

Part II: 1983-1989

Following the graduation of Patrick Misciagna, the leadership of community-based theater in Hinman fell to a young Roosevelt Hall resident, Adam Brown. Adam had grown up in Queens, NY and attended Hillcrest High School. Like so many other HPC members, Adam had participated in theater during his high school days and had fallen in love with the performing arts. Adam had also been very active in sports while in high school. So when it came time to pick a college to attend, Adam wanted a school that offered both theater and sports. Nearly twenty-five years later, Adam remembers that moment of decision:

I really wanted a school that offered both sports and theater because that's what I loved to do in high school. When I was looking at pamphlets and brochures about Binghamton, they had one about Hinman College and in the pamphlet they pitched this theater group called the Hinman Production Company and this thing they called Co-Rec football. I saw that and along with it being a reputable school, and a state school, I decided that this was where I wanted to be. So I guess I could say that I applied to Binghamton with Hinman in mind. I was lucky that I actually got placed in Hinman.¹

Most freshmen spend their initial days adjusting to their new dorm, their strange roommate, and the dining hall food. After classes they barely have any time to even think about extracurricular activities. This was not the case with Adam. Almost as soon as he had moved into Roosevelt Hall (to this day Adam is a proud survivor of Roosevelt's ground floor affectionately known as "The Pitts") he began to seek out HPC.²

In the Fall of 1982, Adam went to one of HPC's general interest meetings. There he met Patrick Misciagna and Roseanne Todesco. Even at this very first general interest meeting, Adam had a feeling that this was something special. The entire meeting was filled with laughter and genuine love of theater. This was a group that was committed to their love of theater and their community. That, Adam knew since an early age, was what theater was all about. Instantly he knew that this was an organization that he wanted to be involved in.³

Adam's first brushes with HPC were his involvement in the plays *Our Town*, where he played Mr. Webb, and *Guys and Dolls*, where he reprised the role that made a young Paul Reiser want to become a star—the out-of-town gangster Big Julie. During both these plays, but especially with *Guys and Dolls*, Adam was absolutely amazed with what they could do with the limited space that the Hinman Commons offered. The fact that they could put on a musical of that proportion in such a small space bewildered the young HPCer and made him realize what just a little bit of enthusiasm and dedication could do. More importantly, though, he saw the camaraderie that developed among that cast and crew of HPC and how even seasoned veterans and seniors treated the young freshman with respect. This was not the stuffy theater department filled with non-stop drills and egos. This was a group dedicated to the fun and the love of the stage. Just as it made Paul Reiser realize that he wanted to pursue a career in acting, *Guys and Dolls* made Adam Brown realize that HPC really was for him. His first year in HPC had turned out to be something special, and his second year was shaping up to be special too.⁴

The Fall of 1983 saw one of many transitions for HPC. With men like Patrick Misciagna and Jody Sandler gone, much of the burden fell upon the shoulders of the younger crowd of HPC. There were still a few older folks around who had rubbed elbows with Patrick, who as the Executive Director of HPC, Pamela Kanner, Executive Producer Nancy May and others like Roseanne Todesco and Susan Kabat. They were forced to pick up leadership roles.⁵ The supporting roles for HPC fell to younger cast members like the sophomore Adam Brown. The production on docket for this semester was the play based on the beloved “Peanuts” comic strip characters by Charles Schulz, *You're A Good Man, Charlie Brown*. Even at that young age, Adam had been pegged to direct the play. However, at the last minute they were in need of a qualified actor to play the key role of Snoopy. Although he felt odd about playing the role (he

had had his heart set on directing) Adam fell in love with the world-famous beagle. Also important in this show was the introduction of Mark Solkoff to the HPC crowd. Mark had gone to high school with Adam and had been accepted into New York University. One weekend during their freshman year, Mark came up to Binghamton to visit Adam and had seen his involvement in HPC. Mark had fallen in love so much just from what he had seen in HPC that he transferred from NYU to SUNY Binghamton, just so he could participate in HPC.⁶ Mark was unable to act in *You're a Good Man, Charlie Brown* because the theater department (of which he was a major) required him to do tech work for their play *You Never Can Tell*.⁷ Still, Mark was very influential in designing the lighting for the play and for helping with the lighting for virtually every other HPC production thereafter.⁸ Since he was a transfer student he was unable to get on-campus housing and was forced to live nine miles away in Endicott right across the street from the IBM building. Alyssa Marko, who was the stage manager for the play, drove him home every night so he could still be involved. Mark also donated the security blanket that Linus would use during the play. Mysteriously, it disappeared after the show's run, another sacrifice for the love of theater.⁹

By all accounts *You're a Good Man, Charlie Brown* was a resounding success for HPC. All of the actors performed well, receiving rave reviews from critics and audiences alike. The small size of the Hinman Commons, far from being restricting, actually created a more intimate setting which allowed the audience to more firmly connect with the characters on the stage. Far from being sparse it had an almost airy feel to it. Although each and every performer was praised, the highest praise was saved for the young sophomore who, besides stealing the show, would go on to become HPC's longest serving and perhaps most influential leader. "Adam Brown got his chance to charm the audience as his role of the famous dog Snoopy.

During his number, *Supertime*, Brown displayed his competence as a dancer and stole the audience's hearts with his adorable bark. He even got a chance to crawl right into the audience and play."¹⁰ The choreography and the singing were superb and the level of commitment was clear on the part of the cast, their enthusiasm even spreading to the audience members who continued to hum the show's final number, *Happiness*, as they left the Hinman Commons and long after the show had ended. What perhaps was most important part of the play was the symbolic underlying message that it contained. "The show began in a black out with various voices systematically reciting brief statements. Presented in segments, each scene conveyed a message about growing up. These messages showed how our dreams, insecurities, and needs, no matter how insignificant, play an important role in the process of maturing."¹¹ While this quotation was made in reference to the play, this theme would transgress the borders of that theme and into the very heart of HPC itself. HPC at this time was a theater group full of dreams, needs and insecurities. That semester had been the first semester without the valuable leadership that had not only started HPC, but had carried them through all the trials and tribulations of set design, rehearsals, and conflict between the theater department and HCC. However, as *You're a Good Man, Charlie Brown* would prove, the new members of HPC would be able to carry on with new leadership, and their insecurities and the mistakes they had made were only part of maturing into true adults and leaders. It confirmed once and for all that their dreams were bigger than any of their insecurities.

Following up on the success of *You're a Good Man, Charlie Brown*, the spring play for that academic year was Agatha Christie's *The Mousetrap*. In this play, Adam finally realized his dream of directing an HPC production. The cast and crew of HPC were lucky in that an old familiar face returned to help them with this very intricate production. Patrick Misciagna, who

was attending graduate school at the time, took time out of this schedule to help HPC build and design the sets for the play. In typical Patrick style, no detail was too small and for the run of the play the Hinman Commons looked exactly like an English manor house complete with windows that showed a beautiful winter view. They were so authentic that if the play had not been in the Hinman Commons, it would seem that you were actually sitting inside an old English country estate on a cold winter's evening. Besides *Arsenic and Old Lace*, this was the only HPC play to receive a standing ovation as soon as the curtains were drawn and the lights illuminated the stage for the first time.¹² The sets for the play almost didn't look that good, though. Dan Specter, who would play the role of Major Metcalf, besides having a full beard that made him look forty years old, was also prone to accidents. Purely by accident, Dan knocked down an entire wall of the set during a rehearsal. From there on out, Adam and the rest of the crew made sure that all their sets were "Specter Proof."¹³ A key point about this production of *The Mousetrap* was in the diverse grade levels of its cast and crew. When Adam had starred in *Our Town* the year before, most of the cast and crew were juniors and seniors. The same was true for *Guys and Dolls*. Many different grade levels were involved in the production of *The Mousetrap* and it was an awesome experience for all involved.¹⁴

Many of the characters in the show were smokers and to stay as true to their characters as possible, the actors took up smoking for the play as well. In an effort to save money, non-brand generic cigarettes were used during the rehearsals. While this may have saved money, the smell of the smoke was horrendous. Mark likes to joke that Adam would go out after a typical Binghamton rain storm to collect worms to roll into cigarettes for the show's rehearsals.¹⁵

By far the most striking aspect of the entire production was the superbly designed set by Patrick. One reviewer of the play would state, "From the time the audience first takes their

seats, they are surrounded by a set which is wonderfully done and which lacks no small detail. Even before the show begins, while the audience sits, and through the murmurs of campus hum-dum, a series of 1950's commercials are heard, seemingly out of an authentic 1950 radio, which gives the audience a marvelous sense of time and atmosphere. An adherence to technical detail is apparent throughout the production, from the window with a beautiful winter view to the radio sounds to character makeup."¹⁶ Both Danna Davis and John Winter were praised for their performances of Mollie Ralston and Christopher Wren, respectively, but other cast members did not fare so well. Dawn Frances Meza was harshly criticized for her bland portrayal of Miss Caswell and Judith Zirin was also criticized for her depiction of Mrs. Boyle which was too harsh and foul even for a character which the audience was supposed to dislike. Daniel Ceballos was also criticized for speeding through his performance of Detective-Sergeant Trotter, making the climax of the play disappointing. All in all, though, the play was a hit for HPC, especially in regard to the technical detail of the production.¹⁷ The show was an overall success. More importantly, it was a transition for HPC and its performers. This would be the final HPC production that Patrick Misciagna would work on, and the last to see his leadership and guidance. With the remnants of the old guard gone at the end of this semester, the new year would force a new generation of HPCers, represented by their budding leader, Adam Brown, to take the reins of an organization that had started so many years ago and continue its tradition of fun, friendship, and the love of theater.¹⁸

The Fall of 1984 saw HPC bring the play *Anything Goes* to the Hinman Commons. It would also see the beginnings of what would be a nearly endless contention between HPC and the Hinman Office. Adam, along with his friends Mark Solkoff and Alyssa Marko, were part of the HPC executive board and effectively in charge of HPC. This new triumvirate of HPC

decided that putting on a quality show was of paramount concern; SUNY Binghamton fire codes were secondary. In order to turn the Hinman Commons into the cruise ship *SS American*, HPC's tech crew had to drill holes into the walls of the Commons so that the twelve foot flats would be sturdy and in place. John Winter, who would also play the lead character Billy Crocker, was instrumental in designing the sets. The set for *Anything Goes* was huge, unlike anything that this current crop of HPCers had ever done before. The play was also the beginning of a lifestyle that was uniquely HPC. During the day, the cast and crew would go to class and do their necessary studies. During the evenings they would attend rehearsals and then proceed to stay up all night to build and design the sets.¹⁹ All this time together would make this decidedly younger group bond like they never had before.

All the hard work, blood, sweat and tears that HPC poured into this production proved to be worth it. *Anything Goes* became their biggest success to date. The audience fell in love with the story of the down-on-his-luck stock broker, Billy Crocker, played brilliantly by John Winter, and his stowing away aboard the *SS American* in an effort to win the heart of the girl he loves, Hope Harcourt, played majestically by Jill Ackerman. "John's performance is the connecting thread of understanding throughout the show, and he performs with earnest boyish appeal."²⁰ The audience cheered for Billy as he tried to convince his sweetheart to ditch the English gentleman, Sir Evelyn (played by Mark O'Byrne), and marry him instead. Humorous touches permeated this romping musical, such as Ira Dym's portrayal of Moonface Martin, public enemy #13. Little did Ira know, but he was walking in the footsteps of Gabe Yankowitz, who had played that very same show-stealing role back in 1977 during the glory days of HLT. At first Ira, a sophomore, felt bad about getting the part because he felt that older, more experienced actors should have gotten the part over him. These feelings quickly disappeared

when he was reassured by others that he was the best man for the part.²¹ This was just one example of the all inclusiveness of the organization, which was and forever will be a hallmark of HPC. Adam Brown and Thomas Beyer also, in a completely politically incorrect role, played the Chinese passengers Ling and Ching, respectively who socialize throughout the play, muttering nearly unintelligible grunts of supposed Chinese speech.²² As derogatory as it may have been, it did add to the humor of the play and was done all in good fun. Yet perhaps the best praise for the show was reserved for Jeanne Ragonese who played Reno Sweeny, the nightclub singer who tries to help Billy win the affections of Hope. “Jeanne Ragonese shines vocally in several of these numbers, her voice both clear and strong. As Reno, she is both straightforward and sexy, with a snappy comic timing that makes her character irresistible...”²³ The play, permeated with classic Cole Porter hits including “You’re the Top,” “It’s DeLovely,” “Friendship,” “I Get a Kick Out of You,” and the title song “Anything Goes,” made for a highly enjoyable musical where virtually everyone in the audience knew all the words. Even the confines of the Hinman Commons could not contain the energy of the cast. As one reviewer stated, “A Hinman Production Company performance holds a special kind of intimacy rarely found in regulation theatre. It is a unique kind of giving that emerges, from the actors as people performing to people rather than simply actors to an audience. Due in part to the small stage area in the Hinman Commons that allows close proximity to actors, the shows exude a kind of charged energetic communication with the audience.”²⁴ *Anything Goes* was an “‘on key’ performance, created with a blend of dedication, personality and charm.”²⁵

Besides its knockout performance, *Anything Goes* only reinforced the burgeoning friendships of this young and energetic crowd of HPCers. This play was the play where some of the truest and longest lasting friendships would start among the members of this tiny community

theater group. It began the tradition were Mark would buy a giant cookie, called a cakey, from the Oakdale Mall as a way to help celebrate during the cast parties. The long hours both in front of and behind the scenes, involving long evenings of rehearsals and the even longer nights of set construction, paid off not only in selling out every show and earning HPC over \$2,300 in revenue from ticket sales, but more importantly it led to strong and dedicated relationships with their fellow HPCers. Every year after that, Adam, Susan Kabat, Margaret (Meg) Stave and others from HPC would spend virtually every New Year's Eve together. Adam himself would say, "The friendships made in HPC were lifelong."²⁶

With HPC riding high off the success of *Anything Goes*, old troubles began to simmer beneath the surface, and an old enemy in the shape of the SUNY Binghamton theater department began to resurface. It all began with the best of intentions. One *Pipe Dream* reporter, Dave DePugh, wrote an entire spread on HPC called "The Call of the Stage" for the November 16, 1984 issue of the newspaper. In the full-page article, DePugh wrote, "The HPC provides an alternative to the SUNY theater department for those students who feel the 'call of the stage.'"²⁷ Throughout the article, DePugh would interview the major players in HPC including Susan Kabot, John Winter, Mark Solkoff, Meg Stave, and Adam Brown. The group would go on to tell about the numerous difficulties that HPC faced that other more traditional theater groups, like the main stage theater department, would typically not have to worry about. John Winter would say, "There are feelings of competition with the SUNY theater department, so we strive for perfection."²⁸ Susan Kabot would state, "We're all students, so we're all on the same level in that respect. It also creates a more relaxed atmosphere."²⁹ Throughout the article, numerous HPCers would articulate how much fun they had working with HPC and the challenges they faced—challenges such as financial cuts in the HCC budget, which dropped \$600 that was

supposed to go to HPC. Financial difficulties were never much of a problem for main stage theater productions, nor was attaining the highest quality props and costumes. For HPC, most of the actors had to either borrow or buy their own props and costumes.³⁰ Making the best of what they had, and putting forth quality productions each time were always a part of HPC. This trait was one of only many qualities that this little community theater possessed and was something that made it unique and special not just in Hinman College, but in the entire panoply of student groups in SUNY Binghamton and within small, community-based theater groups in general.

The close-knit community, the can-do attitude that everyone seemingly possessed, and the love of each other and the love of theater was what made HPC different from the large and cold structure that was the theater department. Ira Dym would remark on the closeness of the HPCers. “The close friendships have been the most valuable gain for me...Coming in as a freshman is a scary thing, so the strong sense of belonging you get is very important. Everyone’s friendly; there aren’t any cliques.”³¹ Jeanne Ragonese would say it best when she said, “Everyone is supportive of everyone else...it’s not cutthroat.”³² HPC president Adam Brown would sum up the entire HPC experience with his declaration that, “The group is always a learning experience...and it is very special to new people as well as old. We’re a group of people who want to have fun doing theater.”³³ The article certainly sang the praises of HPC, and while the HPCers had no intention of offending members of the theater department, their remarks, misconstrued and taken out of context, were interpreted as slander against the high and mighty theater department. This seemingly benign article would be the spark that relit an old and seemingly timeless feud between the underdogs of community-based theater and the goliath of the SUNY Binghamton theater department.

The wrath of the theater department came in the form of theater major Julia A. Carr. In the following edition of *Pipe Dream* she would write a letter to the editor virtually condemning HPC. Her scathing editorial reproached HPC, saying in part, “I feel the company members of Hinman Productions have misrepresented me in their quotes about the theater department...to think that I now, as a theater major, have become ‘clique’-ish and ‘cutthroat’ must be an oversight.”³⁴ She would go on to support the values of the theater department and the unique student-run shows presented by it. In an effort to claim the moral high ground against HPC, Carr would write, “I commend the HPC members for their work, but disregarding and demeaning the student directors, actors, dancers and technical theatre students’ ‘call for the stage’ in the Theatre Dept. is unnecessary. I cannot account for the HPC’s feeling of ‘competition’, but competitiveness is in the mind of the individual. Let each do his own work.”³⁵

Carr’s inflammatory statements called for HPC to jump in and defend themselves against the theater department. Adam Brown and Mark Solkoff would write their own letter to the editor in response to Carr. In it, both of these diehard HPCers defended HPC saying, Carr’s representation of the facts was taken out of context. For example, they clarified that the text about being ‘cutthroat’ was meant to be in reference to the supportive and familial atmosphere of HPC, not anything against the theater department or its faculty and students. They would also say that HPC did not dismiss the theater department’s student efforts, that the writer of the article was merely trying to compare the completely student-run HPC with the mostly faculty-led theater department. Brown and Solkoff called Carr’s remarks about the competition between the theater department and HPC unfair, and reiterated their support of the theater department and their productions. They would end their defense by saying, “We are all dedicated to something we all love very dearly and that is theatre. All of us that are involved in theatre should support

and respect one another for their hard work and achievements as we all (The SUNY Theatre Department, Hinman Production Company, and all who are involved in theatre) respond to ‘the call of the stage.’³⁶ This call for unity and brotherhood for all who loved the theater effectively diffused a potentially harmful situation. For now the eternal feud between HPC and the theater department was put aside, allowing both parties to work on their respective projects.

The spring semester would see HPC produce Neil Simon’s *Barefoot in the Park*. This play was the realization of one of Adam’s personal goals to make HPC bigger and better with each passing production. It was also a personal test of loyalty for Adam Brown, who by now had clearly distinguished himself as the leader of HPC. Adam was one of the few HPCers who was actually a theater major. The theater department at that time offered him a part in one of their spring semester plays. Although torn by the decision, Adam knew where his heart was and decided to turn down the theater department and stick with HPC. This would not be the last time that Adam would turn down a coveted role offered by the SUNY Binghamton theater department. They all said he was crazy for doing so, but Adam stuck to his guns and his first love which was HPC.³⁷

Adam started off this semester with a team-building exercise common to many summer camps: trust falls. He had everyone involved with HPC go into the Hinman Commons and stand on the piano and fall into the arms of their fellow cast and crew members. The people did this without incident with the exception of Jennifer Courtney, who would later go on to play Corie Bratter in the play. Jennifer, who was a diver for the swim team, instead of gently falling into the arms of her waiting companions, dove off of the piano, forcing her compatriots to literally run and catch her before she could hit the floor. Already HPC was off to a great start.³⁸

The play, set in a New York City brownstone apartment, required some difficult set design to make it look realistic. This required more drilling, only adding to the now numerous holes within the Hinman Commons left over from the previous semester's production. Adam and his dedicated tech crew worked night and day to make the Commons appear to be a brownstone apartment. They created a remarkably good-looking set complete with a skylight and a working refrigerator. Years later, Adam himself would say, "It looked really, really cool."³⁹ Adam would have made his predecessor, Patrick Misciagna, the king of set design and construction, proud. During that semester, both Mark Solkoff and Alyssa Marko studied abroad in Israel. As much as they both enjoyed it, they longed to return to Binghamton so they could participate in HPC. During his spring break, Mark went home to visit his family for a few days and then, desperately needing an HPC fix, drove up to Binghamton to visit his old pals. Much to his delight, he helped hang some lights for the play and returned to Israel feeling much better.⁴⁰

The hard work paid off for Adam and company. *Barefoot in the Park* won rave reviews. Although being criticized as being somewhat outdated, the performance of the actors was praised by all. Jennifer Courtney's performance of the immature Corie, as well as Daniel Ceballos's performance as her sensible husband Paul, was commended. Stealing the show, though, was Dawn Frances Meza in her role as Ethel, Corie's mother. "It is said that the two hardest acting jobs are those in which an actor or actress must portray someone older or younger than him/herself. Meza overcame this difficulty with ease. It was hard to believe that she was really a college student under the wig and makeup."⁴¹ A show stopping number occurred in the beginning of Act II where Corie arranges a blind date for her mother. The audience howled with laughter as they watched a frantic Ethel rush about the apartment before her date. Set designer

David Kim was given kudos for his work, as was Adam's direction of the cast. "It was a charming play that left the audience feeling 'all is right with the world.'"⁴²

Some resentment began to crop up, though. It became clear during the production of *Barefoot in the Park* that a small group of incredibly dedicated HPCers was beginning to emerge. Cast and crew members like Adam Brown, Susan Kabat and a few select others took to calling themselves "The Inner Circle." Although it was meant mostly as an affectionate joke for those who dedicated nearly their whole lives to HPC, other HPCers felt that this designation was elitist, especially after "The Inner Circle" was given recognition on the play's program.⁴³ In an effort to curtail bad blood between HPCers and to prevent infighting and power struggles between them, Adam realized that the designation "The Inner Circle" had to be disbanded. The entire point of HPC was to allow involvement of anyone at any level to participate in productions for the love of theater. Giving special billing to a select few, even though they may have done the lion's share of the work, went against every principle set forth by the founding fathers of HPC. It was during this time that Adam and other HPCers sat down and wrote a constitution for the company. When the constitution was complete and ratified it clearly stated the goals and objectives and the process of governing HPC. The organization became more democratic. In the past, leadership positions in HPC were assumed. Now all leadership positions were elected positions. This allowed for a wider variety of people to assume the leadership mantle and allowed for more people than ever before to get involved. During this time Adam was elected the first HPC President and would lead the group through a myriad of challenges in the coming years. Most significant of all, though, was that the goal and meaning of HPC was written down for all to see. Everyone who had ever been involved in HPC knew this almost instinctually, but

now anyone could look at the HPC constitution and know what the group was all about: “Fun, Friendship and the Love of theatre.”⁴⁴

With a new constitution, democratically elected leadership, and a clear statement of goals, HPC entered the new year more ready than they ever were before. It was the fall of 1985, the middle of the decade of Reaganomics, punk rock, and rampant materialism. Within these turbulent times many ordinary people were ready for a little nostalgia from a simpler time. HPC was no different. The play they chose would invite audiences back to a simpler time and place and hopefully allow them to revel in happier memories. This play had been done before with much success by HLT eight years earlier, but this new HPC production would blow that one clear out of the water. In the history of Hinman community-based theater many plays stand out, such as HLT’s production of *Guys and Dolls*, *Kiss Me Kate*, and *Bye, Bye, Birdie*, not to mention HPC’s *Pippin*, *Arsenic and Old Lace*, and their own production of *Guys and Dolls*. This new production, besides pushing each and every member of HPC to the breaking point, would also prove that absolutely nothing was impossible when it came to putting on a show. That show would go down in the annals of HPC history as one of if not the greatest show ever produced by this completely student-run organization. It would also enter into the chronicle of Hinman College that is still spoken of today, immortalizing nearly all who were associated with it. That show was *Grease*.

The 1985-1986 academic year was the first year that Adam Brown was outside of his beloved Roosevelt Hall because he had accepted a job offer as an RA in Smith Hall. Little did he know, that he would not be gone long from Roosevelt, but that is a story for a later time. For now, senior and four-year Hinman resident Adam Brown was a humble RA and the first official president of HPC. Before he had taken the RA position, Adam was roommates with a gentleman

by the name of Mike Radner. Even though Adam had moved to the adjacent building at the top of the hill, the two had still remained close. One day, Adam mentioned to Mike his desire to actually get a real car for the “Greased Lighting” scene of the play. Mike mocked Adam, saying that first there was no way that a car could ever fit into the Hinman Commons, and even if they found a way for it to fit, the Hinman Office never would have allowed it. Never one to turn down a challenge, Adam bet Mike \$100 that he would get a real car into the Hinman Commons for the play. The wager was set and history was about to be made.⁴⁵

Shortly thereafter, Adam and fellow HPCer John Winter began searching for a 1950’s style car. They found what they were looking for in a seedy junkyard in the nearby municipality of Endicott. What they discovered was a 1959 Fiat convertible. The car itself had obviously seen better days, but the body of the automobile itself was not too bad. Adam and John discussed the matter and decided that this vehicle, besides fitting the time period of the play perfectly, had a great deal of potential. Adam reasoned that a few fresh coats of paint and a little elbow grease (no pun intended) would make the twenty-five-year-old car look as good as new. Adam and John approached the owner of the junkyard about borrowing the car and the owner agreed as long as Adam and John would pay an obligatory \$25 shipping fee to cover the cost of transporting the car from Endicott to the SUNY Binghamton campus in Vestal. Adam and John eagerly agreed. The two had found their car.⁴⁶

The first obstacle had been overcome with relative ease, but many more harrowing challenges awaited the dedicated HPCers. Adam and the rest of HPC had to be covert about bringing the car onto the Hinman College grounds. This year had seen many changes to Hinman. Nick Sterling, who had been faculty master from 1980-1985 had left that summer. Nick had been a huge champion of HPC since the very beginning and had defended them during

harrowing HCC meetings and during days when the crew blatantly blew off the fire codes and drilled holes into the walls of the Hinman Commons. A new faculty master, Biology professor Al Haber, had replaced Nick. Al soon proved to be an even greater champion of HPC than Nick was and supported them in virtually everything they did. However, at this time the Area Coordinator for Hinman was a man by the name of Rene Coderre. Rene ran his residential community completely by the book, enforcing every policy and procedure. This would earn Rene the nickname “Darth Reneader” after the villain Darth Vader of the *Star Wars* film franchise. He would hold this odious title until he transferred to CIW, where he earned the equally unflattering moniker “The Dean of Mean.”⁴⁷ Rene, while certainly not against HPC, was a stickler for the rules and occasionally butted heads with Adam and others in HPC for the illegal drilling, wiring, and other things that they did in the Commons. Luckily for HPC, Faculty Master Al Haber acted as a sort of buffer against Rene and allowed HPC to work relatively unmolested by higher Residential Life authorities.⁴⁸

In a clandestine and secretive move, Adam and John Winter made up an excuse to their racquetball instructor in order to get out of class which was held early in the morning. They did this in order to meet the truck driver at the front of campus at 7:00 a.m. the only time that he could meet them. As luck would have it, as the two met surreptitiously with the truck driver, their instructor happened to be passing by and saw all of them. Adam and John were busted by their instructor, but they had their car.⁴⁹ The duo then had the truck driver drive all the way up to Hinman and drop the car off on the grassy area behind the Hinman Commons. As slyly and covertly as they did this, it did not take long for officials in the Hinman Office to notice that something was amiss on their lawn behind the Hinman Commons building. “Rene was not happy,” Adam would snicker twenty-one years after the deed.⁵⁰ Why Rene did not fire this RA

then and there is unknown, but it is safe to assume that Adam and the rest of HPC had a guardian angel looking over them, an angel in the form of Al Haber. Now the question was, how do you get the car into the Commons?

While Adam desperately devised a plan to get the car into the building, the rest of the dedicated HPC crew went to work on the car itself. A senior, Stuart Miller, and a guy by the name of Wes Wagner, who was called a thirty-year old freshman (in reality he was only 22), painted the rusting 1959 Fiat and made it into a beautiful hot red convertible. Meanwhile, other crew members were, in true HPC fashion, staying up all night, losing sleep, skipping classes, having no social life beyond HPC, in order to create the rest of the scenery for the play. This was not to mention the hours upon hours of rehearsals that the actors of the play had to go through to learn their lines, to train their voices to meet the correct pitch of the songs they were supposed to sing, and to learn the choreography to the musical numbers such as the famous number “Born to Hand Jive.” *Grease* was shaping up to be one huge and extensive production.⁵¹

Finally, Adam figured out a way to get the car into the Hinman Commons. Completely going against protocol, Adam and his crew took the doors off the Hinman Commons in order to squeeze it into the space. “We took the windshield off, the wheels off, and turned the car on its side. We rigged a sliding mechanism out of wood and with the help of 25-30 HPCers we carried the car on its side into the commons through a regular sized doorway.”⁵² Once inside, the dedicated crew reassembled the car and even rigged it so that the car could roll onto the stage from the wings where it would be hidden from view till its made its appearance during the “Greased Lightning” musical number.⁵³

Mark Solkoff was able to convince John Winter, who besides being the lead actor for the play was also the chief set designer that his pink on black backdrop that said “Grease” in big

bubble letters would look better lit up. John painfully watched Mark drill holes into his set and watched as he strung Christmas lights behind the letters to make a very cool special effect. Mark remembers one painful scene that involved the car to this very day.

There was a "Domino's Pizza" scene change (you know--you can order a pepperoni pizza and it would arrive before the lights would come back up) before Greased Lightnin' in order to get the car on stage. My job during that scene change was to move a large step-unit out of the way so the car could come on stage. I would later jump off of that step-unit during the song. For some reason, another actor decided to move the step-unit I had just moved. This would have caused me to jump on top of the car. Since my eyes had become adjusted to the darkness during the "Domino's Pizza" scene change, I jumped off a high platform to go back and fix the step-unit. Unfortunately, I landed on my ankle instead of my foot. I heard a large gasp from the production staff as I limped back stage. The lights came up and the number was awesome as it had been throughout rehearsals. The scene was over and the lights went down. Everyone assumed I was fine. I limped off stage and noticed a grapefruit sized bump growing out of my left ankle. The campus ambulance, Harpur's Ferry was called and I was taken to Binghamton General Hospital! Since the show must go on, and opening night was the next night, for 7 performances, I hobbled down to the West Gym where every night I had my ankle taped so I could perform. Physical therapy started the next week! As I say to my students "theatre is a dangerous sport!"⁵⁴

The play was becoming not only logistically difficult to do but dangerous as well. The long hours, the tireless efforts during rehearsals, all the important and difficult behind-the-scenes work was beginning to come together. The stage was set, the cast was ready, but would all the time, energy, and effort beyond what any other HPC group had done before pay off?

Grease would go on to sell out five of their seven shows, and the others would nearly be full. As one reviewer put it, "Performing that many shows often makes actors' and actresses' lines seem a chore rather than a challenge. However, this was not the case for the Hinman Production Company. Each of the performers was enthusiastic about this role, making the performance a lively one."⁵⁵ Carolyn Denton would reprise the role that made Olivia Newton-John a star in the motion picture *Grease* by playing Sandy Dumbrowski and John Winter would play the too-cool-for-school love interest Danny Zuko, made famous by John Travolta in the film

version. These two and the rest of the cast would be praised by their rendition of the now famous tune “Summer Nights.” Steven M. Salzinger who played the Teen Angel would be given extensive applause for his reprisal of the famous “Beauty School Drop-Out” number which he sang to a confused and frustrated Frenchy, played by Cathie Lucas. “Another highlight was the Prom scene which featured another cleverly choreographed dance to the funky “Born to Hand Jive” led by Johnny Casino, gloriously played by Adam Brown. Most of the audience found it difficult to sit still, while watching the cast enjoy themselves so much.”⁵⁶ The most praised highlight of the show of course featured the “Greased Lightning” scene and the car which brought the cast and crew so much trouble. As soon as the car on its rigging “drove” up on stage, the audience leapt to their feet and cheered. Never before had something of this scale been done before and everyone who saw the show was astounded that HPC could have pulled this off. The entire adventure of getting the car into the Commons and all the other obstacles related to the production had been nothing short of a small miracle. Looking back on this time, Adam remembers, “It was a very special moment.”⁵⁷

After the run of the show ended, the car was returned to the junkyard, but the memories of the magic that had occurred within the small confines of the Hinman Commons would stay with that generation of HPCers for the rest of their lives. A new motto emerged from that play. “Never say never, anything is possible,” became the new rallying cry of this new little theater that could. Not only would Adam and John never get charged for the delivery and pick-up fee for the car, but Adam also won his \$100 from Mike Radner. So many memories of that and other plays would stay with them forever. *Grease* would prove to be a high point for HPC, and for Adam it was a bit melancholy, for he believed that he would have only one more semester in Hinman. While that would be far from the case, the cast and crew settled down for a well-

deserved break and began to plan for the next semester's show. Looking back on *Grease* and the rest of his experience with HPC, Adam would write, "The Hinman Production Company was a magical place for us...It was a family of friends who loved to put on quality productions...I am proud of what we accomplished and the lifelong friends I have made...I am proud of all of us for dedicating ourselves to fun, friendship, and the love of theatre."⁵⁸

The spring saw HPC revisiting another old HLT production. The members of HPC decided to produce the play *You Can't Take It With You*. This play would be the start of what would become an HPC tradition while Adam Brown helmed the organization. This would be the first play to witness set-building camp. If the motto "necessity is the mother of invention" is true, then set-building camp proves it completely. For some reason, there was a conflict where the Hinman Commons had to be used for some other purpose during the time when HPC would traditionally begin building their sets. This forced HPC to build their sets after Spring Break. Adam, realizing that this would not be enough time to build an adequate set for the play, took matters into his own hands, and, as in the case of *Grease*, broke every rule in the book to accomplish his task.⁵⁹

At the time Adam was an RA in Smith Hall and during that time he was granted permission to stay in the building over the break. It is important to note that only Adam himself was given permission to stay in the building during the course of Spring Break. Under the noses of his RD and Rene, Adam snuck in most of the HPC cast and crew and they stayed with him in his suite during the course of the break. Far from partying and wrecking the building, the dedicated HPCers spent virtually all of their time building the sets for the play. Looking back on those days, Adam likes to joke that the first set-building camp was like the creation story in Genesis. Adam would joke that, "We built the set in six days, and rested on the seventh."⁶⁰

By the time they were discovered it was already time for the rest of the student body to come back. Adam and his followers had dodged that bullet for now. Another obstacle to overcome in creating the play was making the commons look like the 1930's, the time period in which the play was set. HPC accomplished this goal by going to an antiques store and buying for next to nothing 150 roles of old wallpaper that looked like it had been left over from the Great Depression. When it was all done, the set was beautifully designed not only with their authentic 1930's wall paper but also with a beautiful window seat.⁶¹

During this time the ugly specter of the rivalry between the theater department and HPC arose yet again. Unlike in the past, over the years more and more theater majors had been joining HPC for a variety of reasons. This led to some conflict of interest in that sometimes the theater department cast its members in main stage productions. Susan Peters, who was a musical director for the theater department, cast a large number of HPCers in the theater department's production of *My Fair Lady*. If the theater majors wanted credit for that semester and to eventually graduate, they had to act in the play. HPC lost a huge slew of talent that semester forcing those HPCers that remained to scramble to cast the show. Scott-Robert Shenkman, who was the props coordinator for the show, remembers desperately trying to find the appropriate props for the show. Two of the most difficult items to find were a gramophone (which he was eventually able to locate) and a human skull. As luck would have it, the School of Nursing happened to have a real human skull that they let him borrow for the play.⁶²

Although no review of the play exists, *You Can't Take It With You* was undoubtedly a success. What began as a melancholy moment for the senior Adam Brown, soon turned into near jubilant hysteria. Adam at this time was considering going to graduate school and as luck would have it, a position as Resident Director for Roosevelt Hall was open for the following fall. This

was back in the days before the strict guidelines calling for professional staff to fill open positions. Adam jumped at this chance. Not only would this allow him to get his master's degree in education and continue to be involved in Hinman College but also he would be residing in his beloved undergraduate home away from home, Roosevelt Hall. This miraculous twist of fate would also allow Adam to continue to lead HPC for the next three years.

The fall of 1986 saw the dedicated members of HPC bring Ira Levin's *Deathtrap* to Hinman. The biggest problem facing HPC this time was a lack of money. Although they had been successful in ticket sales in previous years, their chief source of funding, HCC, had slashed their budget as they had with nearly all the other student groups. This forced HPC to cover the same distance with less than their usual resources. In order to keep costs down as much as possible, they modeled the entire set in cardboard first to get an idea of what they needed to do before they began purchasing wood and other supplies.⁶³

With a firm idea of what they needed to design for the set, Resident Director Adam Brown along with some of his faithful HPCers took a trip to a home improvement store to gauge prices. It was there among the aisles of hardware and lumber and other home improvement items that Adam had an epiphany. Instead of buying heavy, bulky and expensive lumber to construct the sets, why not use Styrofoam. With a two by eight foot sheet going for approximately \$4, there was nothing to lose. Adam brought the Styrofoam back to the Commons and there he and his crew built a gorgeous set that looked like an authentic rustic farmhouse complete with French doors and stairs. The best part was that the Styrofoam was easily molded, and once stained looked almost exactly like wood. They were also able to design weapons used in the play such as a realistic looking log club made completely out of Styrofoam. This cost cutting effort not only would save HPC loads of money in the future. It would also

allow them to design some beautiful sets that they otherwise would not have been able to create. Their experiments with Styrofoam during the making of *Deathtrap* would lead Adam to proclaim that “Styrofoam is God’s gift to the world.”⁶⁴

Even with all the money saved by using the Styrofoam, the play still needed props. However, HPC had a secret weapon in their leader Adam Brown. During his undergraduate days, Adam had been given a set of keys to the theater department’s prop room which he had never returned. Perhaps out of spite to the theater department, a department which HPC seemed to be eternally feuding with, Adam used his key to the prop room and “borrowed” numerous props for the play. With the essential props secure and the Styrofoam in place, Adam and his crew began to do their semesterly drilling ritual to hang the curtains and position the flats. Years later, Adam would assure this author that they tried to use the same holes each time and that most of them were already there from Patrick Misciagna’s days.⁶⁵

Deathtrap proved to be a near perfect thriller. The greatest praise for the play of course went to the set design and construction. One reviewer cited the excellent utilization of the small space offered in the Hinman Commons. The realistic interiors of the farmhouse (made almost completely out of Styrofoam) were perfect in their authenticity. The weapons collection (also predominantly made out of Styrofoam) added to the thrilling and suspenseful nature of the play including a cross bow and a garrote that squirted blood.⁶⁶ As the reviewer stated, “Set design and construction are two areas which I found highly praiseworthy. Under the direction of Adam Brown, the production staff did a fine job in creating a set that seemed truly... ‘authentic colonial.’”⁶⁷

The acting of Stephen McMillian who played the middle-aged and increasingly psychotic playwright, Sidney Bruhl, also was given tremendous accolades. McMillian was

highly convincing in his role as the aging and increasingly unpopular playwright. He was able to master not only a Connecticut accent but also was able to realistically conduct a one-way phone conversation powerfully. He credibly showed the descent of his character into a dark and menacing madness. Cathie Lucas in the role of his wife, Myra Bruhl, also did an excellent job. Adding energy to the play was freshman Anthony Zepf, who played the young and overly enthusiastic aspiring playwright Clifford Anderson. Robin O’Leary was also skillful in her role as the psychic Helga Ten Dorp by mastering an impeccable Dutch accent and offering much needed comic relief to this dark and foreboding play. John Winter was also commended for his role as the elderly lawyer Porter Milgrim. The reviewer also cited director Mark Solkoff and assistant director Marguerite Price for their work in putting on such a fine and suspenseful performance. As the reviewer noted, “*Deathtrap* epitomizes the peripatetic technique and invokes the excitement of a rollercoaster ride.”⁶⁸

In *Deathtrap*, the homicidal character Sidney Bruhl states, “‘Nothing recedes like success.’”⁶⁹ This may have been true for that character, but it was most certainly not true for HPC. Up until this point, HPC had what amounted to a seemingly unending stream of successes. Granted some shows were better than others, but none of them were flops, and with the dastardly words of Sidney Bruhl ringing in their ears it would seem as though HPC was due for a failure. In the future, HPC would have their fair share of bad shows, but that would not happen yet. Success would continue with HPC in the Spring of 1987 with their production of the musical *How To Succeed In Business Without Really Trying*.

Although the playbill denotes him strictly as technical director under the heading of production staff, Adam would assist Meg Stave in directing this complicated musical about climbing the corporate ladder.⁷⁰ HPC was lucky in that they were able to get the Westinghouse

Elevator Company to donate a real elevator plate for the show, adding authenticity to the set and making the stage appear to be a corporate office and not the Commons that everyone was used to. Also, it was during the production of this play that the first real set-building camp occurred, this time on legal grounds. During their Spring Break, Adam and twelve other HPCers stayed in Adam's apartment in Roosevelt Hall to design and construct the set. The stay in Adam's cramped apartment would result in flared tempers from the overworked and overtired cast and crew members. During their time in set-building camp Meg, who was an RA by this time, and Adam, the RD, were fighting. Although the two were close friends and equals before, now that Adam was in a position of authority over her, tensions between the two reached a fever pitch. The reality was that the two were not fighting as bitter enemies; rather it was more like sibling rivalry. To the other HPCers in the set-building camp, it did not quite appear this way. Eventually Meg and Adam made up, and though the details of the stay in set-building camp are confidential, Adam himself would remember those days as being more than "...a little kinky."⁷¹

One of the problems to be overcome came in the form of costuming. William Kahn, who would help out with the lighting and costuming for the play remembers the problems they had with the "Paris Original" tube dresses. "The costumer found the ribbing that you'd use for cuffs on sweatshirts in the most horrible teal color; it came in a long tube that we cut to the proper length for each of the girls. The ends were scalloped, and then we cut arm holes and attached purple sequined straps. They were awful and wonderful at the same time. I've got no idea how that scene would have worked without them."⁷²

Scott-Robert Shenkman, who was assistant director for the show, remembers another obstacle that had to be overcome during the production. The play called for an extremely large cast of both men and women. Call backs for the play lasted until 1:00 a.m. and the HPC E-Board

didn't finish casting the play until 5:00 a.m. Another problem was that they only had two men for the chorus. They helped alleviate this problem by talking some male RA's into singing. Overall, the show was very hard to do because it had a number of large, complicated song and dance numbers. In the end it all came out very well in large part due to the tireless efforts of director Meg Stave.⁷³

Pipe Dream reviewer Marguerite Price said it best when she wrote in her review of the play, "There may have been a time when the Hinman Production Company could have been considered a bunch of kids putting on a show, but today HPC is much more than that. A company of actors, directors and technicians of varying theatrical ability have one important thing in common: their desire and ability to create good theatre."⁷⁴ The play is the story of a man named J. Pierrepont Finch, played by Steve Files, who navigates the confusing and stressful corporate world with the help of his how-to manual *How To Succeed in Business Without Really Trying*. The only major criticism of the play was that the subject matter was somewhat outdated and borderline chauvinist. But that was where the criticism ended and the praise began. Director Meg Stave and Musical Director Steve Semmel were praised for their work in keeping the over three-hour-long musical interesting and upbeat. Steve Files and Robin O'Leary, who played Steve's character's love interest Rosemary, were given high praise for their performances, winning over the audience with their musical numbers. It was the large supporting cast and their larger-than-life personalities which stole the show. Ira Dym was excellent in his presentation of Bud Frump, the back-stabbing nephew of the company president who mastered the comedic timing of his character so well it verged on the hysterical. Also noteworthy was Jane Bertsch, who played Rosemary's friend Smitty. Her musical number with Files and O'Leary, "Been a Long Day," provided one of the best musical numbers of the show. Adam Brown and Anthony

Zepf would put their theatrical talents to the test by playing multiple roles throughout the entire play. Adam Brown and John Winter were given exceptional honors for their hard work in turning the seemingly limited space in the Commons into what appeared to be a real office complete with a main office, smaller side offices, a bathroom, a hallway and even an elevator. Price would write, “A lot of credit is due HPC for never being limited by small space in which they rehearse, build and perform.”⁷⁵ *How To Succeed in Business Without Really Trying* was a large and complicated play which put to the test the abilities of HPC. By the time it was all over the tired cast and crew settled in for a well deserved summer vacation.

Following the summer hiatus, it was decided that Neil Simon’s *California Suite* would be the fall play for that semester. This play saw the emergence of a new crop of young and energetic HPCers more than willing to step up into leadership positions. There was intense competition to direct the play. That honor was eventually given to Scott-Robert Shenkman.⁷⁶ Distressingly, though, the university theater department almost dragged Adam away from this production. That semester the theater department was staging *Jesus Christ Superstar* and he had been offered a role in the play. Although he was tempted, Adam, like Jesus Christ before him, turned down the offer made by the devil and decided to put his energies into HPC’s production of *California Suite*.⁷⁷

The play takes place in rooms 203 and 204 of the Beverly Hills Hotel. This required two separate rooms to be built in the Commons to serve as the two different apartments. Oddly enough, the biggest challenge facing the design aspect of this set was finding enough furniture to make the rooms look like real apartments and not just an empty space on the stage. With nowhere to go to find inexpensive furniture, Adam and his crew moved virtually all of his RD

apartment's furniture into the Commons to be used for the play. For about a whole week Adam had no furniture in his apartment.⁷⁸

With the exception of the furniture, there were few other set design and construction problems. Most of the problems surrounding the play centered on rehearsing the mostly inexperienced actors and supporting the novice production crew. In fact, with the exception of Adam, who would play Sidney Nichols, and Anthony Zepf, who would play William Warren, almost all of the other actors in the play were new to HPC. The demanding job of directing the show fell to Scott-Robert Shenkman who did an excellent job of directing the mostly novice actors. This was also the first show which would involve Kim Usas who was one of the stage managers. Kim and Adam would become close and would joke around behind the scenes. One day, she would even chase Adam around the set with a large leftover piece of Styrofoam, a substance which had become a part of HPC almost as much as the Hinman Commons itself. Kim would remain active in HPC for the remainder of her years at SUNY Binghamton, eventually becoming a lawyer working for future New York State Governor George Pataki. Kim added a great deal of energy to the show and made it a happy and fun experience for all involved.⁷⁹ The play also saw the involvement of not one, not two, but three of the Courtney sisters. Anastasia Courtney would be an assistant director for the show. Stacy Courtney would help with set construction and Stephanie Courtney would also be involved.⁸⁰

During the scene changes for *California Suite*, the stage crew came onto the stage and changed the scenery in full lighting and acted like the cleaning staff of the hotel. William Kahn would be one of these stage hands and remembers a particular humorous moment at the end of the second act. At the end of that act the "body" of the girl who played the prostitute had to be removed from the stage, her body becoming just another prop. One night, Kahn slipped on a

bottle cap and fell to onto the linoleum floor of the Commons. Astoundingly, he never dropped her and she never flinched, staying completely in character the entire time.⁸¹

Another humorous moment that occurred during the play involved Adam Brown. During one of the scenes of the show, Ellen Houghton, who played Diana Nichols, the wife of Sidney Nichols (played by Adam Brown) is supposed to call her husband who is offstage and he is then supposed to enter after a short time. During this one show, however, when Houghton's character called for her husband, Adam never showed. In an inadvertent snafu, one of the stage managers had forgotten to tell Adam that his scene was coming up and Adam himself had completely forgotten as well. Houghton's character was forced to adlib in order to buy time for the crew to find Adam, who was eventually found and in the end the audience barely noticed the slight slipup. Overall the show did very well and sold out every single night of its run.⁸²

Although no review for the play exists, a letter was written to Faculty Master Al Haber and Coordinator Rene Coderre by Acting Associate Dean for Administration David Cingranelli.

In his letter, Cingranelli wrote:

Dear Al and Rene,

On Saturday, November 14, my wife and I attended the Hinman Production Company's performance of California Suite. We were impressed by both the professionalism of that performance and the civility of the predominantly student audience. Although I saw you about fifteen yards away, Al, I didn't come over to say hello, because I wasn't nimble enough to leave my seat.

Please convey my congratulations to the Hinman Production Company and to the other students in Hinman College.⁸³

It was obvious from this letter that HPC was attracting the attention of higher administration types, and for all the right reasons. *California Suite*, while perhaps not as flashy or as elaborate as other plays that HPC had done, was a proven success. It offered novice actors

and crewmembers the chance to hone their skills and begin their development into the future leaders of the community-based theater organization.

The Spring of 1988 saw HPC bring the demanding musical *Cabaret* to Hinman. The play would be directed by Mark Solkoff, who at this time was a second year graduate student living in the graduate dorms or “College in the Parking Lot” as it was un-affectionately called.⁸⁴ The dedicated HPCers had their work cut out for them, but were able to turn the Commons into the Kit Kat Klub, the flashy and licentious Berlin nightclub where most of the play is set. The play would be a first for Adam, who wound up dressing in drag in order to play the part of one of one of the women who sings a number with the club’s emcee.⁸⁵

After nearly two long months of seemingly unending rehearsals the play finally hit the stage. Following the opening night of the performance, one reviewer stated, “I’ve tried and tried, but I just can’t make myself say it...I can’t make myself say that Hinman Production Company’s opening night of the musical *Cabaret* was good. I can’t say it because it wasn’t good; it was fantastic!”⁸⁶ The most entertaining performance of the night had to go to William B. Kahn, the actor cast in the role of the club’s emcee, winning the admiration of the audience from the very beginning with the opening number “Wilkomen.” “Solkoff could not have found a better person for the role of Emcee than Kahn. He didn’t just play the part on the stage; he brought it to life. Kahn was witty, charming, dazzling, and sometimes almost scary, but only because of the messages his words sent across to us.”⁸⁷ Kahn’s performance was so good that a girl who lived in his dorm couldn’t come near him for weeks because his performance had scared her so much.⁸⁸

The show would also star veteran actor John Winter as Clifford Bradshaw, an American writer who comes to Berlin to write his first novel. Also starring in the play would be

another HPC veteran, Anthony Zepf, who would play Ernst Ludwig, a German businessman who is returning home from a trip to Paris. Bradshaw eventually finds a room in Fraulein Schneider's (Jordana Lee Slomovitz) boarding house. Cathie Lucas, another experienced HPCer, played Sally Bowles, a lonely English showgirl who works at the Kit Kat Klub and eventually she and Bradshaw begin falling in love.⁸⁹

The play's musical numbers were large and elaborate with heavily choreographed movements that the actors seemed to pull off flawlessly. Slomovitz gave a fine performance and conveyed a unique tenderness not usually seen in the strictly-business persona of Fraulein Schneider. Cathie Lucas was also praised for her efforts as the naïve showgirl Sally Bowles. "She had a provocative air about her that made it simple to see why the young sailor's [sic] hearts always went pitter-patter whenever she was near."⁹⁰ The Kit Kat girls, played by Deborah S. Bulman, Nicole E. Corron, Courtney E. Farber, Jennifer L. Hiller, and Robin O'Leary were full of energy and always entertaining. HPC veteran Ira Dym would play the delightful role of an old Jewish man who ran a fruit store. Both John Winter and Anthony Zepf brought to the forefront the ideological struggle between these two main characters, who initially started off as friends. The moral climax of the play was reached when Bradshaw and Ludwig confront one another on their differing belief systems. Adding to the moral message that the play offered, the play was debuted on Yom HaShoah, Holocaust Remembrance Day. The play is set in the 1930's just before Hitler and the Nazi Party's rise to power. That coupled with the play's debut date was intended to send a strong message to the audience about the power of hate and the need for society to be vigilant against prejudicial groups.⁹¹

Solkoff would praise his hard-working cast. All of the cast and crew members took times out of their busy and demanding schedules to work on the production. All of them had

exams to take, classes to attend, and papers to write, and the fact that they could do all these necessary student functions and still put on a fine performance was nothing short of spectacular. *Cabaret* was a physically and emotionally intense performance, but the dedicated cast and crew of HPC pulled it off flawlessly.⁹²

The following academic year would bring Arthur Miller's famous play *The Crucible* to the Hinman Commons. *The Crucible* takes place in Massachusetts in the year 1692 and centers around the now infamous Salem witch trials. This would be Adam's penultimate semester, and he along with the rest of HPC wanted the play to look as real as possible and spent a lot of money to accomplish this goal. In an effort to make the set look like the rustic late 17th Century Puritan dwellings, the crew of HPC used a combination of real wood and Styrofoam to make the sets look as authentic as they possibly could. The technical crew installed wooden panels on the flats to add to the realism. It took what seemed like an eternity to stain all of the wood and Styrofoam, but the end result was worth it. The Commons had been transformed into a Puritan dwelling and added much-needed ambiance and atmosphere to the play. The play itself is full of somber and tragic moments, but a real-life tragedy occurred when actor Brian Polhill, who played John Proctor in the play, informed the cast that his father was one of many Americans who had been taken hostage in Lebanon, which at the time was going through a bloody and violent civil war. During the entire run of the show, every cast and crew member would wear a bracelet in a show of solidarity with their fellow HPCer.⁹³

Perhaps the only positive thing to come out of the all too real tragedy playing out before HPC's eyes was that the dark and somber overtones hanging over the play made their way into the actors' performances and made the play, which was supposed to be dark and foreboding, even more so than it otherwise would have been. The cast was made up of a mixture of battle-

hardened HPC veterans and newcomers, some of whom had never been involved in theater before. The opening night sold out the 110 person audience almost immediately. “Stirred by the brew of synthesizer sounds mixed by music composer Steve Semmel, the inescapable and foreboding sense of the opening sequence made way for convincing instances of drama-upon the part of every player-that followed.”⁹⁴ From the very beginning of the play, the darkness and the sense of impending doom was easily conveyed by the actors. From the opening scene with four young girls in the woods dancing around an iron kettle filled with lentils, beans and chicken blood, to the dramatic climax of the courtroom scenes and subsequent executions of the supposed witches, the play offered a dark look into the experience of religious fanaticism and mass hysteria. The sets of the film were praised for their detail and workmanship including little details probably passed over my most viewers. The number four made consistent appearances throughout the play. There were four acts in the play, four entrances and exits, four steps that led to the stage’s second level, four chairs around the kitchen table, a four-post bed, and a four-paned window.⁹⁵ The attention to detail on the set was surpassed only by the outstanding abilities of the company’s actors.

As awesome as the sets were, the real praise for the evening was saved for the fine dramatic performances done by the actors and actresses of HPC. Sophomore Michael Klein did an excellent job portraying Reverend Samuel Parris, the distraught father of the supposedly demonically possessed Betty Parris, played by Jill Zavlick. Freshman Jennifer Fahys would play Abigail Williams, the handmaid to the John and Elizabeth Procter, played by Brian Polhill and Stephanie Courtney respectively. The source of much of the play’s drama would unfold as a guilt-ridden John Procter confesses to his wife that he has had an adulterous affair with Abigail. In an effort to keep John all to herself, Abigail plots to incriminate Elizabeth as a sorceress and

an agent of Satan himself. Fahys would expertly portray the character of the spiteful Abigail, who leads a cohort of vicious young women claiming to be enchanted by the work of Elizabeth and other townspeople whom they claim to be in league with the Devil. Robert Flynn, although an old hand at theater, was a newcomer to HPC and put out an exceptional performance as Deputy-Governor Danforth, a satanic figure who condemns the wrongly accused townspeople like John Procter to death for the crime of witchcraft. Also exceptional in the play was practiced HPC diehard William Kahn, who played Reverend John Hale, the foil to the Flynn's evil character. "Twists and maneuvers of rhetoric featured nearly every line of dialogue, especially- and unsurprisingly-those exchanges which transpired in court, making this production an intriguing and thought-challenging drama."⁹⁶ The emotional climax was realized when the innocent townspeople, including John Procter, played magnificently by Brian Polhill, were hanged for their supposed crimes.⁹⁷

The Crucible was a test of virtually every player in HPC. This was most especially true for Brian Polhill, who was unquestionably going through more emotional turmoil than any other HPCer. Still, he was able to devote himself to his performance and pulled off a remarkable achievement. Also, true to HPC form, the experience of the members of HPC ran the gamut of tried and tested veterans all the way down to inexperienced novices. The play included freshman and graduate students and every level in between. That test of cooperating together with people from different backgrounds and skill levels was accomplished and showed that HPC was in good hands with a new generation of eager performers and technicians ready to take the reins of the now legendary Hinman institution. This play was the beginning of what would be a melancholy moment for Adam Brown, who played Giles Corey in the play. There were many new faces in HPC that year. Old timers like Meg Stave, who had followed in Adam's footsteps and became

an RD in Dickinson Community, and Mark Solkoff, a graduate student in history and education who, like Adam, was nearing the end of his graduate coursework, were beginning to either graduate or move on. Adam and the rest of the old guard realized that it was approaching the time for a new generation of HPCers to take over the organization that he loved so dearly. Newer additions to HPC like Mary Saravia, who was an assistant director of *The Crucible*, and Kim Usas, who was the Stage Manager, would be charged with continuing the tradition and legacy of the little theater that could.

It was at this time that Adam himself realized that the Spring of 1989 would be his final semester as a student at SUNY Binghamton, his final semester as an RD in Hinman, and his final semester as the charismatic leader of HPC. *The Crucible* was Adam's penultimate play with HPC, and he along with the rest of the cast and crew knew that the last show that their beloved leader would have with them had to be bigger and better than any other show they had ever done before. It had to have larger and more intricately designed sets, more musical numbers, and more time invested in it than even the overwhelming time commitment made to *Grease*, their greatest and most intense show to date. The play that would be all these things, plus bring Adam and his dedicated crew of players full circle in their HPC experience, would be the beloved musical *Fiddler on the Roof*.

The spring of 1989 saw the now highly professional and dedicated cast and crew of HPC work tirelessly around the clock in order to make *Fiddler on the Roof* a success. The technical crew pulled out all the stops and used every trick of the trade that Adam had taught them to make the Hinman Commons look like the eastern European town of Anatevka, the primary setting of the play. Blatantly ignoring all the rules laid down to them by Coordinator Rene Coderre, the crew drilled and re-drilled holes in the walls, suspended curtains well above

where they should have, wired the lighting system to the point where it nearly shorted out, cut and drilled wood to create the flats, and molded and stained tons of Styrofoam in order to add much needed realism and authenticity to the play. Reusing some of the same set pieces that they had used for *The Crucible*, the crew's labors made for glorious results. Upon entering the Hinman Commons, one would think that they had been transported out of 1980's America and into a pre-revolutionary Russian village.⁹⁸

Just as in *The Crucible* before it, *Fiddler on the Roof* saw numerous levels of involvement from inexperienced freshmen all the way up to graduate students and everyone in-between. Mary Saravia would direct the play, assisted by Kim Usas. Graduating senior Jordana Lee Slomovitz would play the role of Golde, Tevye's wife. Graduate student Jill Zavlick, another soon to be graduate, would play Chava. Scott-Robert Shenkman, yet another graduating member of HPC, would play the Rabbi. This play would also be the last show for HPC veterans like Mark Solkoff, who along with supervising the crew and being the point person for lighting in virtually every HPC play since he enrolled at SUNY Binghamton, would play the role of the butcher, Lazar Wolf, and Susan Kabat who would play the part of Fruma Sarah. The most important and coveted role of all, that of the main protagonist, the dairyman Tevye, would of course go to Adam Brown.⁹⁹ This was a special moment for Adam. It would be his final production with HPC and his final semester in Hinman. Moreover, when Adam was a freshman, he had a part in the theater department's main stage production of *Fiddler on the Roof*, and this was now his chance to play the beloved character Tevye.¹⁰⁰ As the debut of the show neared, the cast and crew of HPC anticipated not only another glamorous and successful show, but also an emotional finale for perhaps the one man who had influenced and guided HPC through what can only be described as its most formative years.

That final show on which so many members of HPC had pinned their hopes almost didn't happen. Shortly after the show was set to debut, a measles outbreak occurred on campus. Apparently, an off-campus student had contracted measles while he was vacationing in Florida and had returned to campus infected with the deadly virus. As a result, the administration cancelled all extracurricular campus events, excluding classes, for a two-week period in an effort to contain the outbreak. Although the biggest outcry against this cancellation was by the Physical Education Department and the university's athletic teams, this cessation of events would force HPC to cancel their show as well. For the men and women of HPC, too much was riding on this show to cancel it now. The cast and crew rushed out to get their vaccinations, and in staying true to the show business mantra "the show must go on," on their production went, albeit to a smaller than usual crowd and for a significantly shorter run.¹⁰¹

Measles might not have been able to stop HPC, but Adam Brown's lack of facial hair almost did. Wishing to get into the character of Tevye as much as possible, Adam decided that he would grow a beard to look the part. It took Adam approximately five months to grow a beard adequate enough to satisfy him, and it grew in just in the nick of time for the debut of the show.¹⁰² As the show's debut approached, Adam Brown, the father of HPC for seven long years, entered the Hinman Commons to face his last audience and take his final bow.

Despite all the ensuing chaos surrounding them due to the measles outbreak, *Fiddler on the Roof* proved to be a success. Although all aspects of the play were highly praised, the most accolades were given of course to Adam Brown and his portrayal of the struggling milk man, Tevye. One reviewer would state unequivocally, "Playing the part of Tevye with the sadness and determination this complex character expresses, Roosevelt Hall's Resident Director Adam Brown stoodup [sic] well to the natural comparison one would make to Zero Mostel, the man

who made the part famous.”¹⁰³ From the opening scene, where when the entrance of Tevye is accompanied by the music of the fiddler, played by Fran Hoffman, the audience was pulled into this lost world of traditional Jewish life in a culture under attack by outside forces and changes from within. The opening rendition of the play’s most famous musical number, “Tradition,” set the stage and tone for the rest of the play.¹⁰⁴

The major plot involving Tevye’s desire to marry off his three daughters to spouses that he chooses for them in a traditional arranged marriage is not well received by his three daughters who appeal to Yente, the village’s matchmaker, played wonderfully by Evelyn R. Behrend, and they sing their rendition of the classic tune “Matchmaker.” Lisa Itkin played Tzeitel, Tevye’s oldest daughter, who is able to persuade her father to break with tradition and allow her to marry her love Motel, the tailor, played by Howard Goldberg. This leads into another classic *Fiddler on the Roof* tune, “Miracle of Miracles,” which Goldberg sang fabulously. Tevye is completely distressed by the gross break in tradition when another one of his daughters, Hodel, played by Barri Sperber, arranges her own marriage to Perchik, the student, played by Gary S. Gordon. Tevye’s final defeat, though, comes when his remaining daughter, Chava, falls in love with a Cossack. “He [Tevye] turns his back on Chava, played well by Jill Zavlick, and mournfully tries to forget her, making for one of the more poignant scenes of the play.”¹⁰⁵

The nearly three-hour play kept the audience in rapt attention with its beautifully designed sets and excellent use of the small space that the Hinman Commons offered. The cast and audience alike seemed to draw upon the nearly indefatigable vigor and spirit of Adam Brown, who belted out his rendition of “If I Was a Rich Man” with such enthusiasm it became more contagious than the measles and infected the audience and cast alike with a seemingly unending amount of energy. This was shown in the wonderfully harmonic “Sabbath Prayer”

done by the entire company. “This kind of quality acting is again seen as Tevye mourns the loss of his daughter to a forbidden marriage. “Chavelah,” the reflective song about the little girl he once knew, struck a particular note of pathos that was only strengthened when his tearful daughter joined him on stage to beg for his blessing.”¹⁰⁶ Jason Goldblatt in his role as the innkeeper Mordacha was also praised for his role, especially in the musical number “To Life,” where he performs a traditional Russian folkdance with ease and perfection. Fran Hoffman was also praised for her small yet important role of the fiddler. “Her haunting music accompanied many of the important scenes and often lent the necessary air of sadness or joy.”¹⁰⁷

The play was not without its criticisms of course. The high ceilings of the Commons played havoc with the acoustics of the room and cheapened some of the otherwise beautifully and thoroughly well rehearsed musical numbers. However, director Mary Saravia was praised for her exceptional job in blocking the scenes and making a good usage of the tight and near claustrophobic space of the Commons. Sue Iannone, the musical director of the play, was also congratulated for her exceptional work with the orchestra. Despite a few technical flaws that could not have been corrected anyway, HPC’s production of this time-honored play accomplished its goals and made what on the surface appeared to be a play solely about Jewish culture in eastern Europe before the dual agonies of the Russian Revolution and the Holocaust into a story that transcended these bounds and became a tale of a universal human experience.¹⁰⁸

The final emotional scene of the play, where all the inhabitants of Anatevka are forced to leave their village and their homes, not only sums up the message in the play itself, but also the experience of HPC. “The play comes to an end as the villagers are forced out of the town they love. The company joins hands for the final song, “Anatevka” and then all go their separate ways. As the final statement, Golde...declares that she must sweep the floor one last time

because she ‘can’t leave a dirty house.’ They all embrace and generations of memories are left behind as they turn to leave. The Fiddler bids them farewell.”¹⁰⁹

The Fiddler in the play may have been bidding the inhabitants of the Anatevka farewell, but in the world of Hinman community-based theater, it was Adam Brown who was bidding HPC farewell. Just as Tevye in *Fiddler on the Roof* was the father figure, Adam for seven long years had been the father figure to the men and women of HPC. As the final curtain fell and the crowd applauded, Adam took his last tear-filled bow, saying goodbye to the community and the stage that he loved so much. Everyone who was involved in HPC could not contain themselves. Each and every cast and crew member had tears in their eyes as Adam bid his final farewell. Looking back on that time Adam would reminisce, “It was a great way to go out. The play was about family, and that’s what we were...we were all family.”¹¹⁰ From Mark Solkoff to Meg Stave to everyone in-between that was part of that HPC family, the experience of HPC and the memories of their time in it would last a lifetime. Some may have been prodigal sons and daughters, and fighting and bickering between them did occur, as it does in every family, but the ties that bound them were indestructible. What had started off as a loose association developed into friendship which in turn evolved into a family full of warmth, camaraderie and love. Even though none of them were related by blood, they had all become family united under the banner of community-based theater.

Adam Brown had come full circle since he first entered Hinman College and ultimately HPC. Once an insecure freshman playing a role in *Our Town*, Adam had taken the reins of leadership and overcome seemingly insurmountable odds in *Grease*, to his last curtain call in *Fiddler on the Roof*, Adam had lived, breathed, and exuded HPC and the spirit of Hinman. He had been the first real president of HPC, taking what was a benevolent dictatorship under Patrick

Misciagna and turning it into all-inclusive democracy complete with a constitution. Adam Brown was Mr. HPC in every way possible during his seven years in Hinman, and now, like Tevye, he was leaving home.

The story of HPC is not the story of one man or one woman. It is the story of a group of dedicated souls who commit themselves, as Adam so aptly put it while writing the HPC constitution, to “Fun, Friendship, and the Love of Theatre.” HPC then, as it is now, is truly the story of a team effort, of a completely student-run community-based theater operation overcoming numerous obstacles each and every semester. However, certain individuals stand out in the story of HPC. Stan Goldberg, the creator of HLT and ultimately the godfather of HPC, is one such example, as was his right-hand man, Steve Young. Patrick Misciagna, the creator of HPC, who single handedly took a dying organization and breathed new life into it also deserves mention for that and for leading it through a gauntlet of obstacles that nearly killed the fledgling organization. It is Adam Brown, though, who deserves the most mention. Of all the people in HPC who came before and since, it was he who took what to the outside observer appeared to be a ragtag group of students putting on renegade theater and made them into a professional organization that staged quality productions no matter what stood in their way. Adam led HPC through its formative middle years and created a formula that allowed each successive generation of HPC to excel not only on the stage of the Hinman Commons, or even within the greater Hinman College experience, but in life itself. Each and every generation of HPCer that has come after has been, even if for a short time, imbued with the same energy, enthusiasm, and spirit that Adam and his contemporaries brought to HPC in the 1980’s. The relationships that Adam forged within HPC would last a lifetime, as would the legacy that he left behind. To that, every successive generation of HPC owes a debt of gratitude to Adam Brown and all the rest who

brought HPC to where it is today, making it a monument not only to the possibilities of what can be accomplished through hard-work, dedication and perseverance, but as a living legacy to the Hinman spirit.

¹ Adam Brown, telephone conversation with author, November 21, 2006.

² Ibid.

³ Ibid.

⁴ Ibid.

⁵ "You're a Good Man Charlie Brown," Playbill produced by HPC.

⁶ Adam Brown, telephone conversation with author, November 21, 2006.

⁷ Mark Solkoff, e-mail message to author, January 15, 2007.

⁸ Adam Brown, telephone conversation with author, November 21, 2006.

⁹ Mark Solkoff, e-mail message to author, January 15, 2007.

¹⁰ Beth Cohen, "Blockhead's a Hit," *Pipe Dream* vol. XXXVII, No. 20, November 15, 1983.

¹¹ Ibid.

¹² Patrick Misciagna, telephone conversation with author, October 20, 2006.

¹³ Adam Brown, telephone conversation with author, November 21, 2006.

¹⁴ Ibid.

¹⁵ Mark Solkoff, e-mail message to author, January 15, 2007.

¹⁶ Jay Weinstein, "Murder At The Mousetrap," *Pipe Dream* vol. XXXVIII, No. 20, April 3, 1984.

¹⁷ Ibid.

¹⁸ Adam Brown, telephone conversation with author, November 21, 2006.

¹⁹ Ibid.

²⁰ "Hinman Production: On Key Performance," *Pipe Dream* vol. XXXIX, No. 20, November 13, 1984.

²¹ Adam Brown, telephone conversation with author, November 21, 2006.

²² "Anything Goes," Playbill produced by HPC.

²³ "Hinman Production: On Key Performance," *Pipe Dream* vol. XXXIX, No. 20, November 13, 1984.

²⁴ Ibid.

²⁵ Ibid.

²⁶ Adam Brown, telephone conversation with author, November 21, 2006.

²⁷ Dave DePugh, "The Call of the Stage," *Pipe Dream*, Vol. IV, No. 9, November 16, 1984.

²⁸ Ibid.

²⁹ Ibid.

³⁰ Ibid.

³¹ Ibid.

³² Ibid.

³³ Ibid.

³⁴ Julia A. Carr, letter to the editor, *Pipe Dream*, November 20, 1984.

³⁵ Ibid.

³⁶ Adam Brown and Mark Solkoff, letter to the editor, *Pipe Dream*, December 4, 1984.

³⁷ Adam Brown, telephone conversation with author, November 21, 2006.

³⁸ Ibid.

³⁹ Ibid.

⁴⁰ Mark Solkoff, e-mail message to author, January 15, 2007.

⁴¹ Trudi Cohen, "Barefoot Players Strut Their Stuff," *Pipe Dream* Vol. XL, No. 23, April 23, 1985.

⁴² Ibid.

⁴³ "Neil Simon's Barefoot in the Park," Playbill produced by HPC.

⁴⁴ Adam Brown, e-mail message to author, October 30, 2006 and Adam Brown, telephone conversation with author, November 21, 2006.

⁴⁵ Adam Brown, telephone conversation with author, November 21, 2006.

⁴⁶ Ibid.

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- ⁴⁷ Rene Coderre, interview with author, October 10, 2006.
- ⁴⁸ Ibid.
- ⁴⁹ Adam Brown, "A Hinman Production Company Story," in *Stories of Hinman College* by Hinman Faculty, Staff, and Students, Alumni Reunion Reception, May 6, 2000.
- ⁵⁰ Adam Brown, telephone conversation with author, November 21, 2006.
- ⁵¹ Ibid.
- ⁵² Adam Brown, "A Hinman Production Company Story," in *Stories of Hinman College* by Hinman Faculty, Staff, and Students, Alumni Reunion Reception, May 6, 2000.
- ⁵³ Adam Brown, telephone conversation with author, November 21, 2006.
- ⁵⁴ Mark Solkoff, e-mail message to author, January 15, 2007.
- ⁵⁵ Kelly Farewell, "Go Greased Lightning!" *Pipe Dream* Vol. XLI no. 2, November 26, 1985.
- ⁵⁶ Ibid.
- ⁵⁷ Adam Brown, telephone conversation with author, November 21, 2006.
- ⁵⁸ Adam Brown, "A Hinman Production Company Story," in *Stories of Hinman College* by Hinman Faculty, Staff, and Students, Alumni Reunion Reception, May 6, 2000.
- ⁵⁹ Adam Brown, telephone conversation with author, November 21, 2006.
- ⁶⁰ Ibid.
- ⁶¹ Ibid.
- ⁶² Scott-Robert Shenkman, telephone conversation with author, January 27, 2006.
- ⁶³ Adam Brown, telephone conversation with author, November 21, 2006.
- ⁶⁴ Ibid.
- ⁶⁵ Ibid.
- ⁶⁶ Mark Solkoff, e-mail message to author, January 15, 2007.
- ⁶⁷ Adam Brown, telephone conversation with author, November 21, 2006.
- ⁶⁸ Linda Benzoni, "Deathtrap: More Than a Thrilling Performance," *Pipe Dream* Vol. XLIII no. 22, November 21, 1986.
- ⁶⁹ Ibid.
- ⁷⁰ "How To Succeed in Business Without Really Trying," Playbill produced by HPC and Adam Brown, telephone conversation with author, November 21, 2006.
- ⁷¹ Adam Brown, telephone conversation with author, November 21, 2006 and Adam Brown, e-mail message to author, October 30, 2006.
- ⁷² William Kahn, e-mail message to author, January 22, 2007.
- ⁷³ Scott-Robert Shenkman, telephone conversation with author, January 27, 2007.
- ⁷⁴ Marguerite Price, "HPC Succeeds in How to Succeed," *Pipe Dream* Vol. XLIV no. 18, March 31, 1987.
- ⁷⁵ Ibid.
- ⁷⁶ "Neil Simon's California Suite," Playbill Produced by HPC.
- ⁷⁷ Adam Brown, telephone conversation with author, November 21, 2006.
- ⁷⁸ Ibid.
- ⁷⁹ Adam Brown, telephone conversation with author, November 21, 2006.
- ⁸⁰ Scott-Robert Shenkman, telephone conversation with author, January 27, 2007.
- ⁸¹ William Kahn, e-mail message to author, January 22, 2007.
- ⁸² Scott-Robert Shenkman, telephone conversation with author, January 27, 2007.
- ⁸³ David Cingranelli, letter to Al Haber and Rene Coderre, 18 November 1987, located in HPC archives.
- ⁸⁴ Mark Solkoff, e-mail message to author, January 15, 2007.
- ⁸⁵ Adam Brown, telephone conversation with author, November 21, 2006.
- ⁸⁶ Michael A. Passafiume, "Cabaret Opens With A Bang," *Pipe Dream* Vol. XLVI no. 21, April 19, 1988.
- ⁸⁷ Ibid.
- ⁸⁸ William Kahn, e-mail message to author, January 22, 2007.
- ⁸⁹ Michael A. Passafiume, "Cabaret Opens With A Bang," *Pipe Dream* Vol. XLVI no. 21, April 19, 1988.
- ⁹⁰ Ibid.
- ⁹¹ Adam Brown, telephone conversation with author, November 21, 2006 and Michael A. Passafiume, "Cabaret Opens With A Bang," *Pipe Dream* Vol. XLVI no. 21, April 19, 1988.
- ⁹² Michael A. Passafiume, "Cabaret Opens With A Bang," *Pipe Dream* Vol. XLVI no. 21, April 19, 1988.
- ⁹³ Adam Brown, telephone conversation with author, November 21, 2006.

⁹⁴ Linda Benzoni, "HPC's Crucible Grips Audience with Intense Drama," *Pipe Dream* vol. XLVI no. 20, November 15, 1988.

⁹⁵ Ibid.

⁹⁶ Ibid.

⁹⁷ Ibid.

⁹⁸ Adam Brown, telephone conversation with author, November 21, 2006.

⁹⁹ Dana DeBaun, "Fiddler on the Roof," Playbill produced by HPC.

¹⁰⁰ Adam Brown, telephone conversation with author, November 21, 2006.

¹⁰¹ Michelle Denmark, Debbie Markowitz and Anne Striplas, "Measles Hits Campus," *Pipe Dream* Vol. XLVIII no. 20, April 11, 1989 and Adam Brown, telephone conversation with author, November 21, 2006.

¹⁰² Adam Brown, telephone conversation with author, November 21, 2006.

¹⁰³ Matthew M. Furman, "Fiddler and HPC Ride High on Tradition," *Pipe Dream* Vol. XLVIII no. 20, April 11, 1989.

¹⁰⁴ Ibid.

¹⁰⁵ Ibid.

¹⁰⁶ Ibid.

¹⁰⁷ Ibid.

¹⁰⁸ Ibid.

¹⁰⁹ Ibid.

¹¹⁰ Adam Brown, telephone conversation with author, November 21, 2006.