



act
four



ACT IV

School of Performing Arts
Division of
High School of Music and Art

Louis K. Wechsler, Principal
Edward T. Koehler, Teacher in Charge

*I am a boy,
I am a girl,
I am a teenager
A student,
A teacher,
An adult,
A beatnik,
A square.
I am an American,
White, black, yellow.
Sometimes I am blue, sometimes green.
I am an artist.
I am a part of my mother,
Part of my father.
I am a part of all living
And all the living that went before me.
I am myself.*

Our Third Parent

We have adjourned for the past three summer vacations, certain that when we returned, P.A. would be just as we left it. We were right until September, 1961. When we entered school that first day, there were whispers, sullen faces, even tears. The news spread quickly that Dr. Paine was not in his office – that little cubicle of an office that we all know so well. The man who sat behind the desk in that office and signed our lateness excuses, the man we went to confide in knowing that he'd do all he could to help, the man who gave us his best and for whom we wanted to be our best would not be among us anymore.

Suddenly there is a void during our assemblies at P.A. No matter how entertaining or interesting the program may be, there comes an almost imperceptible lull at the end, for that is the time when Dr. Paine would mount the stairs to the stage and speak to us as the student body of the High School of Performing Arts. We all remember his lectures on school attendance, latenesses, report card grades, and then almost always following these lectures, he would have some funny little story on hand to give us a few laughs. We, the senior class of '62, feel the loss of Dr. Paine intensely, because we were with him and grew to know and love him. This, our last year at P.A., would have been Dr. Paine's last year as well, because at the end of this school year he was to retire.



Yes, the students of P.A. still have the same goals, the same traditions, and there are still the same crowded noisy halls during the change of classes, but despite these unaltered matters, there is an emptiness in the school and in our hearts. We are all aware of the gap left by Dr. Paine. He was a part of each of us, and he will always be remembered because he offered us, in all situations, love and sympathy and trust.

And so, Dr. Paine, we, the class of 1962 dedicate our yearbook to you.

Binnie Altholz

Dear Seniors of 1962,

This year of your graduation promises to be one of those moments in American history that marks a significant shift from one national mood to another. Change goes on constantly and irresistibly, but not always visibly.

In recent years American life has seemed comparatively tranquil or dull, depending on the point of view. In spite of many revolutions in science, education, industry, agriculture, and world organization, the life of the average American has been unprecedentedly free of the anxieties and insecurities which have afflicted and still afflict the vast majority of the human race.

One of the results of our good fortune is that we have witnessed a period of seeming aimlessness and boredom in the younger generation of this country, a result that was reflected in some as the "beatnik" aberration and in others as a reluctant infatuation with security and a superficial posture of cynicism. The normal enthusiasm and idealism of youth appeared to be orphans in an indifferent society dedicated to perpetual safety and sunshine.

Of late, the seams of the glittering fabric have begun to come apart, revealing the fears and strains beneath the surface, as, for example, in the negative nuclear panic and in the positive groping represented in the Peace Corps. There was some evidence of an expectancy in the air, of youth waiting for the event that would symbolize the end of the years of wandering in the wilderness.

It has come perhaps in the successful launching of an American into cosmic orbit and his fiery return to the earth. And again you feel that you are on the threshold of another great adventure in the saga of humanity — another new world challenging your strength, skill, imagination, and spirit more insistently than that which beckoned to Columbus and his successors — a new era in which great achievements are won by intelligence and sacrifice contributed to a common world effort, and in which security is the reward and harvest of taking risks and enduring danger.

Whatever endeavor your hopes and talents may lead you to undertake, you cannot but be inspired by the prospect of this brave new world. As you step into its bracing air, we who have helped to bring you to this juncture wish you well and bid you godspeed on your journey.



Louis K. Wechsler
Principal

Louis K. Wechsler

LOUIS K. WECHSLER, Principal

Graduates:

As I complete my first year at this unique school, you are leaving to go to college or to take the first steps toward a place in the realm of the performing arts.

Though we have had but a brief moment together, I enjoyed sharing with you the fine assembly performances, the practice sessions which eventually blossomed into concerts, the projects, the student participation in the academic classes, and the informality of the lunch hours on the main floor.

Although each of you occupies three square inches in this little album, I hope it will symbolize for you in the years to come the joys and spiritual satisfaction derived from cooperating with your classmates to achieve goals set for you by your dedicated teachers at Performing Arts.

Good luck to all of you.

Sincerely,



Edward T. Koehler



Edward T. Koehler
Teacher-in-charge

QUARTET IN G MINOR
FIRST MOVEMENT

Mary Helen Rowen
1962

MODERATO CON MOTO

Handwritten musical score for the first system. It consists of four staves. The first three staves are for the piano accompaniment, each starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/2 time signature. The first staff has a dynamic marking of *mf*. The fourth staff is for the vocal line, starting with a soprano clef and a 2/2 time signature, with a dynamic marking of *mf*. The music is in G minor and features a 2/2 time signature. The first system contains four measures of music.

Handwritten musical score for the second system. It consists of four staves. The first three staves are for the piano accompaniment. The first staff has a dynamic marking of *mf*. The second staff has a dynamic marking of *mp*. The fourth staff is for the vocal line. The music continues from the first system. The second system contains four measures of music.

Handwritten musical score for the third system. It consists of four staves. The first three staves are for the piano accompaniment. The first staff has a dynamic marking of *mf*. The second staff has a dynamic marking of *mp*. The fourth staff is for the vocal line. The music continues from the second system. The third system contains four measures of music.

*I am a musician,
I create emotions through sound.
I am longhaired,
I play it red-hot and blue.
With the notes I play
I can take you back
Through time:
To Bach,
Past Debussy
And Gershwin
To Charley Parker.*





Edith DelValle



Harold Sachs



Irving Kupfer



Irving Lash



Joan O'Brien

The School of Performing Arts had its beginnings in the old building of the Metropolitan Vocational High School, with five boys, five instruments, a boiler room, and a musician in search of a job. Dr. Keller, the principal, offered Mr. Julius Grossman the school's boiler room to rehearse in and the five boys who cared for nothing but music.

These instrumentalists played popular music only, and their combined instruments could not form a satisfactory ensemble. Mr. Grossman issued an all-school call for instruments – the students were invited to bring any instrument they could carry. The results were tremendous. Instruments of all types and sizes appeared, in varying conditions; some of them Mr. Grossman had never seen or heard in his experience as a musician. Those which were practical were repaired and thus a fourteen piece orchestra was formed.

As the need arose, new courses were added to the students' programs. Harmony and the History of Music were offered, as well as instrumental training and ensemble work. The years since have seen the addition of sight-singing, keyboard harmony, instrumentation, conducting, piano literature, piano accompaniment, and sight-reading.

The new department grew and expanded. The Advisory Commission, vital to the growth of the Music Department, numbered among its members Walter Damosch, Alfred Wallenstein, Jaques Malkin, and Gerald Warburg. The later development of a Drama Department and a Dance Department were incorporated in 1948. The original plan was to dedicate the school to some well-known patron of the arts. It was only after several names had been proposed that someone suggested the school be known simply as a school "for the performing arts." The name was a gold mine. Critics use the term repeatedly in their reviews of the dance, drama, and music, and the new Lincoln Center is to be called the "Lincoln Center for the Performing Arts."

After a long, hard fight, the new school was granted a building of its own on West Forty-Sixth Street in Manhattan. Thus the School of Performing Arts became a separate institution, a school dedicated to the training of performers. It is the only school of its kind in the country. The needs of the five boys in the boiler room, representative of aspiring young performers everywhere, were satisfied by the formation of the High School of Performing Arts.

Julius Grossman
Chairman







*I am an actor,
The sad misunderstood Romeo,
The foolish Nellie Forbush.
I am King Kong
And can make my audience
Weep,
Laugh,
Fear.
I am any one I wish to be.
I am master of the stage I'm on.*



Roslyn Schein



Zenaide Trigg



Vinnette Carroll



Elizabeth Parrish



Ruthel Provet



Lawrence Olvin



Edith Bank



Robert Alvin

In September 1939, four students were assigned to Mrs. Edith Bank at the Metropolitan Vocational High School and a drama department was under way. The four were not chosen for their talent; one had been a constant problem in shop, his only talent being an amazing ability to imitate a chicken! They were the school's problem cases, those for whom there would otherwise have been little future.

By the following year, there were twelve students interested in drama. Mr. Sachs of the music department taught singing, Mrs. Bank acting, speech, and some dancing. This was the first time that drama, dance, and music were incorporated, a sign of things to come. The twelve students learned improvisation and pantomime, mastered exercises in relaxation, as well as justification exercises, even managed some scenes. Every year the group put on a production. They made their own costumes, scenery, sold their own tickets, and arranged for their own advertising.

In 1944, under the leadership of Mrs. Samuel Lewisohn, the original Chairman of the Advisory Commission, it was decided that a dance department should be added. Martha Graham and Martha Hill became interested, and together they worked on a dance curriculum for the proposed dance department.

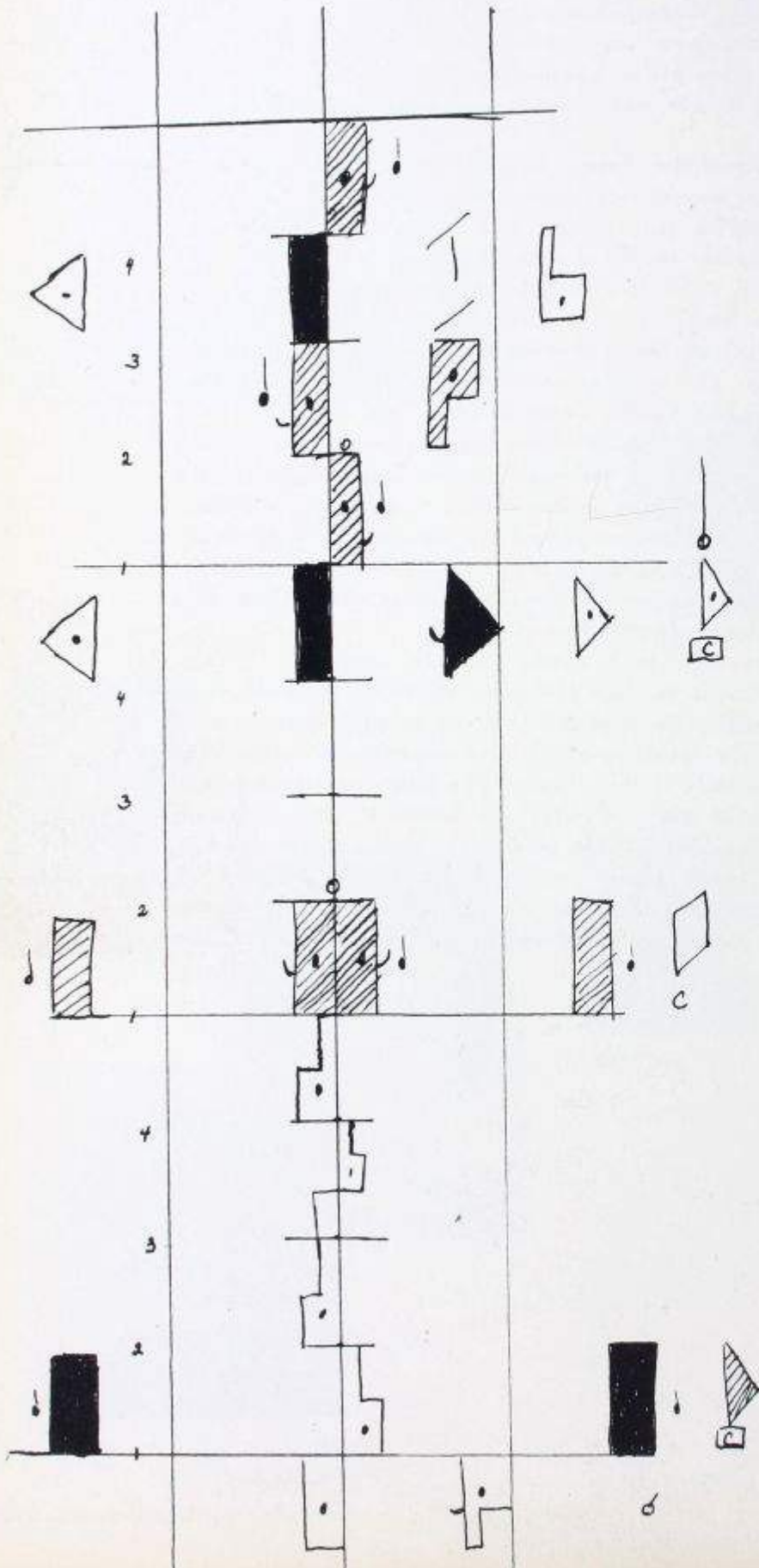
The blueprint for the School of Performing Arts had thus been drawn. It remained to find a building. Mrs. Bank set out to tour the town. She found a weathered old building on West Forty-Sixth Street between Broadway and Sixth Avenue, a few doors down from Variety. The building carried a sign over the front door: MARINE COMMISSION SHORE CONTROL. Years before it had been used as a school, but it had passed out of the hands of the Board of Education into the city's possession. Something kept that building standing long enough for the Advisory Commission to persuade the city to turn it back to the Board of Education. The Marine Commission moved out; the School of Performing Arts moved in. The first classes began in September, 1948, with Mr. Julius Grossman as Chairman of the Music Department, Dr. Marjorie Dycke as Chairman of the Drama Department, and Mrs. Elizabeth Rockwell in charge of Dance.

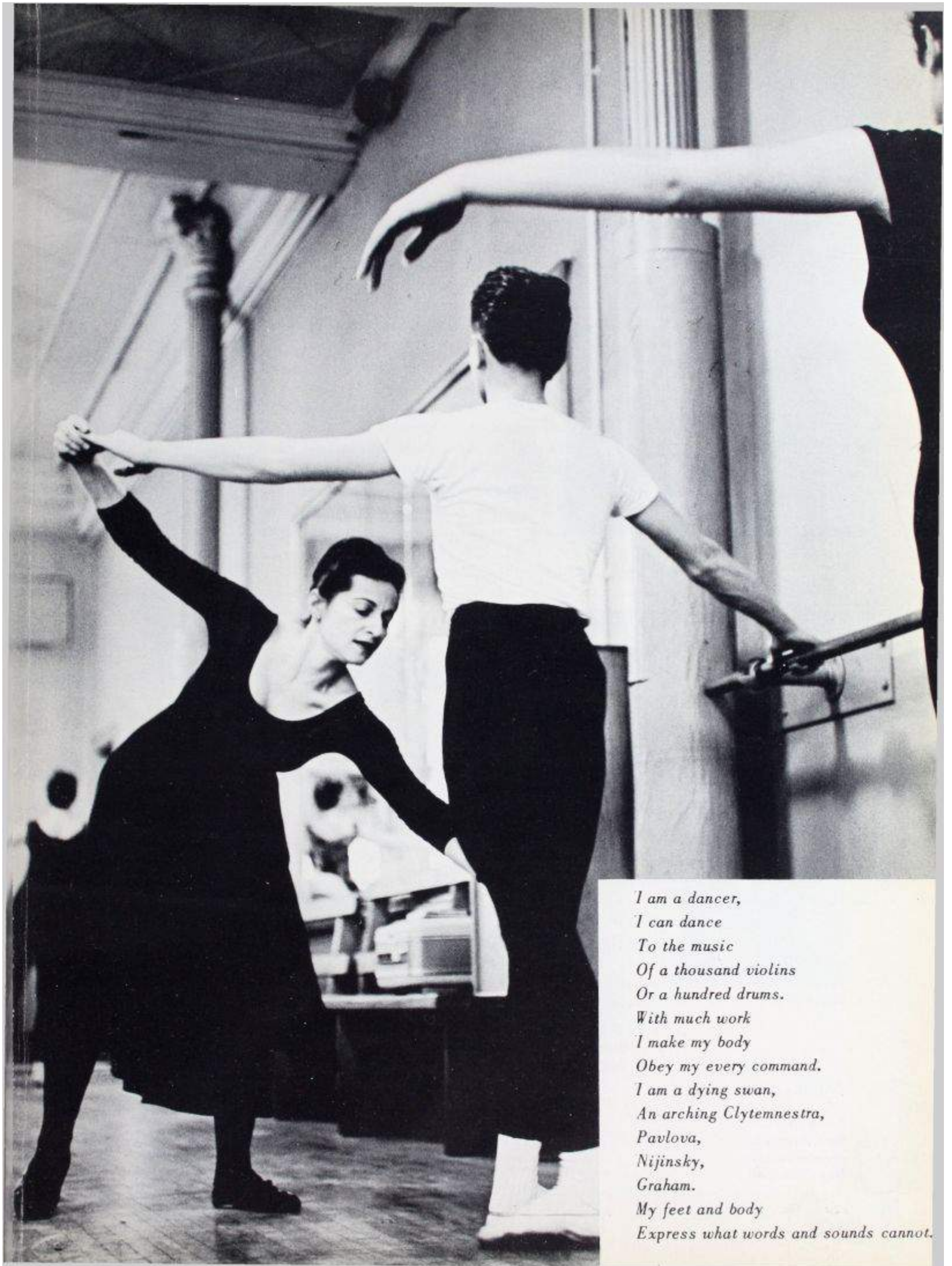
As P.A. developed, changes were made in the students' curricula. The Advisory Commission proposed that in the last few terms of study, the drama student be instructed by professional performers and be given an opportunity to work under professional direction. The faculties of all three departments include men and women who work professionally in their fields. The future and the hopes of the Drama Department are, to the minds of those who formed it, most encouraging. It contributes to a theatre of the future by training young actors and actresses to know what they are entering, to be aware of the requirements, and to look at their careers realistically. In short, the department is doing its utmost to train students to be a part, not merely of theatre, but of a better theatre of the future.

Mary Burton



Marjorie Dycke
Chairman





*I am a dancer,
I can dance
To the music
Of a thousand violins
Or a hundred drums.
With much work
I make my body
Obey my every command.
I am a dying swan,
An arching Clytemnestra,
Pavlova,
Nijinsky,
Graham.
My feet and body
Express what words and sounds cannot.*



Bella Malinka



Stuart Hodes



Gertrude Shurr



Norman Walker



David Wood



Carl Morris



Pauline Koner



Billie Kirpich



Olga Popova



Matteo



Mara



Leo Solow



Yurek Lazowski

CAMERA SHY

- Betty Low
- Sara Malamente
- Annabelle Lyon
- May O'Donnell



Ernest Lubin

The Dance Department of the School of Performing Arts came into existence when the new school moved into its own building in 1948. The first few months were chaotic. Only two dance groups were being instructed, a beginning and an advanced class. By the end of the first year, three sections had taken shape, and as the second year drew to a close, six sections were being trained in professional dance. Modern dance and ballet classes were given in addition to dance history and a course in dance notation.

The first group was a motley crew; they were so excited and enthusiastic about their work that it took some time to tame them. They were ready to devour everything offered them. Rehearsals often lasted until 5:00 PM, after which the young dancers visited the Museum of Modern Art to see re-runs of old dance films. Performing Arts was the first school of its kind, and the excitement it generated was tremendous both inside and outside the building. Articles about this experiment appeared in every leading magazine and newspaper.

One of the most influential of these articles was written by the noted dance critic, John Martin. By a far-sighted description of the marvelous idea of a school for the performing arts, he sent troops of teachers applying for positions on the faculty. Among these were flying trapeze artists and acrobatics instructors! The testing program was intensive and comprehensive and through the recommendations of the Advisory Commission three teachers were finally chosen: Eve Gentry, Anna Hutchinson, and Elizabeth Rockwell. Mrs. Rockwell became the first chairman of the Dance Department, and, working with the Advisory Commission, organized what has grown into a large department dedicated to the training of young dancers.

In its early years as a separate institution, Performing Arts had to prove itself. Constant pressure was applied to test the strength of the school. A battle was waged for double periods to be devoted to dance, won largely through the aid of Martha Hill, a member of the Advisory Commission who later became director of the Dance Department at Juilliard. Dance accompanists were added through the efforts of the Commission. Was it folly to train young people for work in a field already crowded? The founders of Performing Arts replied that more highly trained performers were needed to carry on a growing profession. Especially for the dancer, whose career is so short, training at the high school level is of the greatest value.

Over the years, the Dance Department has been in capable hands – Doris Rudko, Betty Jane Warburg, Pat Casey and Nancy Lang under the chairmanship of Dr. Dycke, and in 1955, Dr. Rachael Yocom. One of the important contributions of the school is the setting of a favorable pattern for serious study toward a dance career. But perhaps more valuable to today's student is the marvelous professional experience being offered them, and the opportunity to become part of a richer and finer world of the performing arts of the future.

Mary Burton



Rachael Yocom
Chairman

A Few of My Favorite Things

*Candies and ice cream and nesselrode pie,
Elizabeth Taylor and bread that is rye,
Time magazine for all the news it brings:
These are a few of my favorite things.*

*Bagels and lox and all kinds of muffins,
Mickey Mantle and football ruffians,
Dust ruffles, bows, earrings and rings:
These are a few of my favorite things.*

*Ice-skating --
And skiing --
And sailing, I think is grand,
Ballet and jazz and razz-a-ma-taz,
And airplane trips -- when I land.*

*Tradition and spirit and overnight camps,
French provincial and figurine lamps,
The twist, lindy, cha-cha and all highland flings:
These are a few of my favorite things.*

*College applications and C. E. E. B.'s,
Buses, subways, weather when I freeze.
Maybe in 200 years I'll sing:
These were a few of my favorite things.*

Janet Burak





Lisa Ackerman



Renee Adelman



Binnie Altholz



Abraham Alvarez





Jane Babits



Susan Barlow



Harriet Begler



Sharon Benet



Margo Berdeshevsky



Adrienne Bernstein



Jackie Bertell



Jackie Better





Carolyn Blanchard



Iris Boaz



Barbara Bollmeyer



Catherine Bouroff



Grace Brady



Sylvia Brathwaite



Ann Braun



Carol Ann Bravata



Maxine Braverman



Jane Broomes



Pamela Bruce



Janet Burak



Raymond Burns



Mary Burton





George Cables



Marcy Cantor



Elizabeth Chamaidan



Gilda Cohen



Anne Colby



Hilda Collia



Gail Crisa



Connie D'Agnese



Barry D'Angelo



Judy Daone



Marguerite De Lain



Joyce Donheiser





Enid Edelman



Irene Fandel



Beverly Ficker



Larry Fishkind



Lianne Foldes



Rheatha Forster



Sandra Garson



Vincent Gaudio



*I am a because, a therefore, a never,
an undoubtedly, an instead of, a maybe,
a not possibly, an in addition to,
an if not, a since, an and, and a then.*

Sue Schulman

*A picture postcard
Am I,
Sent through the mail.
I give pleasure
To a few,
But arrive
Worn and torn.*

Leslie Vega

*I am
and if you
don't believe me
perhaps
I'll smile
at you
and
then
you'll
know
won't you*

Karen Gorney

*I am a wave,
A cormorant curve emerging from
The silent sea,
Brushing against the currents
And swooping on
The starboard deck of skimming ships,
Leaping towards the
Wakes and crests of
Turbulent events that
Pass me by.
And, when into foam I turn,
My shapeless shape
Embraces all.*

Mary Helen Rowen

*I am a sound, a vacuum, a pulley,
Only a physicist appreciates fully
My great versatility.*

*Now I'm a calorie or maybe an echo,
My presence is needed for any new break-through
In the great field of science.*

*I work at high frequency, my storehouse of power
Remains unlimited, as hour by hour
I toil over my problem.*

*My compound bar or thermostat
Shows expansion of metals.
Did you know that? I did.*

*What am I, then, who takes many forms,
And measures the distance to thunderstorms?
A physics student.*

Mary Burton





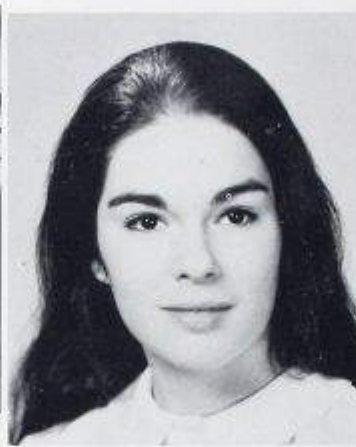
Diane Germaine



Marsha Gervan



Lisa Goldsmith



Karen Gorney



Phil Growick



Elisabeth Gutkin



Diana Halprin



Elinor Halpern





Jill Harmon



Eivind Harum



Diana Heinze



Karen Howitt



Bessie Huang



Adrienne Ibel





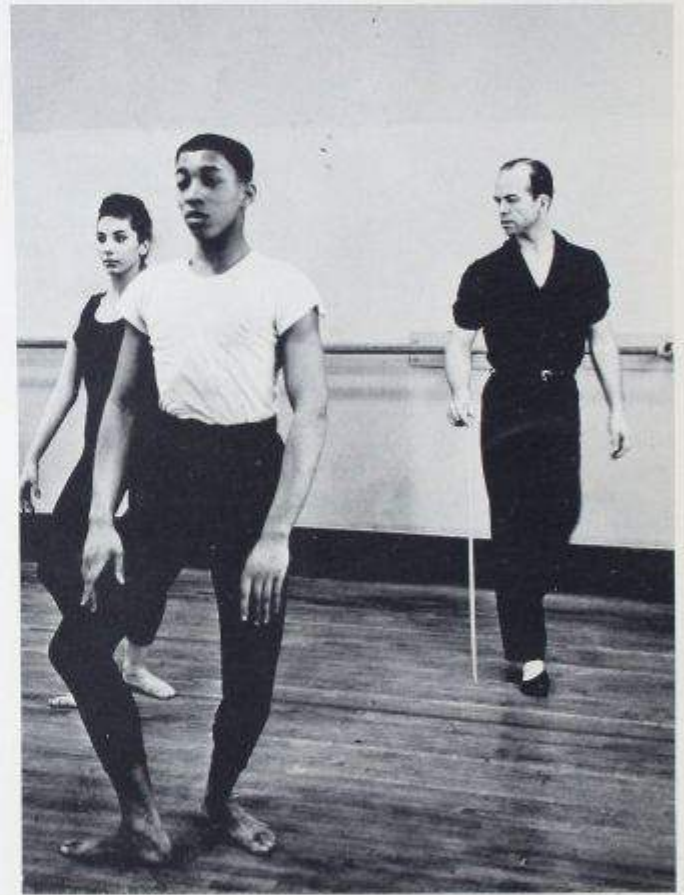
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Miriam Kallus



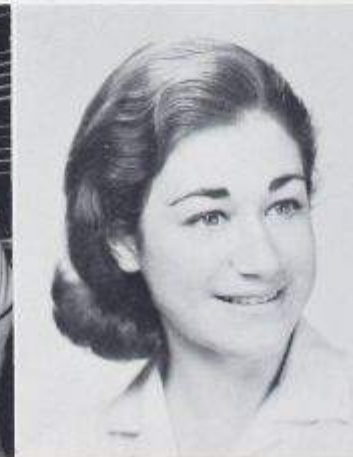
Nandeen Kassell



Karen Kersey



Jung-Ja Kim



Leslie Kirshner





Elaine Klepper



Merrily Kuhn



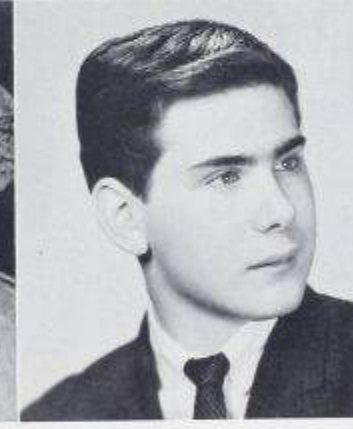
Suzanne Lapka



Sharon Leichman



Steve Leonard



Daniel Lewis



Brenda Livshitz



Tatiana Lutyk





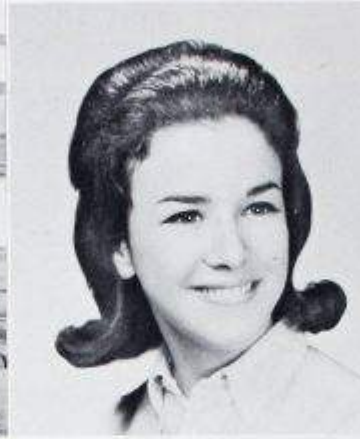
Nancy MacKay



Lynn Mahler



Richard Maldonado



Claudia Manchester



Gary Marks



Arlene Marty



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Barbara Miller



Carol Miller



Jane Miller



Paulette Miller



Lois Mintz



Ruth Miron



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Eileen Nissenbaum

I'll Remember Mickey

When I think back on these busy years, I'll remember Mr. Orfuss praising the audience after an assembly, Mrs. Gilchrist inviting us to brunch, and Mr. Olvin leading us to safety, but, most of all, I'll remember Mickey.

Mickey was a little boy when I first saw him tiptoeing into Performing Arts. I could tell he had talent from the very first moment. I told him so, hoping he'd say the same about me. He did, and we parted to face our auditions, having done as much for each other as any apprehensive fourteen-year-olds could.

It was quite an experience. He wasn't flustered at all; at least, that's what he told me. It was difficult to believe that the audition we had waited for so intensely and so long took only twenty minutes. It was gone so quickly! We assured each other that such shining lights as ours were dazzling despite the short exposure.

The following September, Mickey and I met again. Performing Arts had proved itself and had accepted both of us. We were ready to burn the school down with our talent, but there were fire extinguishers ready and waiting.

My brightest picture of Mickey will always be the one in our first dance class. In leotards and tights, he made me want to adopt him and feed him. However, he did so well in our animal impersonations that I knew he'd get along. He was the best monkey P.A. ever trained, right down to the real bananas he gobbled by the bunch. When we started scenes, he amazed us all with his versatility. As an eight-year-old in *Penrod*, he got the highest mark in acting.

I think it was in his junior year that Mickey became a genius. He read many, many books, all of them paperbound and esoteric. He looked different, too. It's hard to describe the change (I'll always see him as a monkey, you know), but he had become very dashing. I could tell when I saw Mickey do a scene from *The Rainmaker*; he made me cry. That's when I knew he had arrived.

I'll often remember Miss Katz subtracting zero from zero, Mrs. Simmons reading *Lady Macbeth*, and Mr. Tolmach searching for Russia, but most of all I'll remember Mickey.

Lois Mintz





Thomas O'Donnell



Avilda Olivera



Judith Olson



Leslie Paine



Carole Parson



Steve Peters



Roger Peterson



Roberta Phillips





Claudia Pollack



Arthur Portnow



Diane Quijano



Angela Ramasco



Fran Ramos





Yeddi Rand



Paula Rath



Carole Reuben



Rosamond Rhodes



Ursula Rinaldi



Linda Robbins



Barry Robins



Ozzie Rodriguez





Pamela Roma



Sue Rosen



Marcia Rosenblum



Mary Helen Rowen



*There was no one there to pick me up
No arms enclosed me.
Blood was present yet it did not allow me to cry aloud.
No soothing words wiped away the choked feeling.
I was grown
I gathered up my books and continued.*

Suzanne Lapka



Diane Arlene Schaefer



Dorothy Scharff



Gloria Schreiber



Sue Schulman



Vera Schultz



Dannel Schwartz



Lynn Simon





Rosemarie Stevenson



Sonya Stokes



Susan Stoller



Robin Strasser



Arlene Sukoenig



Lonieta Thompson





Miguel Torres



Felicia Tozzolino



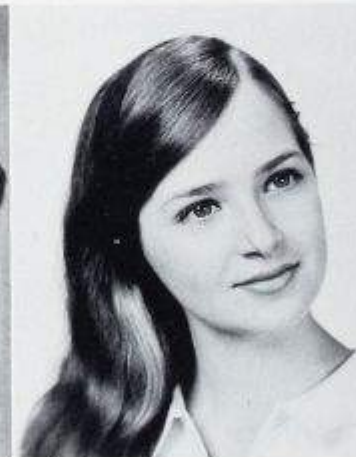
Ellen Unger



Leslie Vega



Nancy Wittman



Eileen Woliner



Marina Zanzaros



Natalie Zelensky



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 Mr. Tolmach
 Advisor



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 Miss Lynch
 Advisor



Yearbook Staff



The Last Will and Testament of the Senior Class of 1962

We, the senior class of the High School of Performing Arts of the year 1962, having declared ourselves to be of sound mind and body, do at this time ordain and establish this, our last will and testament. We bequeath the following:

- To Mr. Aaron: An empty home room or thirty ready-to-sign excuses from home room.
- To Mr. Alvin: A hearty smile, a good laugh, and a director's chair.
- To Mrs. Bank: A pre-paid charge account at Maharam's.
- To Mrs. Bing: A telephone answering service.
- To Mr. Blair: Extra room for zeroes.
- To Miss Boal: Mr. Dewey Decimal.
- To Miss Carroll: All the voices she has put out.
- To Dr. Dycke: A cherub tree.
- To Mr. Gilbert: An ounce of hydrogen sulphide shaving lotion.
- To Mrs. Gregg: Les devoirs pour demain.
- To Mr. Grossman: An unbreakable baton and a bottle of barscht.
- To Mrs. Hartman: An exponent machine.
- To Miss Katz: A desk with a fence around it.
- To Mr. Koehler: A Friday without an inspecting fireman.
- To Mr. Kupfer: A jar of happiness and a smile pill.



Gordon Gilbert
Science



Ann Bing
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 The Crystals
 Fred Curchak
 Billy Curtis
 Nancy Dalton
 Mr. John Daone
 Mrs. Lillian Daone
 Bobby de Gaetano
 Cadet De Sapri
 Mrs. Ann Dimin

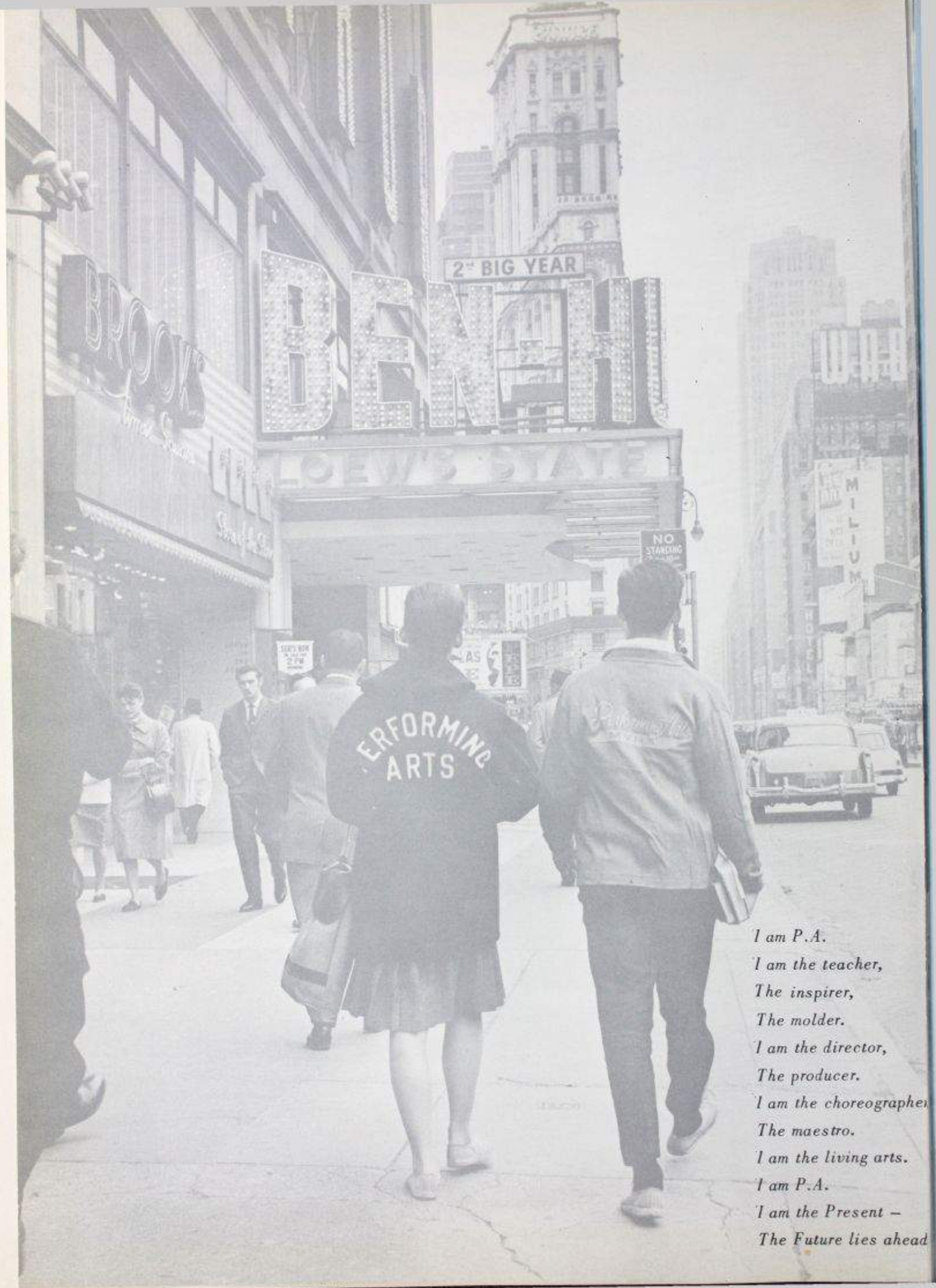
Gail Dixion
 Marilyn Doll
 Carolyn Dyer
 Marcia Eisgrau
 Hilda Erlich
 Sally Etherman
 Phyllis Falletta
 David Farber
 Mrs. Farrell
 Beverly Farrell
 Donna Marie Farrell
 Suzanne Farrell
 Joanne Felcher
 Brandon Feldman
 Doug Feldman
 Russell Feldman
 Barry Fiedel
 Steffi Fields
 David Finklestein
 Esther Finklestein
 Bruce Fischer
 Laura Fischer
 Meryl Fischer
 Robert R. Fischer
 Yetta Fischer
 Mr. and Mrs. S. Fish
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 Norman Freedman
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 Clara Frisch
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 Belva Galliego
 Meryl Gasner
 Peter Germain
 Kevin Gerritt
 Gerri
 Valen Giffin
 Gerald Glover
 Don Gold
 Joyce Goldstein
 Mr. and Mrs. Willis E. Gould
 Mrs. Charles Graham
 Jean Grappone
 Mr. and Mrs. J. Green
 Johnny Green
 Joyce Green
 Gail Greenblatt
 David Greenwald
 Philippa Gullo
 Geraldine Hannibal
 Mr. and Mrs. L. Harmon
 Stephen Harmon
 Jessica Harris
 Al Harrison
 Sheila Heifetz
 Helen Hellerstein
 Randy Hersch
 Stacey Hines
 Ann Hodapp
 Esli Holder
 Miss Jewell Jackson
 Kathy Jacoby
 Harry Jarman
 Irene Jedelinc
 Miriam Kallus
 Nancy Kaplan
 Sue Kaplan
 Joe Kapusta
 Paula Kassoff
 Barbara Ruth Kassover
 Mrs. C. Katz
 Gale Katz
 George Katz
 Geri Katz
 Helen Katz

Judy Katz
 Marc Katz
 Martin Kenwood
 Kenneth Kirschner
 Arthur Kirson
 Elaine Klepper
 Marilyn Klepper
 Shirley Klepper
 Sharon Kovee
 Mr. Morton Kross
 Maxine Landfish
 Steve Landow
 John Lane
 Arthur Laporta
 Steven Lapuch
 Mr. I. Lash
 Ginger Lebest
 Jerry Leichman
 Mr. and Mrs. M. Leichman
 Steve Lennen
 Helene Lerner
 Betty Leskin
 Barbara Levin
 David Levy
 Dotty Lichtman
 Ira Lieberman
 Mr. and Mrs. M. Lobel
 Paula Lowitt
 Mr. Lubin
 Cheryl McLeish
 Made Rite Trimming Co.
 Sharon Magno
 John Magod
 Aaron Malberg
 Ray Maldonado
 Phyllis Malinow
 Maress Malowitz
 Barry Marcus
 Bonnie Marxnen
 Ruth Mazur
 Ernesto Miranda
 Ramona Miyamoto
 Peff Modelski
 Mr. D. Naef
 Mr. and Mrs. J. Naef
 Thomas Naef
 Carl Napolitano
 Eugene Nagy
 Rosemarie Ocasio
 May O'Donnell
 Julie Olf
 Lucille Pace
 Mary Palmer
 Barbara Parness
 Phyllis Parness
 Joyce Pastor
 Lenore Pelaso
 Marcia Perroni
 Barry Peskin
 Bobbie Peters
 Roberta Phillips
 Susan Platt
 Mme. Popova
 Annette Posner
 Marsha Posner
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 Raymond Reeberg
 Margie Reid
 Michele Rieff
 Bob Rodgers
 Reginald Rose
 Arlene Rosen
 Arthur Rosenberg
 Mrs. Rosenberg
 Laura Rosenblatt

Nina Rosenstock
 Robby Ross
 Ramon Ruberg
 Marlene Rubin
 Martin Rubin
 Morty Rubin
 Richie Rubin
 Sherry Sale
 Enid Sandler
 Mrs. and Mr. A. Sandman
 Mrs. Fannie Sandman
 Halyna Sarach
 Judi Schein
 Joanne Schindelheim
 Fran Schofield
 Donald Schreiner
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 Mary Schulman
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 Pam Stampf
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 Lee Warren
 Mr. Eugene Weglicki
 Mr. and Mrs. S. Weisbart
 Teresa Winston
 Mr. Stanley Wittman
 Roslyn Wolfson
 Mrs. Muriel Woodreaux
 Mr. G. Wortman
 I. Zadikow
 George Zornetsky
 Marty Zucker



Autographs



*I am P.A.
I am the teacher,
The inspirer,
The molder.
I am the director,
The producer.
I am the choreographer
The maestro.
I am the living arts.
I am P.A.
I am the Present –
The Future lies ahead*

