guess, what should I write?

Hershey Area Playhouse:

Oh, what it was like to direct it, what you feel about the show, some funny stories, you know.

Me:

(nervously) Oh, ok, I guess. I'm not very good at it but...

Hershey Area Playhouse:

Oh, and tell 'em about the waiters!



There begins this article, in which I am to somehow encapsulate the experience of directing *Hello, Dolly!* in my rather rambling way... so here goes! I think I will begin as many good stories do, at the end.

Hello, Dolly is over, it's ended, there's no denying it. The replica of a showboat stage we used for a set disappeared within the first three hours after the last matinee. The costumes, scenery and props left next, wheeled, out on giant costume racks to the costumer's van or bundled into a truck on the way to storage in our barn. All of the whirl and bustle of the streets of Victorian New York City, gone as if it never existed. This, though, is the special bittersweetness of theatre – no matter how permanent it feels, it can be gone in an instant. Like a beautiful butterfly, a good show emerges from nothing to live in

great beauty for just a brief time, and then to end. Theatre is ephemeral – which only adds to its charm.

Although it seems like only yesterday – it has been two months since the final – hmmm...I can't say curtain, since we had no curtain – perhaps I can say since the final note rang out. And what a note it was! At the end of the last production the cast surprised me by singing one more song – a special rendition of the theme song – and I got to walk down the stairs with Rudolph, a.k.a. Rick Anderson just before they were torn down. It was among the most touching moments of my life – to hear them sing and walk those stairs brought such joy, and I got a tiny taste of the joy generated each show when our Dolly – Jess Weidman – walked those stairs to that beloved music. It was pure magic.

In fact the entire experience was magical. In a time of empty seated theatres, we were packing the house; and not just one or two shows – every show. We were thrilled to be so honored; but secretly I wasn't surprised. As a cast we made it our goal to serve the audiences who came to us – to lighten their load a bit – bring them a smile – touch their hearts – and it was obvious that we did so. Folks came out of the show and went to the box office to buy tickets for another performance. I had a perfect stranger come up to me opening night to tell me how it touched her heart – and heard more than one person say that they felt this show was performed just to speak to them – to share in their life story and give them courage and empowerment. What better

testimony to the magic of theatre – that a group of 60 people could come together and be so much more than the theatre – that a group of 60 people could come together and be so much more than the sum of their parts. I am humbled and proud to have been a part of this magic too.

And then there was the rest of my cast, a cast packed with talent. Every one of them – I'm not exaggerating – were compelling, engaging and downright inspiring! However the biggest magic was the sense of family and teamwork that this dream team produced. We encouraged all cast members to give notes, to take responsibility for their roles and to help each other. I was delighted to share the directing with my talented stage manager and AD Jen Feldser and my equally talented producer Tracey Ford. We split the duties, shared scene directing, offered each other notes and supported each other under a common vision. Their input, along with the musical direction of Keith Wiley and choreography of Kristen Michaelson made the production what it was.

I could go on, I warned you this would be rambling – but I still have to tell you, as charged, some funny stories and, oh yes, about the waiters.

Funny stories? Where do I begin... We laughed so hard so many times. But if I had to pick one I think I would choose the night that Dolly cut her turkey a little too briskly sending a beet flying out onto the stage floor. The beet in question was especially dangerous, because it

wasn't really a beet – it was a Jell-O replica of a beet – and sure to be slippery. Yes folks that's how Dolly could fast talk Horace into marriage while downing beets- they were made of good old slippery Jell-O! To make matters worse, during the quick change into the courtroom scene the bottle of wine spilled (nope not real wine either - powdered drink mix and water). The lights came up on a courtroom filled with people, two beets and a puddle of fake wine. One of the waiters came backstage to find me worried sick – what to do? Thinking fast- we sent a stage crew person out in costume with a mop – and she did a fabulous job as the courtroom janitor, mopping to the music. Problem solved.

What was it like to direct? (Did I mention the dream team I got to work with? Oh, yes I did that.) Directing this show did include a couple of surprises. The first surprise was how much I had underestimated the amount of time the cast required to do grand production numbers in this show. Two weeks after beginning rehearsals I was trying to squeeze more time into an already crowded schedule. It is a testimony to my cast's patience that they all kept cheerfully appearing – night after night of three hour rehearsals – to make it work. The cakes may have helped. We ate a lot of cake. We seemed to always be celebrating something. There were cakes for “thank goodness blocking is over night.” Cakes for “we finished the choreography” night and cakes for “our dancers love to bake” night.

The second surprise is closely related to the first surprise. The second surprise was that somehow the huge musical *Hello, Dolly!* actually worked better in a small 150 seat black box theatre. Who knew that it was in fact an intimate

show- perfect for close spaces. Yes, it required spectacle – a huge parade, a large cast – but it also required eye contact, shared knowing looks and quiet conversations between a character on stage and the audience in their seats. Dolly Levi and Horace Vandergelder directly addressed the audience – all the time. The lines were written that way; and when Dolly Levi looks you in the eye and tells you that money needs to be spread around helping young things to grow – you get it. I'm not sure that this production would have been the same if Dolly spoke from a traditional raised stage or if we couldn't share in the joke because we couldn't see Horace roll his eyes at her shenanigans.

So now would be a good time to tell you about the waiters. Over 75 people auditioned for *Hello, Dolly!* – and we cast 55 of them – and yet we went into our first rehearsals biting our nails because we didn't have enough mature men to fill the multitude of male chorus roles. We were missing older adult males to play the waiters. You know the ones- they stand in red jackets on the stairs, they look lovingly at Dolly, they give us goose bumps singing to her, they are over 35. Almost four weeks into rehearsal and we still had no goose-bump giving waiters. We put the call out to everyone we knew – folks got on cell phones. It seemed that all male actors over 35 had moved from the tri-county area. Then one week in June the tide turned- our Ernestina came running in shouting “I've found a man!” She meant in real life – a male actor to play a waiter. This seemed to inspire everyone – after all if Ernestina could find a man then it had to be possible. George Nye, a Playhouse vet, happened to stop by rehearsal at this point

and I cornered him- another man successfully shanghaied... I mean recruited. Then Playhouse board members Tony Pingitore and Jeff Miller signed on, and Jeff Black and Mac McCrumb (cast member relatives) joined up, closely followed by John Mallonee and Neil Ambron, local acting vets, along with Dave Huber, a Lancaster newbie. Miracle of miracles- all could sing, all could act and all were willing to learn to dance and wait tables! I mention them in this article by name because they deserve it. They did a Herculean job pulling together stellar performances under great pressure. Not only that, but I owe them – these unsuspecting Playhouse friends were convinced to join us for a “walk on” part only to realize that they actually were onstage for most of the second act. One of the highlights of our fan mail was hearing that our choice of casting mature male actors as the waiters made the scene come to life in an especially poignant way. I owe them big time!

I will close with some good advice taken from lessons I learned while directing *Hello, Dolly!* for Hershey Area Playhouse:

1. If you ever have to direct a cast of 60 in a huge musical and complete it in eight weeks which includes time off for two major holidays, then I strongly suggest you get a lot of cake. It helps.
2. A major musical can always use a few more good men – especially over 35.
3. If you end up directing a major musical for Hershey Area Playhouse, thank your lucky stars because you have the best job in the world.

Be The Star You Are Kids Program

Hershey Area Playhouse announces a new program tailored to your *dreams*

Beginning Saturday, October 30th at 10:00, something big is coming to Hershey Area Playhouse. Hershey Area Playhouse is pleased to announce the creation of a new series of Musical Theatre Workshops for youth and teens that allows each young actor to choose the role they wish to develop - literally to become the star in his or her own favorite musical. The program was born because lead teacher Cory Wilkerson saw a need.

"I often see 40 or 50 young hopefuls all competing for one or two parts," says Wilkerson. "And for so many of them I keep wondering - what could they do if they had the chance to play their dream role?"

This program, entitled Be the Star You Are, is designed to give young actors the chance to find out. Each student enrolled in the program will be asked to identify a dream role - tailored just for them. Then seasoned professionals from the worlds of theatre, music and dance will help them work with this role to develop

a production number to be performed in front of a live audience as part of a Musical Theatre Showcase. Each student in the class is supported by their classmates who fill in any choral roles needed for each other - so everyone gets lots of stage time.

"The beauty of the plan is that we have timed the workshops to fall just before the traditional audition times for area school musicals and just before the Playhouse summer musical auditions," says Wilkerson "Students will go into auditions knowing what to expect, complete with a dynamite number all prepared and ready to go."

Classes will start immediately after the end of Fall acting classes on Saturday, October 30th. Classes run from noon until 5:00 PM each Saturday until November 20th. "We wanted to be sure that students didn't have to choose between musical theatre and acting class," says Wilkerson. "Not only that but now we're able to provide programming that can run throughout the school year."

Students in grades four through twelve are eligible for the program. Once



enrolled they will be grouped by age and roles. Tuition for the twenty hours of instruction is set at \$225.00. To sign up for Be the Star You Are or any of the acting classes for youth please visit our website at www.hersheyareaplayhouse.com, or you may call Lead Teacher Cory Wilkerson directly by dialing 717-269-9026.

Be the Star You Are

Saturdays 10/30/10 through 11/20/10
Noon - 5 PM
Hershey Area Playhouse
Grades 4-12

Kid's Corner Casey Sisco

Hershey Elementary School

Casey Sisco is not the first Sisco to hit the spotlight at Hershey Area Playhouse, nor is he the second. He is in fact, lucky number three! Casey's father, Curt, and older sister, Micaela, performed in Hershey Area Playhouse's production of *Oliver!* When the family returned to audition for last summer's smash *The King and I*, Casey earned a role as one of the King's children, exhibiting as much talent and enthusiasm for the stage as the rest of the cast. Casey has continued performing in other Hershey Area Playhouse shows, extending his involvement from mere cast member to both dancer and stage crew. We expect we will be seeing more of him, when he's not too busy being a fifth grader at Hershey Elementary School, or son to Curt and Jackie, and brother to Micaela and his younger siblings. Here's Casey's point of view when it comes to doing theatre!



- 1. How did you get interested in theatre?**
I auditioned for *King & I* and I made it in.
- 2. What other 'skills' do you have and that you have maybe taken classes on to help you?**
I play drums and guitar, as well as jazz dance. (Casey has also taken part in the Playhouse's youth acting camps.)
- 3. What shows have you participated in?**
The King and I, *Hello, Dolly*, and *The Best Christmas Pageant Ever*. I also get to do shows at the Hershey Theatre with McCann's School of Dance every year. And I've done several dramas at my church.
- 4. What's your favorite thing about doing theatre?**
The bows and applause at the end of the show!
- 5. What do you find the hardest/most challenging thing about theatre?**
Definitely auditioning is the hardest.
- 6. What has been your favorite role/character so far?**
I got to do the opening number for McCann's School of Dance last year as the character Billy Elliot.
- 7. What other areas of theatre are you interested in trying or doing?**
I'm interested in sound and sound design.
- 8. Do you have a dream role or show you would like to do, what is it?**
I'd love to play Billy Elliot in the actual musical. And I hope with more experience to get bigger parts in Hershey Area Playhouse plays too.
- 9. If you were going to encourage other kids to do theatre, what would you say?**
I don't know... being in a show is non-stop fun and everyone should experience it!

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Volunteer Spotlight Drenda Cordeiro

I experienced a life-guiding moment at very young age...I don't like calling it a life-changing moment because I was too young to realize at the time that that's exactly what it was. At any rate, as a girl scout my Brownie Troop went to see *The Sound of Music* when I was just 7 years old. From the time I sat in the velvety theater seat I was mesmerized. I couldn't take my eyes away from the screen, and I remember crying at the end because it was over. Even during the ride home that day I remember not wanting to talk to anyone because I was afraid it would make me forget parts of the movie! What stuck out the most were the ladies' dresses...Maria's traveling suit that the Captain found distasteful...Liesl's fluttered sleeved dinner dress...Maria's beautiful, blue floral chiffon...the Baroness's bow-tied evening gown. Even the nuns' habits were captivating because of the way they flowed when they walked. I loved the sound of the costumes, the colors and textures of the fabrics. I was hooked. From that time on it's always been the costumes that have told the story for me.

I was raised in Enola. I always enjoyed sewing and making my own clothes. Watching movies – especially the movies from the heyday of Hollywood - always told me that there was a bigger world out there somewhere. Growing up I knew that I just had to live in New York City and be part of something like that...something different than a small town. I worked for a year and a half and saved every thing I earned so I could attend The American Academy of Dramatic

Arts in NYC. As best as I can recall I think the tuition was something like \$1,800...board about another \$1,500?! Anyway it was the late 70's and it was the best time to live in NYC, right in the middle of disco, spandex and big hair! In 1982 I married, settled in New Jersey and between 1986 and 1992 had 3 really wonderful children. In 1997 I relocated back to Central PA and it was at that time that I was able to devote more time to costuming and theater work.

I've costumed shows with cast sizes ranging from 10 to 100...musicals and dramas. Ironically, the show I enjoyed the most was one that wasn't really a favorite...*The Will Rogers Follies*. It lent itself to lots of creativity and that's what I enjoy most about costuming, putting together the creation, matching the fabric with the color and matching that with the story. Costuming involves so many elements because it's all about dressing the character to tell the story. What is right for the character's personality, the

period, the mood, the palette, and ultimately the director's vision? It's a huge collaboration that involves the privilege of working with very talented people.

I've costumed three shows for Hershey Area Playhouse and I have found each one to be a uniquely excellent experience for different reasons. There's a great feeling of community at Hershey Area Playhouse, lots of professionalism. The most challenging was *The King & I*, 12 wives, 24 royal children, slaves, monks, "et cetera, et cetera, et cetera!" The greatest challenge is always staying on budget while delivering the best costumes. When the cast is large stretching the budget beyond its elastic properties is an incredible challenge! *The Homecoming* is all about keeping faith and celebrating family so it's one of my favorite plays. *Hello, Dolly!* is a show that is just plain fun to costume, Victorian dresses, parasols, big hats, men in suits! What more could a costumer want?!



L-R: Megan Zimmer, Cory Wilkerson, Roger Lentz, Drenda Cordeiro, Patty Cole, Jen Feldser



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Calendar

<i>Harvey</i> Performances	October 21 – 24, 2010
	October 28 – 31, 2010
<i>The Best Christmas Pageant Ever</i> Performances	December 2 – 5, 2010
	December 9 – 12, 2010
<i>The Importance of Being Earnest</i> Auditions	December 12 – 13, 2010
<i>The Importance of Being Earnest</i> Performances	February 10 – 13, 2011
	February 17 – 20, 2011

Visit HersheyAreaPlayhouse.com for the most up-to-date calendar listings.