

Part I: 1979-1983

Patrick and Heidi came to the agreement that the newly formed HPC would do no shows that semester. Instead they agreed that they should take the semester to reorganize the group, solicit talent for their shows, and prepare for the production of a show in the spring. Both Patrick and Heidi looked over scripts, scratching their heads over what show to produce for the 1980 spring semester. The spring of 1980 would be a new decade and a new start for Hinman theater, this time in the form of HPC. Patrick, throwing all caution to the wind, decided to make HPC's inaugural show something huge and spectacular, surpassing even the HLT heyday shows of *Gypsy and Dolls*, *Kiss Me Kate*, and *Bye, Bye Birdie*. Patrick and Heidi decided that they would undertake the awesome challenge of producing the play *Pippin*. This new play and new year would signal the complete transference of the old to the new and be the start of nothing short of a theatrical dynasty in community-based theater.

Pippin was a musical comedy about the life of the real historical figure Pippin, the son of the Holy Roman Emperor Charlemagne. Both Patrick and Heidi read the script, liked what they saw, and decided to put the play into production. The first problem they went up against was to secure funding from the Hinman College Council (HCC). HCC was reluctant to give HPC any money for an assortment of reasons. The first was simply that they were a new and untried organization. Few members had known the glory days of HLT, and those that did felt some resentment toward Patrick for changing what to them was a beloved Hinman institution. Also, an issue that would come up time and time again during the early days of HPC was that its predecessor, HLT, was strictly a Hinman community group with actors and crew drawn only from Hinman residents. Patrick, though taking as many Hinman residents into his production as he could, was unwilling to sacrifice talent for the sake of including Hinman residents, which they

had trouble recruiting anyway, so he opened up HPC to the entire campus. Now anyone could act in any HPC show. Many members of the council saw this as going against the very nature of the original charter, which stated it wanted to include as many Hinman residents as possible, and heated verbal arguments broke out during HCC meetings regarding whether to fund the new HPC or not. HPC probably would have died then and there in those early days if it had not been for the staunch support of Faculty Master Vito Sinisi, who pushed hard for the new organization to be funded. Sinisi, who had acted in HLT performances, loved the idea of Hinman community-based theater and saw that the lesser evil was letting others from different communities come to act rather than seeing the organization die outright. This would be an issue that would confront HPC time and time again, but for now, with funding secured, all efforts were put into putting on the best show possible, showing HCC, and residents of Hinman and even the university theater department that HPC was here to stay.¹

With funding secured, albeit temporarily, Patrick set about recruiting the best cast that he possibly could. While the vast majority of the cast and crew were Hinmanites, two of the leads, Danny Sager, who would play Pippin, and David Perez, who would play the role of the Leading Player, were from outside of Hinman. They were from College-in-the-Woods and Dickinson respectively. Though wanting to include as many Hinmanites as possible, Patrick rationalized it this way: “We wanted to include as many people from Hinman as possible, and Heidi and I were in agreement on this...we said that if it came down to two people of equal talent and one of them was from Hinman, we’d take the one from Hinman. But under no circumstances would we sacrifice talent simply for the sake of including people from Hinman. We wanted the best people for the part.”²

With the cast finally secure, Patrick now set about to design the sets for the play and organize the props and costumes needed for the large, elaborate production. The first challenge regarding scenery was to create curtains for the show. Patrick and his crew would dye sixty yards of muslin black to create a true stage and to provide for a background. These curtains would not go to waste, though, and would be used in numerous other HPC productions to come. Patrick was also not against desecrating university property. He drilled holes in the wall and strung aircraft cables from one wall to another so the curtains could be hung.³

That was not the only scenery challenge that faced HPC. Risers were created to raise the part of the audience to improve their line of sight in the Commons. Patrick, never the one to quit, was able to convince the head of Physical Facilities, a gentleman by the name of Jack Martin, to lend him approximately forty cinder blocks to help steady and raise the flats.⁴

With the risers complete, the costumes had to be provided to the cast. Most of the performers would wear black leotards. This was a blessing as they were relatively inexpensive. However, going along with the medieval theme of the play, Patrick and the crew spent hours creating breastplate armor out of papier-mâché. In some ways, the papier-mâché armor looked silly, but it did have some advantages to it. During the scene, which includes the song “Morning Glow” Pippin decides to kill his father by stabbing him. Instead of trying to find a dummy knife, one of the HPC members informed Patrick that he had in possession a real buck knife. After examining the knife, Patrick agreed that it would be perfect for the scene in which Pippin stabs his father to death. However, this knife was real, and not a dummy knife used by theater types. In order to prevent Danny Sager from killing the actor who played his father, Patrick ordered that two inches of Styrofoam be strapped to the back of William Ralbovsky, the actor who played Charlemagne and a piece of plywood be placed next to his skin to prevent the blade from

piercing the actor's flesh. One can only imagine how Ralbovsky must have felt when he realized that a real knife was going to be stuck into his back. Besides the added realism of sticking a real knife into the actor, the sound of the blade entering the Styrofoam made a sound that one could say would be similar to a real knife entering a person's chest. This got the attention of the audience who viewed *Pippin*, many of whom at first thought that the actor had really been stabbed.⁵

This was not the most amazing part of the show, however. That fell to the grand finale of the show, in which one of the actors was supposed to be set on fire. This presented a challenge to Patrick and the rest of HPC. How were they supposed light a fire in the Hinman Commons without burning the entire structure to the ground? Many in HPC said that it couldn't be done. Patrick had other ideas though. For the grand finale scene, a box was built and it was lined with aluminum foil. A dummy person was created and the leotard was stuffed with newspapers to add to the flammability. Patrick then went to a theater supply store in Manhattan and bought liberal amounts of flash powder and flash paper. The scene called for a torch to be lit to set the "actor" on fire. They soaked a torch full of alcohol, which burned well and also created a nice blue flame, which looked aesthetically pleasing. This was used in an effort to create a sense of realism. Before the show began, Jack, the head of Physical Facilities who besides helping with the set construction was also keeping a watchful eye on HPC, saw what was going on and warned them that all this barely controlled pyrotechnics would set off the building's fire alarm system. Patrick and his crew "tested" this out by lighting the torch and experimenting with some flash powder and determined that they would not set off the fire alarms. Jack, the wise old Physical Facilities director, shook his head, believing that HPC was crazy for thinking they could pull this off. The night of the show everything went off without a hitch, except for one small

snafu. When the actor who was to set the dummy on fire set the torch to the box, the flash of light from the exploding flash powder was so intense that it temporarily blinded the actor. The audience thought this was amazing and were seated in awe of what they saw.⁶

For this newborn community-based theater organization the wait for the review of their performance caused much trepidation and anxiety. If outside reviewers did not like their performance, then how would they be able to gain recognition from their own community?

Their fears proved to be groundless. The opening lines of the review said it all:

If Watters' Theater forms the hub of your theatrical experience at SUNY Binghamton, look out, or rather, look further, because the campus is sprouting several cultural diversions that lie outside the Fine Arts Building. Start with the fringes. Most notably, in Hinman College, a loosely organized troupe is presenting the musical comedy, *Pippin*, and has captured all the steam that appears to have escaped The Water [sic] Engine.⁷

David Perez won praise for his role as the Leading Player as did Daniel Sager for his portrayal of the title character Pippin. "Pippin's whirlwind resolve is captured completely by Sager, whose proud exultation and soft lament combine to make him thoroughly engaging."⁸

The duo of Sager and Perez were also acclaimed for their show stealing number "On The Right Track." Although Sager and Perez were acclaimed for their roles, many of the supporting cast members were not. Truth be told, most of the rest of the cast was criticized for their less than stellar performances. Still, the reviewer of the play stated, "By no means are the bulk of the actors performing in the show experienced or polished. Yet the group as an ensemble lends much excitement, warmth, and enthusiasm to the show's score."⁹ While perhaps not the best review in the world, this showed to the cast and crew of HPC that they, much like the characters Pippin and the Leading Player, were "On The Right Track" and that the future for HPC looked as bright as a "Morning Glow."

By all accounts *Pippin* was an amazing success, such a success that the theater department, who would perform *Pippin* a few years later, would openly combat HPC. HPC would have numerous problems trying to find qualified actors, props and creating good scenery. These are the problems which any theatrical production must face. However, HPC was up against numerous other problems that HLT never once had to deal with. Securing funding was still an uphill battle. Even with the success of *Pippin*, HCC was still ambivalent about HPC, the sticking point being that not all of the members of HPC were Hinmanites. Also, the SUNY Binghamton theater department now combated HPC. While the theater department had never exactly been friendly with HLT, it now viewed HPC as a threat, pulling actors that could otherwise be involved in their productions into the little community theater located in the Hinman Commons. They were especially upset that David Perez was pulled away from their productions.¹⁰ Although never stated as official dictum, it was now essentially forbidden for a theater department professor or student to assist HPC. Nonetheless this would not stop theater majors from auditioning for roles, acting in HPC productions, or even serving as technical crew members. They wanted to gain as much experience as possible in the realms of lighting, sound and set construction, and so offered their services to HPC. Besides from offering real world experience, such as putting on classy, professional shows on a shoestring budget, many of these students from the theater department wanted the same thing that non-theater majors wanted from HPC. They wanted an opportunity to act, to entertain, and most importantly, to have fun. The theater department may have offered valuable skills to future actors and stage crew personnel, but it was HPC which offered them the opportunity to experience the joy of the theater, something which they felt the department had lost somewhere along the way. This cold war between the theater department and HPC would soften on and off over the years. For example,

Susan Price, a dance professor in the theater department would help HPC with a scene in *Company*. Another theater department professor would help design the lighting for some HPC plays and taught the crew a lot about cues, calling a production, and other behind-the-scenes aspects of a theatrical production.

The success of *Pippin* proved to the Hinman community that community-based theater in Hinman was not dead, that there was still a chance for its survival. More importantly it proved to Patrick and the rest of HPC that HPC was an organization with a great deal of potential and that no problem, regardless of how big it might appear, would hamper their goals of putting on the best show they possibly could. Still, never before in the history of Hinman community theater had so many enemies been lined up against so small and seemingly powerless an organization. HPC had the theater department as an external enemy, but the real enemy, one that they would have to combat for some time to come, would be the internal enemy, which would manifest itself in the budgetary constraints placed on HPC by the Hinman College Council.

The Fall of 1980 was a year full of continuing challenges for HPC. HPC called an organizational meeting for the night of September 9 in order to get as prepared as possible for the coming semester. There would be no more waiting till the last minute to put on shows. It was also announced that the play for this semester would be a straight play, as opposed to a musical or a comedy such as *Pippin*. HPC appeared to be off to a healthy start to the new year.¹¹

Problems would soon strike though. On Monday, September 15, 1980, the first HCC meeting of the year took place. The very first piece of new business that evening was a proposal by Patrick Misciagna to officially open up HPC to the entire campus. His reasoning was two-fold. First, a greater pool of talent could be drawn upon for HPC shows, and second, with HCC being very persnickety with doling out funds to HPC in the previous year, this would provide

him an opportunity to solicit funds from other communities across campus. This proposal stirred up a hornet's nest of controversy in the usually mellow HCC. The same problems as in previous years emerged, chiefly that HPC was a Hinman organization and as such parts should go only to Hinman residents. There were still a few upperclassmen who had been familiar with HLT and believed that HPC should abide by the rules governing HLT's charter. Patrick argued that HLT as an organization was completely dissolved and that HPC was the successor organization to HLT and as such could amend the rules as they saw necessary. Faculty Master Vito Sinisi, a strong supporter of HPC, was forced to state, though, that HPC was not a chartered organization under the Hinman constitution and therefore did not legally exist. HPC would have to be brought up before the charter committee and be accepted before it could solicit more funds from Hinman. The issue would remain unresolved that night.¹²

The following week HCC seemed to refuse to acknowledge the existence of HPC, still calling it HLT in the brief Hinman Council section of the Hinman Halitosis newsletter. HPC brought to the council a new charter which first of all would change the name from Hinman Little Theater to Hinman Production Company once and for all. More importantly, though, it would be responsible for all theater shows in Hinman, trying to put on one straight show and one musical a year and that they would all be held in the Hinman Commons. They also wished to run Hinman Follies. A board that would consist of both Hinman and non-Hinman students would choose the director and producer of the show, the actual show itself, and any other important aspect related to the production of the show. In an effort to appease HCC it was stated in the charter that all leads would go to Hinman people; however, all chorus, technical and orchestra parts would be open to anyone on campus. HCC agreed to all measures of the new HPC charter with the exception of the proposal that non-Hinman people should be a part of the

board and that HPC would be in charge of Hinman Follies. It was stated that a separate budget was set aside for Hinman Follies and that it was now being run by the social committee.¹³ The following week a new charter was finally issued to HPC, making it a fully legal organization within Hinman. HPC would agree to put on at least two shows per year and that it would not sponsor Hinman Follies. It also promised that all major roles would go to Hinmanites (a rule that would be loosely enforced and broken many times in the coming years) and that the board of directors would all be from Hinman. Minor roles, tech positions and backstage work could go to either Hinman or non-Hinman residents.¹⁴ HPC may not have gotten exactly what it wanted, but it had gotten enough. Now the newly legal organization was ready to start a new semester of productions that would prove to be entertaining and challenging at the same time.

The next production of HPC would be a play that had been done not that long ago by its predecessor organization. It was decided that the fall semester's straight play would be Landford Wilson's *Hot L Baltimore*. Armed with a budget between \$1,000 and \$1,500, HPC was ready to stage another great show. The first order of business, and expensive business it turned out to be, would be to replace the lighting system that had existed in the Commons since the old HLT days. With a small grant from HCC and larger grant from ACE food corp., the company in charge of dining services on campus, HPC was able to install a brand new lighting system in the Hinman Commons, a lighting system that would sustain HPC till the present day. Entering into the picture now was Jody Sandler. Jody was a CIW resident who was drawn into HPC because his roommate had acted in *Pippin*. Jody, like many other HPCers, had done theater in high school and even though he knew that acting would not be his chosen profession, he was still drawn to the stage, especially the behind-the-scenes work. Jody would be instrumental in helping out with the lighting. He would be responsible for operating an old and troublesome lighting board which

was far too small to handle the number of lights that was required of it. Jody would improvise and unplug certain lights at specific times in order to create the desired lighting effect. This was done because the lighting board lacked an ample dimmer. The lighting system was so antiquated that following the production of *Hot L Baltimore*, Jody would contact his uncle who worked for ABC in New York City. Jody's uncle would acquire some lights and a new board that ABC was throwing out and donate them to HPC. They were not the best in the world, but they were an improvement over what was originally there. Besides lighting, Jody would be responsible for much of the set design and construction for *Hot L Baltimore* and for every other HPC play in the future. He would also be responsible for the HPC budget and would add to the ever-mounting controversy of Hinman outsiders participating in a Hinman institution.¹⁵

The biggest problem with *Hot L Baltimore* was the set design. Set in a dilapidated old hotel in Baltimore, the scenery had to fit the play in order for the realism to show through. Patrick, ever the perfectionist, insisted on only the best possible set that they could afford. The reality was that they really couldn't afford that type of scenery, but the expenses incurred in designing the set would be offset as long as the spring musical was inexpensive. To cut down costs, an old switchboard was borrowed from an antiques store, but a huge hit was taken when a very elaborate staircase was built. Overall, the entire set was very elaborate and costly, but it was better than the scenery of *Pippin* in many ways and brought a great deal of realism to the production.¹⁶ In fact, a review of *Hot L Baltimore* stated, "The scenery, designed to represent the lobby of a hotel, was authentic. The front desk complete with a register, switchboard and slotted mail box conveyed the actual design of a hotel lobby."¹⁷

The scenery was not the only thing to gain accolades. One reviewer stated, "The play is raucous and bawdy, but has a thought behind it. The characters in the play may be crazy but

they have their dreams. These people have faith in themselves and their goals...”¹⁸ One of these raucous and bawdy characters who has dreams was April Green played by Lovette George, who won praise for her performance as a prostitute living in the old hotel. George would go on to accomplish the goal that nearly all HPCers had-to act in a Broadway play. She would make her Broadway debut in 1986 in the play *Uptown...It's Hot!* In addition, she would act in the Broadway productions of *Carousel* and *Marie Christine*. She would also perform in many off-Broadway productions including *Eating Raoul*, *The Green Heart*, *A New Brain*, and *Requiem for William*. She would be nominated for a 2004 Drama Desk Award for her efforts in the off-Broadway musical cleverly entitled *The Musical of Musicals: The Musical!* Unfortunately, she would pass away on September 6, 2006 of ovarian cancer.¹⁹ Like Paul Reiser before her, Lovette would achieve fame and success in the performing arts and she got her start in HPC.

Other notable actors in the play included Michael Cohen in his role as Mr. Morse which won him acclaim for his portrayal as the grouchy old man who does nothing but complain. Margo Buchanan, who would later serve as a leader in HPC, also won praise as the foil to the grumpy Mr. Morse. Gary Stein, who played the character Paul Granger III, a young man in search of his missing grandfather, also did an excellent job in symbolizing the generational differences between the characters of the play.²⁰ Even the *Hinman Halitosis*, which seemed to have written off HPC long ago, had mostly favorable reviews of the show and reiterated the other reviews lauding Lovette George and Michael Cohen and sending out kudos to Hinman College mainstays Steve “Pudge” Meyer who would play Mr. Katz and Faculty Master Vito Sinisi in the role of the pizza delivery boy.²¹ Patrick fondly remembers Vito’s participation in this play stating, “Vito loved this simple role. Every night he would mumble new and interesting Italian curses, many of which only me and my parents understood.”²²

Tony Toluba, a long time Hinman resident was also in the play. Tony, who had been involved in many areas of Hinman life would play a small role in *Hot L Baltimore*. Tony was unique in that at the time of the play he was a graduate student, but he had been given permission to continue to live in Hinman. Tony, who played the part of the cab driver, would only have a few lines, but Patrick had given him permission to adlib portions of his lines so he would try something new and different each time, making each show genuinely unique.²³

Hot L Baltimore was a success, helping to solidify the standing of HPC as the unit that would forever produce the exceptional shows for Hinman. The acting itself was great, as was the scenery. The leadership and direction of Patrick Misciagna helped pull the play through from start to finish. It was so popular in fact, that it was the first play for which HPC required people to reserve tickets.²⁴ Like the characters from *Hot L Baltimore*, the men and women of HPC may have been crazy, but they had faith in their dreams, dreams that would propel them into the next semester with another ambitious production.

The spring semester of 1981 saw the announcement of the production of the Steven Sondheim musical *Company*. To cut down on the costs of the play, the same black curtains used for *Pippin* were reused for *Company*. Like in the previous plays, Patrick would direct but this time he would select HPC member Margo Buchanan to be his assistant director. Though Patrick loved to direct, he and others in HPC realized that there needed to more diverse involvement in the group. Years later Patrick would say, “We began to realize that if we wanted HPC to be around after us, we needed to show the new people how to do things. We needed to involve as many people as possible and give them an opportunity to direct, produce and to lead. That would be the only way for HPC to survive after we were gone.”²⁵ *Company* would provide that

opportunity to allow for newcomers to HPC to hone their skills and be able to pass them on to a new generation when the time came.

In an effort to preserve seating for *Company* and prevent people from getting tickets and not showing up, HPC charged fifty cents for tickets, something which they never had done before. Prior to the debut of *Company* one of the lighting technicians commented to the *Hinman Halitosis* newsletter “I hope tonight goes well.”²⁶ Words of this nature do not bode well, especially for those involved in a theatrical production which is about to have its dress rehearsal. Director Patrick Misciagna and producer Jeffrey Moore nervously awaited how the dress rehearsal would turn out. The props appeared to be somewhat makeshift, though the set itself was effective in its simplicity. With most of their money going to the set design of last semester’s *Hot L Baltimore*, HPC had to save money by designing a limited set for *Company*. Still the set was able to adequately mimic the New York City skyline, the city in which the play is set. The dress rehearsal of the song “Side by Side by Side” showed promise, as did other musical numbers. However, it seemed HPC hit some snags during the “Lady’s Who Lunch” number when the contortions of secondary characters were too distracting. Of more concern was the introduction to the Barcelona Bedroom scene where early on in production it was decided to use taped music for the dance scene instead of using HPC’s own orchestra conducted by Jeri Burns. This would perhaps be the harshest criticism leveled at this particular HPC show and rightfully so. But it was too late for HPC to change anything, and they decided to go ahead with the show as it was.²⁷

In the audience that night for the opening show of *Company*, besides the usual reviewers for the *Hinman Halitosis* and *Pipe Dream*, was a reporter for the local Binghamton paper *The Evening Press*, Gene Grey. Grey had done an article earlier about the upcoming HPC production

and had quoted producer Jeffrey Moore and director Patrick Misciagna. Grey's review would be an important milestone in HPC history. Also present was *Pipe Dream* reporter Barbara Jorgenson. She noted that "some of the best moments [of the play] occur when the whole company gets together in a very Vaudvillian [sic] act in "Side by Side by Side."²⁸ She, as many others would, praised the performance of Gary Lambert, who played the role of Bobby, the perpetual bachelor who gets caught up in the affairs of the couples around him and sees the complicated world of relationships and of marriage from many different angles. Susan Radner (Sarah), Steve Meyer (Harry), Nancy May (Susan), Brian McCormick (Peter), Karen Vance (Jenny), and Marc Kesten (David) all were given good reviews for their performances. Margo Buchanan, besides being the assistant director, also played the part of Amy, a neurotic woman who lives with Paul, played by David Holz. Erica Zlotnic and Craig Zlotnic played Joanne and Larry respectively. Greatly praised were Patrick and Jeffrey for managing "a setting that was versatile and well-adapted to the play. The use of slides to set the scene of New York City was well done and carried throughout the play."²⁹ Jorgenson would criticize the relevance of the dance scene in the second act and the shift from dialogue to the recording, though she did note that the choreography was good despite the small space offered by the Hinman Commons.³⁰

The review that mattered most came from Gene Grey. Grey would write in *The Evening Press* a review that, short and sweet as it was, meant a great deal for the players of HPC. In his review Grey noted that HPC "bit off a very large chew when they decided to do Steven Sondheim's *Company*."³¹ He noted his surprise that a twenty-member cast and an eleven-piece orchestra handled the complex score and difficult lyrics of the musical. He observed that some of the actors' voices simply were not in the range for the musical work that needed to be done and that some of the technical work was "on the shaky side,"³² though he did take into

consideration the fact that the Hinman Commons did not offer much room in which to work. He went on to say, however, that "...the Hinman Production Company has a lot of verve, no little amount of style and some good individual talent."³³ He noted the greatness of the full-cast number "Side by Side by Side" and cited Gary Lambert's portrayal of Bobby, who had an "easy stage presence and a nice comic touch"³⁴ even though he had been experiencing voice problems. Grey would also give kudos to Lovette George, Valerie Widman, and Halli [no surname found in review of playbill] who did a humorous rendition of "You Could Drive a Person Crazy," and gave special accolades to Margo Buchanan and her triumphant work on the tongue twisting "I'm Not Getting Married Today." He also cited Erica Zlotnick for her performance of "Ladies Who Lunch." His most rewarding remark came at the end of the review when he said, "the Hinman performers had fun, the audience enjoyed it and as for me, *Company* is my all-time favorite musical, *and they didn't mess it up* [emphasis added]."³⁵ Over twenty-five years later Patrick Misciagna would say that the review that Gene Grey gave them "was the greatest review I have ever been given."³⁶ Although the review on the surface seems somewhat critical, the reality is that HPC, given all the problems and forces arrayed against them over the previous year, had not blown the show. Maybe certain things could have been done better, given more money or more time, but under the circumstances, HPC performed the show exceptionally well. *Company* was a milestone for the troop known as HPC. It proved that even with a pittance for a budget, lack of trained actors, and minimal scenery, they could still put on a show and have it turn out all right. Although HPC would continue to have battles with HCC and the theater department for a long time to come, *Company* proved beyond a reasonable doubt that HPC as a Hinman institution was here to stay.

The 1981 academic year started out well with the announcement of a new HPC production of the classic comedy *Arsenic and Old Lace*, the story of two seemingly sweet elderly women with the unusual hobby of poisoning lonely old men with a homemade Elderberry wine.³⁷ HPC approached HCC with the belief that after the successes of *Pippin*, *Hot L Baltimore*, and *Company* that HCC would be more than willing to dole out the funds to support HPC this year. Their assumptions were dead wrong. The Oct. 12 meeting of HCC saw the largest and most vigorous debate yet over the financial standing of HPC. To be fair, HCC was going through a budgetary crisis with Smith, Hughes and Roosevelt halls rejecting the proposed 1981-1982 budget entirely, and the last thing HCC needed was the perpetual thorn in their side Patrick Misciagna browbeating them for more funding. It was not that Patrick liked causing trouble for HCC. Far from it, he approached HCC as much as he did simply because he desperately needed more money in order to put on a quality performance. Many council members believed that HPC was getting too large a slice (a \$2,200 slice) of the budget especially with revenue coming into HPC from ticket sales and a grant from ACE. Patrick defended HPC's position, stating that most of the money would go toward buying a desperately needed new lighting system for the Hinman Commons and that the money generated from ticket sales was variable and HPC could not expect a set dollar amount to come from ticket sales. Opponents of HPC stated that the \$500 increase that HPC was requesting was unreasonable, given the budget cuts to HCC, and that the money should be given out to organizations who had their budgets slashed by the ever tightening financial noose of cross-campus financial cutbacks.³⁸ Ultimately HPC would receive \$2,000 of the original \$2,200 budget that they were allocated by the Hinman Council. With the lion's share of the allocation, HPC set about to produce its fall semester show.

The biggest problem facing the production of *Arsenic and Old Lace* was designing the set. Like *Hot L Baltimore* before it, *Arsenic and Old Lace* required an elaborate and elegant set. Patrick, ever the perfectionist, required only the best of the best scenery for his play. The play has scenes that take place in an old Victorian style home. It required construction of a basement set and a large elaborate staircase running between the lower portions of the house and the upstairs bedrooms where much of the action would take place. HPC and its dedicated team of technical crew laboriously spent hours hacking and sawing, designing and constructing the flats to make the building seem as real as possible in such a limited area as the Hinman Commons offered. Instrumental in this area was HPC regular David Holtz, who contributed greatly to the set construction and design. To add to the realism of the house, antiques were borrowed from local antique stores to lend additional atmosphere to the play.³⁹ All this hard work paid off. All in all, eight shows of *Arsenic and Old Lace* were sold out with tickets running at the stupendous price of fifteen cents a pop.⁴⁰ More gratifying to those who designed the set pieces was that as soon as the lights went on and illuminated the elaborate and beautiful set, the audience erupted in thunderous applause. This is something that would not occur again till the HPC production of *The Mousetrap*, which was still years away.⁴¹

Another memorable and humorous moment occurred during one of the performances of *Arsenic and Old Lace*. Here technical difficulties made what was supposed to be a straight scene inadvertently hilarious. Patrick Miscaigna remembers: “Gary Lambert was trying to help his Aunts by hiding a body in the window seat. The dead man (played by Mike Mantione) was, literally, dead weight and Gary always struggled getting him in the box. One night, the hinges on the seat broke and the cover would not stay up. In a rather elongated scene, Gary really struggled to keep the top opened while pulling Mike, who refused to break character, into the

box. He succeeded and the audience, who realized what had occurred, gave Gary a round of applause! This was the only technical glitch I can remember in my 4 years!”⁴² Not everything ran perfectly in HPC, but as this episode illustrates, the cast still kept their cool and professional manner, and the forgiving audience loved every minute of it, vicariously relishing the turmoil going through Gary Lambert’s head as he struggled to keep character and go on with the scene. The audience loved the snafu and it became one of many memorable moments in the history of HPC.

Tony Toluba would have many memorable moments from *Arsenic and Old Lace*. In the play he would play the part of Officer Brophy. This part required him to learn an Irish accent. Luckily for Tony, the RD of Cleveland at the time was from Ireland, so he took accent lessons from her. As good as her lessons were they were still lacking in certain areas. During one scene of the play, Tony had to pick up the phone and say “Brophy here, get me Mac.”⁴³ The clearly fake Irish accent caused everyone, cast and crew alike, to fall over each other in fits of laughter. Also, the director of the play, Margo Buchanan, forced Tony to take up smoking. Tony was reluctant to do so at first, but eventually relished this attribute which allowed him to strut up and down the stage with a cigarette in his hand just like all the classic film noir movie stars from the 1930’s, ‘40’s, and ‘50’s. Tony was also in charge of the props for *Arsenic and Old Lace*. He designed the billy clubs for the play with plastic tubes and thick twine. This allowed the actors to actually use the billy clubs to hit the other actors without harming them. Tony would reminisce mischievously, “The idea was that you could actually hit ‘Jonathon Brewster’ [the character in the play] on the head without actually hurting John Zuroski [the actor].”⁴⁴ After graduating from SUNY Binghamton, Tony would go on to do community theater with the Blackfriars in Rochester, NY. The first play he performed with that group was *Arsenic and Old*

Lace and he would play the part of Officer Klein. Years later Tony would later remark, “One of my goals is to one day play all four of the policeman roles in that show.”⁴⁵

Arsenic and Old Lace was truly a remarkable achievement for everyone in HPC and the reviews of the performance proved it. The most admired part of the production was of course the set.

Despite the limited space and small stage, Patrick Misciagna’s rendition of an old antique furnished house in Brooklyn, sets the mood crucial to the play’s success. One of the most impressive aspects of the realistic set was the flight of stairs leading up to the second floor of the Brewster abode, and the cellar beneath which one dozen bodies are buried. Lighted candles, a coffin-like window seat, and even lace doilies covering the antique furniture are successful in enhancing the innocent yet morbid aura of the parlour [sic]. The lighting, designed by Paul Palazzo, is used effectively when the lights from the cemetery outside the house reflect upon the actors in an otherwise totally dark room.⁴⁶

The best performance of the play was by Robin Lynn Gralnick who played Martha Brewster, one of the murderous aunts. “With genuine authenticity, she assumed the character of a sweet sympathetic old lady with ease. Not only did she make the audience laugh, but her speech, mannerisms, and expressions were flawless.”⁴⁷ Marianne Haydon who played Abby Brewster, the other half of the murdering aunts also rendered a fine performance. Gary Lambert who played Mortimer Brewster, one of Brewster nephews put on a fine performance as well as Nancy May who plays his fiancée. John C. Zuroski who played the fiendish Jonathan Brewster was also given credit for his performance as was the character Dr. Einstein played by Mark Bader complete with a realistic German accent. Stealing the show would be Eric M. Prescott who would play the completely insane Brewster nephew, Teddy. What was unique about the character of Teddy is that he believes that he is Teddy Roosevelt. He believes this so much that he wears a military uniform and gallops around the house blowing his bugle and shouting such well-known Theodore Roosevelt phrases such as “bully, bully.” As the character of Mortimer Brewster tells his distraught fiancée, “Insanity runs in my family...in fact it gallops.”⁴⁸ The

only real criticism of the play came from HPC's attempt to update the play and make it more modern than the 1940's setting that it is usually staged in. Otherwise the whole play including the direction of Margo Buchanan was given accolades. With the success of this show, HPC was poised to make an even bigger splash in the spring.

The spring semester ushered in a new year and a new production for HPC. This time it would be *Godspell* by Stephen Schwartz.⁴⁹ By this point in time, one would think that HCC would finally come to terms with HPC, an organization that had decidedly put Hinman back on the map and had entertained hundreds with its well acted plays. However, this was not to be the case. The highlight of the March 1, 1982 HCC meeting was the appearance of Patrick Misciagna, Jeff Moore, and Pam Kanner, the triumvirate of HPC. HCC President Dean Hartman invited the top HPC brass to the meeting to discuss the continuing concern over HPC's use of non-Hinmanites in its plays. What would follow during the course of that night would be nothing short of an epic clash of the titans between HCC and HPC, two juggernaut organizations of Hinman College. As HCC saw it, HPC accounted for 15% of the annual Hinman budget and that was the only source of funding of HPC. Yet at the same time, only 30% of the cast of *Godspell* were from Hinman. Of the seven leads none of them were from Hinman and only four of the six chorus parts were held by Hinmanites. The age-old debate continued: that if HCC was to foot the bill for the existence of HPC, then only Hinmanites should be allowed to be involved. Patrick, Jeff and Pam fought back with the usual HPC fervor. They argued that HPC, in order to ensure a quality production, needed to recruit the best performers possible, even if they lived outside of Hinman. They also argued that in the case where two actors of equal ability tried out, the part would always go the Hinmanite. HPC even brought up its charter, which was approved by HCC two years previously in the last great battle to legitimize HPC. The charter read in part:

At present, this is a closed company. Therefore, Hinman College students should be cast in all roles whenever possible. (This basically means that the leads should be from Hinman). Chorus people, tech people, orchestras, etc. may be non-Hinman residents. Every effort should be made to find the people needed from Hinman *but should this not happen, by all means do not jeopardize the show or the Company; get who you need, from wherever they may be.* [emphasis added]⁵⁰

Essentially what HPC did was to throw back into HCC's face the charter that HCC approved two years ago. This charter gave legitimacy to HPC and basically every decision it had made over the years, especially those concerning student involvement outside of Hinman.

The debate raged on, though, with the diehard HPC haters in HCC unwilling to let the fight die. They argued that HPC was still not following the mission of their charter by actively recruiting as many people from Hinman as they possibly could. Patrick explained that "Auditioning is a very long process. There are a lot of people with talent and some with less talent. When we cast a show, we try to cast with Hinman people. We feel that we have been acting in accordance with the charter. But we don't want to compromise quality, we are forced to cast people outside of Hinman."⁵¹ Jeff Moore backed Patrick up by saying that in casting every play, every effort is made to cast Hinman students. President Dean Hartman, listening to the debate as it raged around him, stated that he did not see it as being a big deal that all of the chorus parts did not go to Hinmanites, but noted that the quality vs. Hinman representation issue was open to varying "degrees of opinion."⁵² Ex-HCC President Diane Fischer was also present at the meeting to offer context for the newer participants who were not fully aware of the scuttlebug between HCC and HPC. As the debate neared its conclusion she warned HPC to "exercise constraint" but added that during her tenure as president she had seen "Nothing...in violation of the charter."⁵³ The long and drawn-out debate ended with an impassioned plea by Patrick, saying that the "Council must show us the benefit of the doubt. Give us the opportunity to exercise our abilities. Trust our opinions."⁵⁴ HCC asked about other concessions that HPC gave

to Hinmanites and HPC responded by noting that ticket sales occurred in Hinman at least one week prior to them being offered elsewhere. HCC suggested that HPC sell Hinmanites tickets at a reduced price. HPC said they would consider it, but stated that it may cause complications. Closed auditions for Hinman residents were also suggested, but shot down by HPC, which cited that they had been done in the past without much effect. “The evening ended when HPC and [the] Council saw each other’s views a little more clearly. Many felt that this confrontation could have been avoided by better communication between the two groups.”⁵⁵ In many ways this statement was true. Many of the issues that had plagued both HCC and HPC over the years had been a lack of communication. Now with the proper dialogue opened up between the two groups, decisions affecting both could be arrived at amicably. Though both organizations would continue to have their differences, it now became clear that HCC had finally accepted HPC as one of its own, as a true Hinman organization. HPC had finally won the spiritual legitimacy of a true-blue Hinman organization. The individual halls reiterated this statement, with the general consensus that HPC should strive for quality productions over Hinmanite involvement.⁵⁶ With these issues taken care of, HPC was ready to devote itself entirely to producing *Godspell*.

Godspell was a musical based on the Gospel of Saint Matthew and told of the life and teachings of Jesus Christ. However, instead of being set in the Holy Land during the historical time of Christ, the play resets the action on the streets of modern New York City.⁵⁷ To add to the authenticity of the play, a scaffolding was rented for the construction scene, adding much needed realism to the play.⁵⁸ Demand to see the play was so great that tickets had been sold out by late March. In an ironic twist of events, HCC, once the top nemesis of HPC, requested that a number of tickets be set aside so that members of HCC could see one of the performances.⁵⁹

Many actors were excellent in their performances, but Edward Shapiro, who would play Jesus stood out in particular. Shapiro was able to portray a wide range of emotions and entertained the audience with his first-rate singing and dancing abilities. His performance was so outstanding that he was able to make the audience feel the agony of crucifixion. Garrett Lambert, who would play Judas also performed excellently allowing the audience to identify with the remorse that Judas felt after having betrayed Jesus. The play was also praised for its use of outrageous and colorful costumes including a pair of Mickey Mouse ears. The lighting of the play was highly acclaimed for it adding to the great emotion of the play. “Red lights are used to create the illusion of hell and are manipulated to evoke the torment of the actions as Jesus dies.”⁶⁰

Godspell would prove to be a truly powerful play. Even though on the surface it had the atmosphere of being a rollicking musical like previous plays that HPC had performed, the subject matter of the life and death of Christ has, as generations upon generations of Christians will say, deeply affected and moved the people who hear his word. One scene in particular had a profound affect on Patrick Misciagna. “In one of the most powerful scenes we ever did, at the end of the play when Jesus is crucified, the silence from the audience was deafening, only to be broken by sniffles. Several of the cast members themselves were moved to tears as well. In complete contrast to the applause, the silence was a great tribute to the cast and the emotions they evoked from successfully pulling off a powerful scene.”⁶¹ HPC had been garnering a reputation for producing well-made, professional, albeit mostly lighthearted musical comedies. With the production of *Godspell*, HPC proved that it could produce serious thought-provoking fare just as well as it did its bread and butter staple, the musical comedy. The success of *Godspell* showed that HPC could tackle any genre and make a quality production.

The Fall 1982 show would be Thornton Wilder's *Our Town*, the story of the interconnectedness of human life and relationships in a small New Hampshire town around the turn of the century. The play would be directed by Roseanne Tedesco, produced by Garret Lambert with Alyssa D. Marko acting in the role of stage manager.⁶² Patrick and his cohorts, Jody Sandler and Jeff Moore, would still act in executive and supervisory roles, but wanted to give these relatively inexperienced HPCers a chance to try their hand at producing the show. This was done in an effort to train a future generation of HPCers in all aspects of making a play come alive.

The cast of the play would consist of many newcomers to HPC. Edwin Wintle would play the Stage Manager, Bruce Burg would play Dr. Gibbs, George Harkin would play Howie Newsome, and Danna Davis and Devra Suzette Cohen would play Mrs. Gibbs and Mrs. Webb respectively. George and Rebecca Gibbs would be portrayed by Michael Fix and Laurie Klein respectively, Wally Webb would be played by Howard M. Tollin, Emily Webb would be played by Leslie Ann Gould and Professor Willard would be played by Bill Magaliff. Rounding out the cast of *Our Town* would be Simon Stimson played by Mark Bader, Mr. Webb played by Adam Brown, Mrs. Soames played by Francine Berk, Sam Craig played by Jody Sandler, and Doug McClemont would play Joe Stoddard.⁶³

Even more so than *Godspell*, *Our Town* was not a simple feel-good play but rather was serious thought provoking fare. The reviews of the play were mostly positive, especially those relating to the acting of Leslie Ann Gould and Michael Fix. Their awkward but innocent romance was one in which nearly everyone who has experienced young love can identify with. The mostly serious play was broken with moments of comic relief provided by Mark Bader who played Stimson, the drunken choir master and Francine Berk who played Mrs. Soames. The true

purpose of this play was not so much for entertainment as it was the moral message that it contained. The interconnectedness and circle of life were explored in this play as was nature's way of disposing of the old to make way for the new. The play ends on a somber note.

...Wilder's play climaxes in a philosophical discussion on human lack of appreciation for life and death. The death scene, with a blue light focused on the motley dead, is wonderfully staged. The stiff-backed dead are terrifyingly comic as they uncompassionately [sic] stare through the broken figures of the living while being "weaned away" from life.⁶⁴

Not much is remembered about *Our Town* even among those who participated in it. In fact, of all the early HPC plays, *Our Town* seems to be all but forgotten even though the play would feature many repeat performers and HPC regulars. Perhaps one of the reasons why *Our Town* was forgotten was because of the lackluster sets. The sets were mostly bare and there were only two mostly plain platforms. Everything else was supposed to be imagined by the audience. This was a far cry from the elaborate sets of *Hot L Baltimore* and *Arsenic and Old Lace*. This was done mostly as an effort to save money. It could also have been the simple fact that *Our Town* was a very somber and cerebral play. No one can doubt that it was a great play, but for the typical audience of young college students and the actors who performed in the play, the large questions of the meaning of life and death perhaps were not on their minds at this stage of their development. *Our Town* did prove however, that HPC was capable of putting on very complicated and philosophical plays and not just the musical comedies that they were known for. Whatever was lacking in *Our Town* would soon be forgotten with the announcement of the next HPC production.

What would happen next, though, would be a gigantic success, both professionally and personally for all of HPC. On April 15, 1983, it was not income tax returns that were on everyone's mind. Instead for the whole of Hinman College, and especially for the men and

women of HPC, it was their newest play, the musical comedy that had entertained hundreds during the Stan Goldberg/Steve Young/Paul Reiser era. The play that HPC chose to produce for the spring semester of 1983 was *Guys and Dolls*.⁶⁵ Almost immediately an almost religious-like fervor seemed to envelop all of Hinman and the surrounding community. This was partly due to the increased advertisement for the production, but mostly because this was a popular play and something that had been hugely successful in the past.

Patrick, realizing that this would be his final show before graduating that year, decided to pull out all the stops and make the HPC version of *Guys and Dolls* the best show to date. Nothing would get in the way of making *Guys and Dolls* an unrivaled HPC success. The first problem faced by the producers of the show was casting male actors who could sing and dance. So few qualified male actors were available that Patrick, who normally liked to do behind the scenes activities (he would direct and create the sets for *Guys and Dolls* for instance), was forced to play a small part as the character Brandy Bottle Bates. Patrick's talents on the stage were not as great as those behind it. In an awkward moment during the opening night of the show, he would forget the dance routine and try to adlib as best he could.⁶⁶ Luckily, the only two who saw this was Patrick himself and Peter Morelli and he worked with Patrick to correct the routine for the rest of the show.⁶⁷

HPC's biggest challenge during the production was designing the sets for *Guys and Dolls*. The play required two distinct stage settings. Unfortunately for HPC, the Hinman Commons is such a small space that there was barely enough room to have one set, let alone two. Furthermore, there would not be enough time to change the stages in-between scenes. Patrick, to whom no set design challenge was too much, devised a scheme in which the flats for the play would rotate and pivot on the floor of the Hinman Commons. He would use shower curtain rods

mounted to the set. This jerry-rigged contraption actually prevented the large flats from moving anywhere on their own and allowed them to rotate in place to become double-sided flats used in different scenes.⁶⁸ Overly elaborate as it may have been, it allowed for a greater flexibility in presenting the scenes of the play, adding an additional element of authenticity to the production.

In an effort to save time and money, the same black curtains that had been used for *Pippin* and virtually every other HPC show that had gone before were used for *Guys and Dolls*. Disappointingly, these curtains would not be enough to sustain the production. In particular a more heavy-duty curtain rod was needed to support the additional curtains required by the play. Undaunted by this challenge, Patrick, who had been interning at WSKG, the local public television station, was given permission to borrow one of their curtain rods for the production. What would happen next would go down in the annals of HPC history as an example of what dedicated HPCers would do in order to ensure a quality production. Patrick took the extremely large and heavy curtain rod, and unable to fit it inside his cramped green Chevrolet, tied it precariously to the roof of his car and drove it all the way from the WSKG station to the Binghamton University campus.⁶⁹ Jody Sandler would have a slightly different version of these events. In Jody's dramatic account of what happened, both he and Patrick would sneak somewhat clandestinely into WSKG studios and "borrow" the curtain rod that they needed. The 200-pound curtain rod would then be precariously tied down to the roof of Jody's rusty old Ford Granada, both ends hanging perilously close to the bumper on either end of the car. The duo then haphazardly wove through traffic and the busy streets of Binghamton, with the giant curtain rod nearly falling off the roof on numerous occasions until they finally returned to campus.⁷⁰ One can only imagine the fright and ultimate humor of the situation watching these two mount a

200-pound curtain rod to the roof a rusty, unreliable jalopy and then driving it through the busy streets of the city of Binghamton. And they did it all for the love of theater.

Regardless of which version of events is the correct one, upon arriving on campus, Patrick, Jody, and their equally dedicated tech crew mounted the rod and hung the curtains from lines that were fastened to screws that were illegally drilled into the walls of the Hinman Commons. Jody Sandler would have an unfortunate accident during the set-up for this play. As he was wiring the plugs the hot and neutral plugs become crossed. Upon touching one of the wires and the roof Jody became ground and got a horrible shock. Luckily there was no lasting damage to either Jody or the lighting system. Still, the lights were strung and the curtains were hung and the Commons began to take the shape for the play that was about to be performed. These actions were most certainly against university policy and probably were a fire hazard. Still, this allowed HPC to create more intricate scenes for the play, adding to the realism and making it seem that the Hinman Commons was really a street lifted out of New York City in the 1950's.⁷¹

Set design and construction would not be the only problem to plague this particular HPC production. As in the original HLT production of *Guys and Dolls*, finding period costumes was something of a challenge for HPC. Luckily, HPC was allotted a significant portion of the Hinman budget to produce their shows. This allowed them go beyond loans and donations as a way to acquire costumes. In fact, a local Binghamton area seamstress was commissioned to create all the female costumes for the Hot Box Girls characters in the play. However, when HPC received the costumes, they were all way too small. With the show swiftly approaching, one of the female cast members, Patricia Burns, redid all of the costumes so that the girls could fit into the overly petite outfits. After the last minute tailoring, the costumes were a deep blue color with

a white stripe across it. To the casual observer it appeared that the stripe should have been there all along when in reality it was added after the fact to make the costumes larger. They were sewn so well that no one in the audience noticed that the costumes were hastily redone.⁷²

The cast of *Guys and Dolls* included veterans such as Garret Lambert as Nicely-Nicely Johnson, Jody Sandler as Rusty Charlie, and Jeff Moore as Arvide Abernathy. Newcomers such as Mark O'Byrne played Benny Southstreet, Danna Davis played Sarah Brown, and Meryl S. Sachs would play Agatha. Harry the Horse would be played by Edwin Wintle, Lt. Brannigan by Danny Ceballos, Nathan Detroit by John Thompson, Sky Masterson by Mike Radner, Angie the Ox by Todd Weintraub, Miss Adelaide by Madeline Brennan, Joey Baltimore by Joe Slattery, and Mimi by Eileen Bowman. Rounding out the cast would be Jeanne Ragonese who would portray Gen. Matilda B. Cartwright, Peter J. Morelli, who would play Liver Lips Louie, Noel Olmut as a Police Officer, and the rather reluctant Patrick Misciagna as Brandy Bottle Bates. Laura A. Hummel, Laurie Klein, and Meryl S. Sachs would play the Mission Band and Eileen Bowman, Andrea Branciforte, Susan DiVita, Dena Kellerman, and Gail Leicht would be the Hot Box Girls. Credit should also be given to MaryBeth Argast and Pat Byrne as Night Club Patrons, and William M. Marvin would play the piano. Adam Brown, who would later go on to carry the torch of HPC to a new generation of Hinman theater goers, would reprise the role that made Paul Reiser a star in HLT, that of the gangster Big Julie.¹⁵⁴ The cast was set, the crew was ready for anything, but the question was: could HPC make such a big and lavish production a success?

The reviews of *Guys and Dolls* reflected both the strengths and the weaknesses of this production. "Though the gritty suavity and hard-boiled punch was missing from many of the male performances, the acting was quite professional. The voices were all excellent."⁷³ Both

John Thompson and Mike Radner were given praise for their singing voices and performances as Nathan Detroit and Sky Masterson respectively, as was Garret Lambert for his performance as Nicely-Nicely Johnson. Jeff Moore “delivered a solo smoothly and sensitively.”⁷⁴ Madeline Brennan in her role as Miss Adelaide gave an outstanding performance, especially during her rendition of “Adelaide’s Lament.” Danna Davis and her portrayal of Sarah Brown was also praised, especially her solo performance of “If I Were a Bell” and her romantic duet with Mike Radner “I’ve Never Been in Love Before.” The reviewer cited two scenes which were audience favorites. One scene was where a letter from Adelaide’s mother is read aloud and it becomes clear that the mother believes that Adelaide is already married to Nathan Detroit and is the mother of his six children. The other scene was when both of the female leads imagined what their lovers would be like if they were domesticated husbands. This scene involved the spotlight focusing on Radner and Thompson raking leaves and washing dishes, which sent the audience howling in their seats with sidesplitting laughter. Besides the acting, Linda Nutter in her role as the show’s choreographer, was given accolades, as was director Patrick Misciagna for his directorial abilities. One reviewer ended her article by saying, “If you’re into shooting the cubes, lay your money on *Guys and Dolls*. For top entertainment, it’s a sure thing.”⁷⁵

Like HLT before it, *Guys and Dolls* was an astounding success for HPC. It was also a personal success for the creator of HPC, Patrick Misciagna. This would be Patrick’s final show, and even though he would come back to help on the HPC production of *The Mousetrap*, never again would he wear the mantle of reigning king of HPC. Like Stan Goldberg before him, Patrick had created an organization nearly from scratch and had made it widely successful and popular. All the long hours working behind the scenes, designing and constructing the sets, auditioning and rehearsing the actors, would pay off with eight quality, professional productions

and innumerable priceless memories and friendships that would last for years. Patrick, whether he knew it or not, had revitalized a legacy that had been started nearly fifteen years earlier and made it lasting. He had carried HPC through some of its most trying moments. From recruiting quality people to its ranks to winning the organization both funding and acceptance from HCC and the rest of the Hinman College, Patrick had firmly cemented a foundation which the coming generations could build upon. Patrick had kept the infant organization alive and protected it during its most turbulent years when a single misstep could have killed it and Hinman community-based theater for good. Without him and his leadership, the Hinman Production Company never would have existed. Now it was time to leave the fledgling organization to new people so that it could continue to grow and mature. The torch of Hinman community-based theater would be passed on to a new generation to carry.

¹ Ibid.

² Ibid.

³ Ibid.

⁴ Ibid.

⁵ Ibid.

⁶ Ibid.

⁷ Lisa Stierer, "Pippin: dancing through the Middle ages," *Pipe Dream*, Vol. XX, No. 14, March 18, 1980.

⁸ Ibid.

⁹ Ibid.

¹⁰ Patrick Misciagna, telephone conversation with author, October 20, 2006.

¹¹ "Hinman Production Compnay Presents..." *Hinman Halitosis* 12, no. 1 (September 5, 1980).

¹² "Order!" *Hinman Halitosis* 12, no. 3 (September 18, 1980).

¹³ "Hinman Council," *Hinman Halitosis* 12, no. 4 (September 21, 1980).

¹⁴ "Hinman College Council," *Hinman Halitosis* 12, no. 5 (October 2, 1980).

¹⁵ Jody Sandler, telephone conversation with author, November 1, 2006.

¹⁶ Patrick Misciagna, telephone conversation with author, October 20, 2006.

¹⁷ Susan Festa, "Hot L Baltimore: a character study," *Pipe Dream*, Vol. XXI, No. 19, November 11, 1980.

¹⁸ Elizabeth Ciminelli, "Hinman Co.'s 'Hot L': Comedy in the Making," *Pipe Dream*, Vol. XXI, No. 15, October 28, 1980.

¹⁹ Broadway.com staff, "Musical of Musicals star Loretta George Dies of Cancer," Broadway.com, http://www.broadway.com/Gen/Buzz_Story.aspx?ci=536402.

²⁰ Susan Festa, "Hot L Baltimore: a character study," *Pipe Dream*, Vol. XXI, No. 19, November 11, 1980.

²¹ "Appaluse, Appaluse," *Hinman Halitosis* 12, no. 11 (November 14, 1980).

²² Patrick Misciagna, e-mail message to author, January 8, 2007.

²³ Tony Toluba, e-mail message to author, October 27, 2006.

²⁴ Patrick Misciagna, telephone conversation with author, October 20, 2006.

²⁵ Ibid.

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- ²⁶ “Company...a review,” *Hinman Halitosis* 12, no. 23 (April 2, 1981).
- ²⁷ Ibid.
- ²⁸ Barbara Jorgensen, “‘Company’: portrayal of American life,” *Pipe Dream*, Vol. XXXVI, No. 16, April 3, 1981.
- ²⁹ Ibid.
- ³⁰ Ibid.
- ³¹ Gene Grey, “Hinman College ‘Company’ lively,” *The Evening Press*, April 18, 1981.
- ³² Ibid.
- ³³ Ibid.
- ³⁴ Ibid.
- ³⁵ Ibid.
- ³⁶ Patrick Misciagna, telephone conversation with author, October 20, 2006.
- ³⁷ “Hinman Production Company Presents,” *Hinman Halitosis* 13, no. 6 (October 7, 1981).
- ³⁸ “Hinman Council,” *Hinman Halitosis* 13, no. 7 (October 14, 1981).
- ³⁹ Patrick Misciagna, telephone conversation with author, October 20, 2006.
- ⁴⁰ “Arsenic and Old Lace, tickets on sale,” *Hinman Halitosis* 13, no. 10 (November 4, 1981).
- ⁴¹ Patrick Misciagna, telephone conversation with author, October 20, 2006.
- ⁴² Patrick Misciagna, e-mail message to author, October 23, 2006.
- ⁴³ Tony Toluba, e-mail message to author, October 27, 2006.
- ⁴⁴ Ibid.
- ⁴⁵ Ibid.
- ⁴⁶ Lisa Stierer, “Murder, Comedy, and Suspense,” *Pipe Dream*, Vol. XXIII, No. 19, November 10, 1981.
- ⁴⁷ Ibid.
- ⁴⁸ Ibid.
- ⁴⁹ “Godspell,” *Hinman Halitosis* 13, no. 17 (February 19, 1982).
- ⁵⁰ “HPC Meets With Hinman Council,” *Hinman Halitosis* 13, no. 20 (March 3, 1982).
- ⁵¹ Ibid.
- ⁵² Ibid.
- ⁵³ Ibid.
- ⁵⁴ Ibid.
- ⁵⁵ Ibid.
- ⁵⁶ “Hinman Council News,” *Hinman Halitosis* 13, no. 21 (March 10, 1982).
- ⁵⁷ Steven Dhuey, “Plot Summary for Godspell,” Internet Movie Database, <http://www.imdb.com/title/tt0070121/plotsummary>.
- ⁵⁸ Patrick Misciagna, telephone conversation with author, October 20, 2006.
- ⁵⁹ “Hinman Council Happenings,” *Hinman Halitosis* 13, no. 25 (March 31, 1982).
- ⁶⁰ Meryl Grossman and Bonnie Bader, “Prepare Ye the Way...for Godspell,” *Pipe Dream* Vol. XXIV, No. 15, March 30, 1982.
- ⁶¹ Patrick Misciagna, e-mail message to author, October 23, 2006.
- ⁶² “Thorton Wilder’s Our Town,” Playbill produced by HPC.
- ⁶³ Ibid.
- ⁶⁴ Dylana Lembitz, “Come See ‘Our Town,’” *Pipe Dream* Vol. XXXV, No. 21, November 16, 1982.
- ⁶⁵ “Hinman Council News,” *Hinman Halitosis* 14, no. 23 (April 13, 1983).
- ⁶⁶ Patrick Misciagna, telephone conversation with author, October 20, 2006.
- ⁶⁷ Patrick Misciagna, e-mail message to author, January 8, 2007.
- ⁶⁸ Ibid.
- ⁶⁹ Ibid.
- ⁷⁰ Jody Sandler, telephone conversation with author, November 1, 2006.
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- ⁷² “Guys and Dolls,” Playbill produced by HPC.
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- ⁷⁴ Ibid.
- ⁷⁵ Ibid.