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ANNUAL REPORT OF THE  
MASTER INSTITUTE OF UNITED ARTS  
-THE SCHOOL-

from

July 1, 1936 to June 30, 1937.

REPORT OF THE MASTER INSTITUTE OF UNITED ARTS  
-SCHOOL-

From July 1, 1936, to June 30, 1937

The period from July 1, 1936 to June 30, 1937, found the Master Institute of United Arts, the School, still involved in litigations.

In spite of these serious difficulties, Master Institute of United Arts completed its school year with gratifying results.

Sixty three scholarships were given in music, painting, design, illustration, sculpture, drama, dance, harmony, lecture courses and orchestral training. The students in the Department for the Blind were given scholarships in sculpture and piano.

The Master Institute of United Arts has completed its sixteenth year of existence, and looks with undaunted faith into the future to the renewal of its educational activities next fall, with the hope that it will be no more subject to that uncultural obstruction which unfortunately marked its last few seasons.

## SCHOLARSHIP AWARDS

During the season of 1936-1937 the Master Institute of United Arts has been enabled, through the hearty cooperation of its faculty, to continue granting scholarships to worthy and deserving students. Despite the abnormal conditions under which the Master Institute had to operate, 64 scholarships were awarded this past season.

8 Nicholas Roerich Scholarships in Piano, given by Sina Lichtmann  
Director

7 Nicholas Roerich Scholarships in Piano, given by Maurice Lichtmann,  
Dean of Music

Scholarship in Painting, given by Edward B. Edwards, Member of Faculty

Scholarship in Painting, given by Ethel Burton, Member of Faculty

Scholarship in Piano, given by Addi Prohaska, Member of Faculty

Scholarship in Piano, given by Ethel Prince Thompson, Member of Faculty

Scholarships in Sculpture, given by Louis Slobodkin, Member of Faculty

Scholarships in Drama, given by Grace Mills and William Morwood,  
Members of Faculty

Scholarships in Orchestral Training, given by Dr. Christos Vrionides,  
Member of Faculty

Scholarship in Horn, given by Dudley Fosdick, Member of Faculty

Scholarships in Composition and Harmony, given by Dr. Christos Vrionides,  
Member of Faculty

Scholarships in Voice, given by Victor Andoga, Member of Faculty

Dudley Fosdick Scholarship in Painting, donated by Dudley Fosdick,  
Member of Faculty.

All scholarships were awarded in piano, piano pedagogy, orchestral training, harmony, painting, design, drama, dance, voice, and sculpture.

On August 3, 1936, Dr. Christos Vrionides held an orchestral trial for the eligibility of the new members of the Master Institute Orchestra. Fifteen new applicants were heard by Dr. Vrionides, and all of them were accepted for the free training in the Master Institute Orchestra.

SCHOLARSHIPS  
FULL AND PARTIAL

DEPARTMENT OF PIANO:

Jean Kraus  
Samuel Weinbaum  
Laura Bierstein  
Estelle Eisner  
Gloria Goodovich  
Eleanor Habas  
Edith Montlack  
Helene Weinbaum  
Erika Kirsten

Mrs. Anna Platt  
Israel Margolis  
Joseph Margolis  
Jerome Resnick  
Herbert Resnick  
Elaine Odesser  
Jean Gattman  
Charles Slavin

Carlene Thompson  
Addi Prohaska  
Sidney Coolman  
Margaret Carlafes  
Randolph Howard  
Henrietta Gordon  
Mrs. S. A. Emerson  
Jeanette - 8341

DEPARTMENT OF PAINTING

Erika Kirsten  
Jean Kraus

Clement Weisbecker  
Madeline Riley

Sidnie Coryn  
Frances Pollak

DEPARTMENT OF MUSICAL THEORY AND COMPOSITION

Jean Kraus  
Catherine Rollock

Estelle Eisner

Victor Carter

DEPARTMENT OF SCULPTURE

Domenico Facci  
Catherine Cohen

Benedict Tatti

Mark Shoosmith

DEPARTMENT OF DRAMA

Diana Hoffman

Shirley Goldblatt

DEPARTMENT OF ORCHESTRAL INSTRUMENTS - HORN

Arthur Pincus

DEPARTMENT OF VOICE

Zollaluz Farnis

James Turner

ORCHESTRAL TRAINING

Arthur Winograd  
Rosa Schapiro  
Anne Miller  
A. Lefron  
Israel Horowitz  
Louis Pragos  
Waldemar Bhsays

Ruth Willkonn  
William Phillis  
Milton Marcus  
Daniel Kesaris  
Alfred Hallarman  
Boris Ellison  
Arthur Young.

Anita Sosno  
Henry Opodinsky  
Roslyn Lurie  
Harry Jennings  
Irying Goldman  
John Boeskey

REGISTER OF STUDENTS ATTENDING FREE WPA  
CLASSES IN PLAYWRITING AND PLAY PRODUCTION

William Cooper  
William Rapp  
Jack Aultman  
Edith Johnson  
Woolsey Teller  
Leo Lehman

Seymour Siegel  
John Ford  
Estelle Gross  
Robert Marer  
John Swaney  
Mrs. Leo Lehman

Marie Karnoff  
Marvin Shapiro  
Helen O'Connor  
Robinson Verner  
Cornelius Searson  
Vaughan Bagger

NEW FACULTY MEMBERS

Michel Fokine - Joined the Faculty in Ballet

Joseph Newman - Joined the Faculty in Painting and Drawing

Rutherford Boyd - Joined the Faculty in Design and Dynamic Symmetry

Ethel M. Barton - Joined the Faculty in Painting and Drawing, Junior  
Art Center

Fred and Ellen Marlos - Joined the Faculty in Modern Dance

Sonia Stockheim - Joined the Faculty in Piano

Master Institute of United Arts announces the following resignations  
from the faculty:

Eric Pape - Department of Painting

Paul Sandal - Department of Painting, Junior Art Center

Virginia Carr - Department of Dance

Mikhail Mordkin - Department of Dance

The Assistant Director, Mrs. Helen Seidel, has left New York for  
permanent residence in California. Her duties were taken over by  
Mrs. Ruth Evans.

STUDENT CONCERTS, EXHIBITIONS, AND OTHER  
ACTIVITIES OF THE MASTER INSTITUTE

On November 30th, 1936, Addi Prohaska, graduate piano student of the Master Institute of United Arts, appeared in a recital at the Barbizon Plaza, and presented the following program:

DANCES OF YESTERDAY AND TODAY

I

Gigue	Mattheson
Polonaise	Kirnbberger
The King's Hunting Jigs	John Bull
Minuet	Schubert
Maubourin	Reagan-Godowsky
Gavotte	Gluck-Brahms
Recessalses	Beethoven-Busoni

II

Mazurka, Op.24, #1	Chopin
Mazurka, in F sharp, Op.25 No. 6	Scriabine
Evals Valse	Eastwood Lane
Uncle Tom's Dance	Yanada
Tsuru Kame	Glazunow
Gavotte	Rubinstein
Trepak	

III

Leandler	Scambatti
Alt-Wien	Godowsky
Fledermaus Valse	Strauss-Schmetz
Alice Blue	Grofe

IV

Danza Ritual	)	
Danza de la Seduccion)	)	Turina
Zambra	)	
La Conga de Media Noche	)	Lecuna

The recital was very well attended and the program enthusiastically received.

On February 25, 1937, Mr. John Kane, who gives free classes in Playwriting under the WPA, arranged a special performance in his class. His students produced a one act play written and performed by the class. The Director was present at the performance, witnessing the fine efforts made by Mr. Kane and his class.

On April 10, 1937, the piano students of Sonia Stockholm, member of

STUDENT CONCERTS, EXHIBITIONS, AND OTHER  
ACTIVITIES OF THE MASTER INSTITUTE

Faculty, gave a program in Studio 5. Mrs. Stockheim's students presented a well-chosen program consisting of solo compositions as well as of concertos for two pianos. A good sized audience was enthusiastic about the playing of the students. Mrs. Stockheim, who is a new member of the Master Institute faculty, proved to be a very serious teacher and a fine pianist.

On Sunday, April 25, 1937, at 3 o'clock in the afternoon, Master Institute junior students of piano and drama gave a joint recital in Studio 5. The studio was filled to overflowing by the parents and friends of the students, who greatly enjoyed the program in which 14 students participated.

The Annual Student Exhibition of the Master Institute of United Arts opened at 4 o'clock, Saturday, June 5, 1937, in Studios 14 and 16. The exhibition comprised paintings, drawings, designs, based on Dynamic Symmetry, by the students of Edward B. Edwards and Rutherford Boyd; paintings and drawings by the students of Joseph Newman; paintings by the students of B. Margolis; sculpture works by the students of Louis Sieboldkin. The Junior Art Center was represented by the works of students of Ethel H. Durton.

Of the 22 sculpture works exhibited, 17 were by blind students, and included several large pieces in stone. These works have been widely commented upon in the press during the season.

The series of animal drawings and paintings by Clement Weisbecker, Scholarship student in Mr. Newman's class, attracted much favorable mention. The compositions are done in chalk, water color, pen and ink, and oil. Mr. Weisbecker has availed himself of every opportunity offered to study his subject matter at first hand, visiting stock yards and the zoo in order to draw his animals from life.

The exhibition was concluded on June 26, 1937, and was well attended.



FREE COURSES AND LECTURES GIVEN IN COOPERATION  
WITH THE WORKS PROGRESS ADMINISTRATION

Cooperation between the Master Institute of United Arts and the Works Progress Administration was continued throughout the season of 1936-1937, resulting in free instruction in Play Writing and Play Production, under the direction of John Kane. Classes were held Tuesday and Friday evenings of each week, and the course was publicized by the Master Institute office each week with gratifying results. The topics of the various sessions were as follows:

- Oct. 5, 1936. Play Production Series: "Designing of Sets"
- Oct. 8, 1936. Playwriting Workshop: "The Role of Psychology in Playwriting"
- Oct. 12, 1936. Play Production Series: "Selection of Cast"
- Oct. 15, 1936. Playwriting Workshop: "Selection of Material for Plays"
- Oct. 19, 1936. Play Production Series: "Timing of Action"
- Oct. 22, 1936. Playwriting Workshop: "Convincing Characterization"
- Oct. 26, 1936. Play Production Series: "Costuming and Make-up"
- Oct. 29, 1936. Playwriting Workshop: "Writing Realistic Dialogue"
- Nov. 2, 1936. Playwriting Workshop: "What is Technique?"
- Nov. 5, 1936. Play Production Series: "The Actor-Proof Play"
- Nov. 9, 1936. Playwriting Workshop: "Critical and Technical Trends"
- Nov. 12, 1936. Playwriting Workshop: "The Technique of the Modern Play"
- Nov. 16, 1936. Play Production Series: "How to Direct a Play"
- Nov. 23, 1936. Playwriting Workshop: "The Law of Conflict"
- Nov. 30, 1936. Playwriting Workshop: "Unity in Terms of Climax"
- Dec. 1, 1936. Playwriting Workshop: "Improvisation"
- Dec. 4, 1936. Play Production Series: "How's Your Second Act?"
- Dec. 8, 1936. Playwriting Workshop: Guest Speaker, Howard Koch. "The Playwright and the Modern Theatre"
- Dec. 11, 1936. Play Production Series: "Character Revelation in Plays"
- Dec. 15, 1936. Playwriting Workshop: "Practice Writing by Students"
- Dec. 18, 1936. Play Production Series: "Experimental Plays"
- Dec. 22, 1936. Playwriting Workshop: "The New Theatre"
- Jan. 5, 1937. Playwriting Workshop: "Mechanics of Construction"
- Jan. 8, 1937. Play Production Series: "Continuity"
- Jan. 12, 1937. Playwriting Workshop: "Exposition"
- Jan. 15, 1937. Play Production Series: "Progression"
- Jan. 19, 1937. Playwriting Workshop: "The Obligatory Scene"
- Jan. 22, 1937. Play Production Series: "Climax"
- Jan. 26, 1937. Playwriting Workshop: "Characterization"
- Jan. 29, 1937. Play Production Series: "A Study of the Audience"
- Feb. 2, 1937. Playwriting Workshop: "Eugene O'Neil and His Plays"
- Feb. 5, 1937. Play Production Series: "Trends in the Modern Theatre"
- Feb. 9, 1937. Playwriting Workshop: "The One Act Play"
- Feb. 12, 1937. Play Production Series: "How to Direct a Play"
- Feb. 14, 1937. Playwriting Workshop: "What is Good Dialogue?"
- Feb. 19, 1937. Play Production Series: "Where Do Playwrights Get Their Ideas For Plays?"
- Feb. 23, 1937. Playwriting Workshop: "The Motion Pictures"
- Feb. 26, 1937. Play Production Series: Entertainment by Members of the Class.

FREE COURSES AND LECTURES GIVEN IN COOPERATION  
WITH THE WORKS PROGRESS ADMINISTRATION

- Mar. 2, 1937. Playwriting Workshop: "The One Act Play"  
 Mar. 5, 1937. Play Production Series: "What is Poor Dialogue?"  
 Mar. 9, 1937. Playwriting Workshop: "What is Good Dialogue?"  
 Mar. 12, 1937. Play Production Series: "Review of the Current Plays"  
 Mar. 16, 1937. Playwriting Workshop: "The Propaganda Play"  
 Mar. 19, 1937. Play Production Series: "The Motion Picture Technic"  
 Mar. 30, 1937. Playwriting Workshop: Program of Plays by Members of the Class.  
 April 6, 1937. Playwriting Workshop: "The One Act Play"  
 April 9, 1937. Play Production Series: "The Three Act Play"  
 April 13, 1937. Playwriting Workshop: "Dramatizing a Novel"  
 April 16, 1937. Play Production Series: Preparation of Class Exercises  
 April 20, 1937. Playwriting Workshop: "A Review of Current Plays"  
 April 23, 1937. Play Production Series: "What is Good Dialogue?"  
 April 27, 1937. Playwriting Workshop: Preparation of Class Exercises.  
 April 30, 1937. Play Production Series: Class Exercises.  
 May 4, 1937. Playwriting Workshop: "The Social Force in Playwriting"  
 May 7, 1937. Play Production Series: "What is Good Theatre?"  
 May 11, 1937. Playwriting Workshop: "Trends in Drama"  
 May 14, 1937. Play Production Series: "Censorship and Drama"  
 May 18, 1937. Playwriting Workshop: "The Federal Theatre"  
 May 21, 1937. Play Production Series: "Characterization - Type or Individual?"  
 May 24, 1937. Playwriting Workshop: "The Cinema and the Legitimate Theatre"  
 May 28, 1937. Play Production Series: "Difference Between Farce and Comedy"  
 May 31, 1937. Playwriting Workshop: "The Historical Drama"

The free classes in Russian Language, conducted by Dr. Eugene Moskoff and given by the Master Institute in cooperation with the Works Progress Administration were continued throughout the season 1936-1937. The classes have shown steady growth. It is planned to start a course in Russian Literature and History during the forthcoming season.

SPECIAL EVENTS AND LECTURE COURSES  
GIVEN AT THE MASTER INSTITUTE

On October 30, 1936, Dr. Christos Vrionides gave the first of a series of 4 lectures - "Music - From Primitive to Modern". The lecture was given in Studio 5 and was well attended. The titles of the lectures in this series were as follows:

"Interrelation of the Music of Primitive Peoples and  
Its Social Implication"

"Inhabitants of Ancient Greek Music, the Social Forces  
Which Fused Them"

"Medieval Music - The Age of Restlessness"

"Modern Composers - Are They Radical or Reactionary?"

A series of five weekly lectures on "Interrelation of Early Keyboard Music" by Joan Sinclair Buchanan were given at the Master Institute, beginning Tuesday, November 17, 1936. The titles of the lectures given were as follows:

"Revival of Interest in Early Music"

"Early Keyboard Instruments"

"Early Keyboard Music"

"Contemporary Traditions of Interpretation"

"Shall We Play the Old Music on the Modern Piano -  
And How?"

The lectures were illustrated with records and by Mrs. Joan Sinclair Buchanan at the Piano.

ACTIVITIES OF THE FACULTY COUNCIL  
OF MASTER INSTITUTE OF UNITED ARTS

The Faculty Council of Master Institute, an organization consisting of members of Faculty, under the Chairmanship of Mr. David Mobley, Head of the Interior Decoration Department, held its meetings monthly throughout the season. The Faculty Council expressed its great interest in the affairs of the Master Institute, working for the promotion of its activities. Plans were formulated for the giving of the first program and tea by the members of the faculty on December 13, 1936, in Hall 18, of Search Museum. Due to the fact that Mrs. March refused to give the use of this Hall for this purpose, the program and the reception had to be postponed.

The Reception and Informal Tea was given on Sunday, February 21, 1937, at 4 o'clock in the afternoon in Studio 16. The program took place between 4 and 6 o'clock in the afternoon, members of the faculty, students, parents, and friends being present. Mr. Mobley, acting as the Chairman of the occasion, gave an address on the Unity of Arts. An exhibition of Drawings and Sketches by Mr. B. Margolis, Member of Faculty, was exhibited in Studio 14. All present visited his exhibition.

On April 14, 1937, the Faculty Council gave a program consisting of a Piano Recital, by Addi Prohaska, and an Exhibition of Water Colors by Ethel Burton, both members of faculty. Miss Prohaska's Recital took place in Studio 5, after which the Audience was invited to Studio 14, where Miss Burton's Exhibition was shown. A large audience was quite enthusiastic about the combination of both events. Mr. Mobley, the Chairman, presented both members of the faculty.

On May 2nd, 1937, at 4 o'clock in the afternoon the Faculty Council presented a program consisting of a Dance Demonstration by Fred and Ellen Marlos, and an Exhibition of Sculpture Works by Blind Students of the Master Institute, followed by an Informal Talk by their instructor, Louis Slobodkin. The Dance Demonstration was given by Fred and Ellen Marlos in Studio 5. The audience which filled the studio was deeply impressed by the program of Mr. and Miss Marlos, and after the demonstration was over, visited the Exhibition of the Works of the blind students in sculpture in Studio 14. Seventeen works by Mark Shoemaker and Catherine Cohen, both blind students of the Master Institute, were exhibited. Mr. Louis Slobodkin, the Head of the Sculpture Department, gave an informal talk, explaining his way of teaching the blind. Mr. Mobley, Chairman of the Faculty Council, introduced the program, and gave a brief talk on the plans of the Faculty Council for next season.

Mr. Lynn of the New York Times, came to see the Exhibition of the Blind Students on May 4, 1937.

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In response to an announcement issued by the Cleveland Branch of the Associated Workers for the Blind, photographs of the sculpture works by Mark Shoesmith, blind student of the Master Institute of United Arts were sent by the Master Institute of United Arts for the Annual Exhibition held by this organization. As a result of this action Mr. Shoesmith was invited to send a piece of his sculpture work to Ontario, Canada, where the Exhibition will open July 1, 1937. The New York State Commission for the Blind furnished financial assistance to Mr. Shoesmith in the shipping and insuring of his work.

Mr. Tyler, President of the Eugene (Oregon) Lion's Club, visited the Master Institute of United Arts on June 16, 1937, for the purpose of seeing the sculpture works by Mark Shoesmith. It was through the offices of this organization that Mr. Shoesmith's living expenses and also the partial tuition fee was paid. This tuition fee was paid in full to Louis Slobodkin, his instructor, teacher of sculpture at the Master Institute for the season 1936-1937.

Mr. Tyler was quite enthusiastic over the progress made by Mark Shoesmith during the past season, and stated to the Director Sina Lichtmann, that he would try to impress his organization with the desirability of extending further financial support to Mark Shoesmith, so that his studies at the Master Institute might be continued throughout the coming season.

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MASTER INSTITUTE OF UNITED ARTS  
310 Riverside Drive Corner 103rd Street  
New York City  
Third Floor

SCHEDULE OF EVENTS  
October, 1936

- Oct. 5 Play Production Series: "Designing of Sets"  
7 P.M., Studio 14, Third Floor
- Oct. 8 Playwriting Workshop: "The Role of Psychology  
in Playwriting" 7 P.M., Studio 14, Third Floor
- Oct. 12 Play Production Series: "Selection of Cast"  
7 P.M., Studio 14, Third Floor
- Oct. 15 Playwriting Workshop: "Selection of Material for  
Plays" 7 P.M., Studio 14, Third Floor
- Oct. 19 Play Production Series: "Timing of Action"  
7 P.M., Studio 14, Third Floor
- Oct. 22 Playwriting Workshop: "Convincing Characteriza-  
tion" 7 P.M., Studio 14, Third Floor
- Oct. 26 Play Production Series: "Costuming and Makeup"  
7 P.M., Studio 14, Third floor
- Oct. 29 Playwriting Workshop: "Writing Realistic Dialogue"  
7 P.M., Studio 14, Third Floor

The course in Play Production is designed to assist those interested in the production of amateur theatricals, and will provide practical instruction in casting, makeup, costuming, and stage lighting.

The course in Playwriting will consist of an analysis of the theory and technique of play construction based on a study of plays of the past and present, audience psychology, and the general laws of playwriting. The dynamics of composition (conflict-action-selection, etc.) are discussed and illustrated.

The above courses are given by John Kanaley, well known playwright and producer, under the joint auspices of the Master Institute of United Arts and the General Education Division of the Adult Education Project, and are open free to the students.

For additional information address Sina Lichtmann, Director, Master Institute of United Arts, third floor, 310 Riverside Drive, New York City. Telephone ACademy 2-3860.

MASTER INSTITUTE OF UNITED ARTS  
Third Floor  
310 Riverside Drive Corner 103rd Street  
New York City

SCHEDULE OF EVENTS  
November, 1936

- Nov. 2 Playwriting Workshop: "What is Technique?"  
John Kanaley, 7:30 P.M., Studio 14, Third Floor
- Nov. 5 Play Production Series: "The Actor Proof Play"  
John Kanaley, 7:30 P.M., Studio 14, Third Floor
- Nov. 9 Playwriting Workshop: "Critical and Technical Trends"  
John Kanaley, 7:30 P.M., Studio 14, Third Floor
- Nov. 13 \*"Inheritors of Ancient Greek Music; Byzantine-Gregorian  
Music and Plain Songs". Illustrated lecture by  
Dr. Christos Vrionides, 8:30 P.M. Studio 5, 3rd Floor
- Nov. 16 Playwriting Workshop: "The Technique of the Modern Play"  
John Kanaley, 7:30 P.M., Studio 14, Third Floor
- Nov. 17 \*\*"Interpretation of Early Keyboard Music: 'Revival of  
Interest in Early Music'" Illustrated lecture by  
Jean Sinclair Buchanan, 2:30 P.M., Studio 5, 3rd Floor
- Nov. 19 Play Production Series: "How to Direct a Play"  
John Kanaley, 7:30 P.M., Studio 14, Third Floor
- Nov. 23 Playwriting Workshop: "The Law of Conflict"  
John Kanaley, 7:30 P.M., Studio 14, Third Floor
- Nov. 24 \*\*"Interpretation of Early Keyboard Music: 'Early  
Keyboard Instruments'". Illustrated lecture by  
Jean Sinclair Buchana, 2:30 P.M., Studio 5, 3rd Floor
- Nov. 27 \*"Mediaeval Music-The Age of Restlessness". Illustrated  
lecture by Dr. Christos Vrionides, 8:30 P.M.,  
Studio 5, Third Floor
- Nov. 30 Playwriting Workshop: "Unity In Terms of Climax"  
John Kanaley, 7:30 P.M., Studio 14, Third Floor

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The Playwriting Workshop and Play Production Series are free to the public, and are given by the Master Institute of United Arts in cooperation with the General Education Division of the Adult Education Project.

\*Single admission, \$1.00; Course of 4 lectures \$3.00

\*\*Single admission \$1.00; Course of 5 lectures \$4.00

For additional information address Sina Lichtmann, Director,  
Master Institute of United Arts, third floor, 310 Riverside Dr.  
New York City. Telephone ACademy 2-3860

MASTER INSTITUTE OF UNITED ARTS  
Third Floor  
310 Riverside Drive Corner 103rd Street  
New York City

SCHEDULE OF EVENTS  
December, 1936

- Dec. 1 \*Interpretation of Early Keyboard Music: "Early Keyboard Music". Illustrated lecture by Jean Sinclair Buchanan. 2:30 P.M. Studio 3, Third Floor
- Dec. 1 Playwriting Workshop: "Improvisation". John Kanaley 7:30 P.M. Studio 14, Third Floor
- Dec. 4 Play Production Series: "How's Your Second Act?" John Kanaley, 7:30 P.M. Studio 14, Third Floor
- Dec. 8 \*Interpretation of Early Keyboard Music: "Contemporary Traditions of Interpretation" Illustrated lecture by Jean Sinclair Buchanan. 2:30 P.M. Studio 3 Third Floor
- Dec. 8 Playwriting Workshop: Guest Speaker - Howard E. Koch - "The Playwright and the Modern Theatre". John Kanaley 7:30 P.M., Studio 14, Third Floor
- Dec. 11 \*"Mediaeval Music - The Age of Restlessness" Dr. Christos Vrionides. 8:30 P.M., Studio 13, Third Floor
- Dec. 11 Play Production Series: "Character Revelation in Plays" John Kanaley, 7:30 P.M., Studio 14, Third Floor
- Dec. 13 Faculty Program of the Master Institute of United Arts, 4 P.M., Third Floor. By Invitation.
- Dec. 15 \*Interpretation of Early Keyboard Music: "Shall We Play The Old Music on the Modern Piano - And How?" Illustrated lecture by Jean Sinclair Buchanan, 2:30 P.M. Studio 3, Third Floor
- Dec. 15 Playwriting Workshop: "Practice Writing by Students" John Kanaley, 7:30 P.M., Studio 14, Third Floor
- Dec. 18 Play Production Series: "Experimental Plays" John Kanaley, 7:30 P.M. Studio 14, Third Floor
- Dec. 22 Playwriting Workshop: "The New Theatre" John Kanaley, 7:30 P.M., Studio 14, Third Floor

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\*Single Admission \$1.00.

For additional information address Sina Lichtmann, Director, Master Institute of United Arts, Third Floor, 310 Riverside Dr. New York City. Telephone ACademy 2-3360.





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MASTER INSTITUTE OF UNITED ARTS  
School Department Third Floor  
310 Riverside Drive Corner 103rd Street  
New York City

SCHEDULE OF EVENTS  
February, 1937

- Feb. 2 Playwriting Workshop: "Eugene O'Neill and his  
John Kane. 7:30 P.M. Plays"  
Studio 14. Third Floor
- Feb. 5 Play Production Series: "Trends in the Modern  
John Kane. 7:30 P.M. Theatre"  
Studio 14. Third Floor
- Feb. 9 Playwriting Workshop: "The One Act Play"  
John Kane. 7:30 P.M. Studio 14. Third Floor
- Feb. 12 Play Production Series: "How to Direct a Play"  
John Kane. 7:30 P.M. Studio 14. Third Floor
- Feb. 16 Playwriting Workshop: "What is Good Dialogue?"  
John Kane. 7:30 P.M. Studio 14. Third Floor
- Feb. 19 Play Production Series: "Where do Playwrights Get  
John Kane. 7:30 P.M. Their Ideas for Plays?"  
Studio 14. Third Floor
- Feb. 23 Playwriting Workshop: "The Motion Pictures"  
John Kane. 7:30 P.M. Studio 14. Third Floor
- Feb. 26 Play Production Series: "Entertainment by Members  
John Kane. 7:30 P.M. of the Class  
Studio 14. Third Floor

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The Playwriting Workshop and Play Production Courses are free to the public, and are given by the Master Institute of United Arts in cooperation with the General Education Division of the Adult Education Project.

For additional information address Sina Lichtmann, Director,  
Master Institute of United Arts, Third Floor, 310 Riverside  
Drive, New York City, Telephone Academy 2-3860

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MASTER INSTITUTE OF UNITED ARTS  
SCHOOL DEPARTMENT  
THIRD FLOOR  
310 Riverside Drive Corner 103rd Street  
New York City

SCHEDULE OF EVENTS  
March, 1937

- March 2 Playwriting Workshop: "The One Act Play". By John Kane, 7:30 P.M., Studio 14, Third Floor
- March 4 \*Speech Improvement Series: "The Speech Dynamo" by Miss A. H. Cassidy. 8 P.M. Studio 14, Third Floor
- March 5 Play Production Series: "What is Poor Dialogue?" By John Kane. 7:30 P.M., Studio 14, Third Floor.
- March 9 Playwriting Workshop: "What is Good Dialogue?" By John Kane. 7:30 P.M., Studio 14, Third Floor.
- March 11 \*Speech Improvement Series: "Survey of Everyday Speech" By Miss A. H. Cassidy. 8 P.M., Studio 14, Third Floor.
- March 12 Play Production Series: "Review of the Current Plays" By John Kane, 7:30 P.M., Studio 14, Third Floor
- March 16 Playwriting Workshop: "The Propaganda Play" By John Kane, 7:30 P.M., Studio 14, Third Floor
- March 17 \*Speech Improvement Series: "Voice Placement: Everyday Speech Errors" By Miss A. H. Cassidy, 8 P.M. Studio 14, Third Floor.
- March 19 Play Production Series: "The Motion Picture Technique" By John Kane, 7:30 P.M., Studio 14, Third Floor
- March 24 \*Speech Improvement Series: "Value of Correct Speech versus Affectation". By Miss A. H. Cassidy, 8 P.M. Studio 14, Third Floor.
- March 30 Playwriting Workshop: Program of Plays by Members of the Class. 7:30 P.M., Studio 14, Third Floor.

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Speech Improvement Series consists of 12 weekly sessions:  
Tuition Fee for Series - \$10.00

Play Production Series and Playwriting Workshop are free to the public and are given by the Master Institute of United Arts in cooperation with the General Education Division of the Adult Education Project.

For additional information address Sina Lichtmann, Director, Master Institute of United Arts, 3rd Floor, 310 Riverside Drive, New York City. Tel. ACademy 2-3860

MASTER INSTITUTE OF UNITED ARTS  
School Department  
Third Floor  
310 Riverside Drive Corner 103rd Street  
New York City

SCHEDULE OF EVENTS  
April, 1937

- April 4 Piano Recital and Water Color Exhibition, by Members of the Faculty Council. 4 to 6 P.M., Studio 5. Third Floor.
- April 6 Playwriting Workshop: "The One Act Play". By John Kane. 7:30 P.M., Studio 14, Third Floor.
- April 9 Play Production Series: "The Three Act Play". By John Kane. 7:30 P.M., Studio 14, Third Floor.
- April 10 Piano Recital. Students of Sonia Stockheim, Member of Faculty. 8:30 P.M. Studio 5. Third Floor.
- April 13 Playwriting Workshop: "Dramatizing a Novel". By John Kane. 7:30 P.M., Studio 14, Third Floor.
- April 16 Play Production Series: Preparation of Class Exercises. By John Kane. 7:30 P.M., Studio 14, Third Floor.
- April 20 Playwriting Workshop: "A Review of Current Plays" By John Kane. 7:30 P.M., Studio 14, Third Floor.
- April 23 Play Production Series: "What is Good Dialogue?" By John Kane. 7:30 P.M., Studio 14, Third Floor.
- April 25 Drama and Piano Recital - Junior Students of Master Institute. 3 P.M., Studio 5, Third Floor.
- April 27 Playwriting Workshop: Preparation of Class Exercises. By John Kane. 7:30 P.M., Studio 14, Third Floor.
- April 30 Play Production Series: Class Exercises. By John Kane. 7:30 P.M., Studio 14, Third Floor.

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The events on the April schedule are open free to the public

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Play Production Series and Playwriting Workshop are free to the public and are given by the Master Institute of United Arts in cooperation with the General Education Division of the Adult Education Project.

For additional information address Sina Lichtmann, Director, Master Institute of United Arts, 3rd Floor, 310 Riverside Drive, New York City. Telephone: ACademy 2-3860

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MASTER INSTITUTE OF UNITED ARTS  
School Department  
Third Floor  
310 Riverside Drive Corner 103rd Street  
New York City

SCHEDULE OF EVENTS  
May, 1937

- May 2 Demonstration of the Modern Dance; Exhibition of Sculpture by Blind Students, with Informal Talk by Instructor. By Members of Faculty Council. 4 to 6 P.M. Studios 5 and 14, Third Floor.
- May 4 Playwriting Workshop: "The Social Force in Playwriting" By John Kane. 7:30 P.M., Studio 14, Third Floor
- May 7 Play Production Series: "What is Good Theatre?" By John Kane, 7:30 P.M., Studio 14, Third Floor
- May 11 Playwriting Workshop: "Trends in the Drama". By John Kane. 7:30 P.M., Studio 14, Third Floor
- May 14 Play Production Series: "Censorship and the Drama" By John Kane. 7:30 P.M., Studio 14, Third Floor
- May 18 Playwriting Workshop: "The Federal Theatre" By John Kane. 7:30 P.M., Studio 14, Third Floor
- May 21 Play Production Series: "Characterization - Type or Individual?" By John Kane. 7:30 P.M., Studio 14, Third Floor
- May 22 Student Chamber Music Program, under the direction of Dr. Christos Vrionides, Member of Faculty. 8:30 P.M. Studio 5, Third Floor.
- May 24 Playwriting Workshop: "The Cinema and the Legitimate Drama" By John Kane, 7:30 P.M., Studio 14, Third Floor
- May 28 Play Production Series: "Difference Between Farce and Comedy" By John Kane. 7:30 P.M., Studio 14, Third Floor
- May 31 Playwriting Workshop: "The Historical Drama" By John Kane. 7:30 P.M., Studio 14, Third Floor

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The events on the May schedule are open free to the public

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Play Production Series and Playwriting Workshop are free to the public and are given by the Master Institute of United Arts in cooperation with the General Education Division of the Adult Education Project.

For additional information address Sina Lichtmann, Director, Master Institute of United Arts, 310 Riverside Drive, New York City. Telephone: Academy 2-3860

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THE INTERIOR DECORATION WORKSHOP  
of  
MASTER INSTITUTE OF UNITED ARTS  
310 Riverside Drive  
New York City

PRESENTS

"BE YOUR OWN DECORATOR"  
Course by  
David C. Mobley, Director,  
Interior Decoration Department

\*\*\*\*\*

With the thought of aiding home makers in developing their knowledge and appreciation of improving one's own home at little or no cost, the Master Institute offers this "BE YOUR OWN DECORATOR" Course.

Content of Course

ROOM ARRANGEMENT AND CARE OF FURNITURE

Practical experience in actual furniture refinishing, painting, and remodeling. Adapting "cast-offs" and furniture on hand to the present mode of living. Students may bring in pieces of their own furniture to be reconditioned.

DECORATIVE FABRICS, THEIR IDENTIFICATION AND USE

Illustrating moderately priced room ensembles with appropriate drapery and upholstery fabrics readily adaptable to the modern home. How to make draperies, slip-covers and bedspreads. Students will make models and will be instructed in the planning and construction of draperies for their own home.

HOW TO KNOW AND USE GOOD FURNITURE; ITS HISTORY AND DESIGN

The development and human relationship of home furnishings, tracing the growth of furniture forms, showing the great influence of the social, political and religious life of the people. Furniture selection and arrangement to meet the needs of the people living under various social and economic conditions today.

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The course will be given in three 2-hour sessions weekly, consisting of two sessions of lecture and laboratory classes and one session of planned individual project work or field trips to sources of supplies.

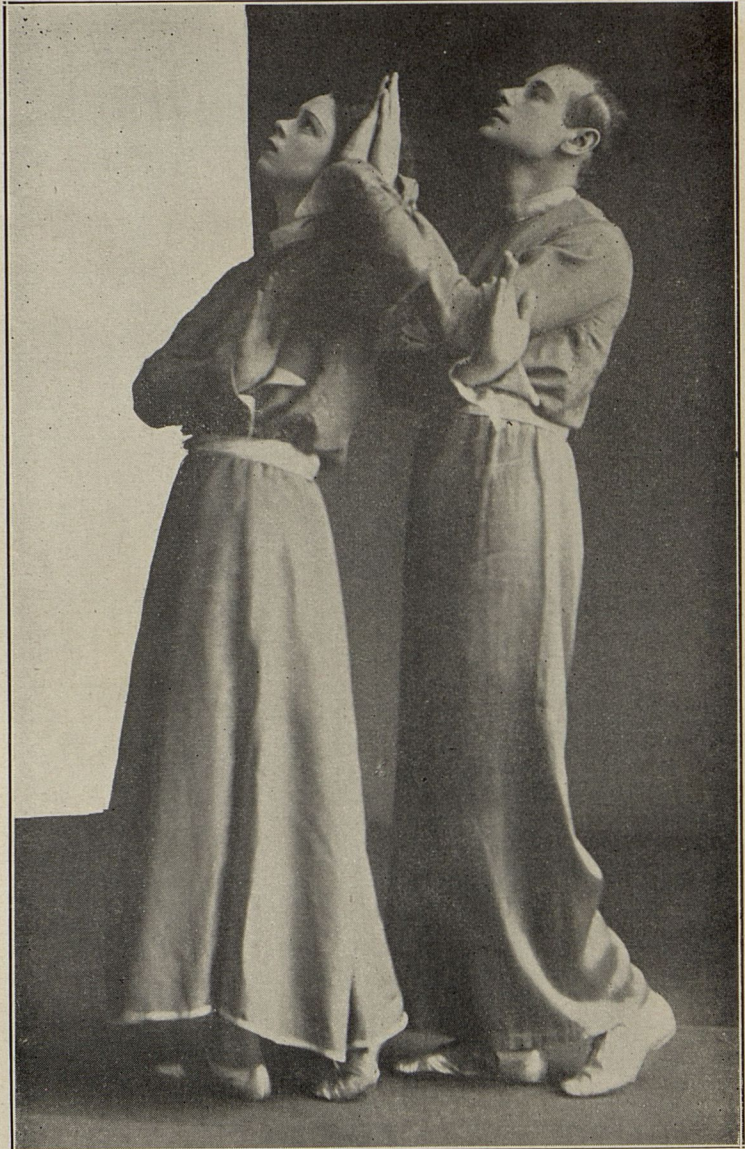
Full term students will be given individual consultation on their own home furnishing problems either at the student's home or in the studio.

The term consists of 4 months instruction at \$15 per month, payable in advance for each month.

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Further information may be obtained from Sina Lichtmann, Director, Third Floor, Master Institute of United Arts, 310 Riverside Drive. Telephone: ACademy 2-3860.

*Master Institute  
of  
United Arts  
Presents*



FRED and ELLEN MARLOS  
Conducting Classes in  
RHYTHMICS and MODERN DANCE

---

*F*RED and ELLEN MARLOS were graduated from the school of Rudolph von Laban, which produced such great artists as Wigman, Kreutzberg, Joos and others. Later they studied with Professor Bode, internationally famous founder of scientific relaxation, and with Heinrich Kroeller, renowned ballet master of the Munich, Berlin and Vienna Staats Operas.

Their studies finished, they traveled for four years throughout Europe, dancing in the important cities of Germany, France, Italy, Belgium, Spain, Austria, Hungary, Switzerland and Holland.

They then decided to devote themselves to teaching and founded schools in Stuttgart and Wuerzburg, bringing into existence "Chamber Dance Groups"; in many cities, on the theatrical and concert stage, these groups were extremely successful in expressing in dance form important works of music, such as sonatas by Grieg, Chopin, Brahms, Ravel and many others.

Fred Marlos directed the well known Mozart Festivals at Wuerzburg for five years, and later he and Ellen Marlos were made directors of the Ballet of the Wuerzburg Municipal Opera.

After ten years of teaching in Europe Fred and Ellen Marlos came to the United States to continue their teaching.

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*T*HE aim of the courses is to train the mind and the body to become instruments of the dance.

By giving the opportunity for an intensive study of the modern dance these courses encourage the creative instinct in the dancer: they deal with body control and introduce the basic principles of the modern dance: they explain the fundamentals of music and rhythm with relation to the dance and develop the group feeling.

<i>Children</i>	<i>Monthly Rates</i>
Once a week .....	\$5.00
Twice a week .....	\$8.00
<i>Adults</i>	
Once a week .....	\$6.00
Twice a week .....	\$10.00
<i>Professional Course</i>	
Once a week .....	\$7.00
Twice a week .....	\$12.00
<i>Private Lessons</i>	
One lesson .....	\$5.00
Ten lessons .....	\$40.00

A limited number of scholarships will be given in all courses. Scholarship applicants must apply to Master Institute Office  
Season 36 weeks.

Classes begin week of October first.

Fees payable monthly.

ENROLLMENT NOW OPEN

REGISTRATION THIRD FLOOR OFFICE.

MASTER INSTITUTE OF UNITED ARTS

310 Riverside Drive

Phone: ACademy 2-3860

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MANY things which can be expressed through the language of the dance have not as yet been said. The essence of a masterful painting, of a profound musical composition or of an inspired poem is as adaptable to the dance as to any other form of creativeness.

A knowledge of the fundamental laws of the dance provides opportunity to crystallize and express the creative impulses which everyone experiences.

A developed appreciation for true aesthetic values, combined with a thorough technical training form an essential foundation for every dancer.

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**MASTER INSTITUTE  
— OF UNITED ARTS —  
INC.**

NICHOLAS ROERICH  
PRESIDENT FOUNDER

ANNOUNCES

A SERIES OF FOUR LECTURES



On October 30th, Dr. Christos Vrionides will begin a series of 4 lectures on "Music — From Primitive to Modern", in which Analysis and Musical Illustration will be offered to the audience.

Dr. Christos Vrionides, member of the faculty of Master Institute of United Arts, has achieved much in acquainting American audiences with lofty musical systems of antiquity as director of the Byzantine Vocal Ensemble. His furtherance of the work of contemporary composers, through organizing and conducting the "Vrionides' Sinfonietta" has greatly expanded the field of modern music.

Dr. Vrionides conducts regular classes in Byzantine Music, Choral and Orchestral Conducting at the Master Institute.

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**Oct. 30 Interrelation of the Music of Primitive Peoples and its Social Implication:**

Egyptian, Assyrian, Hebrew, Greek, Hindu, Chinese, Ancient Scotch and American Indian.

**Nov. 13 Inheritors of Ancient Greek Music, The Social Forces which Fused them.**

Byzantine-Gregorian Music and Plain Song:

**Nov. 27 Mediaeval Music--The Age of Restlessness.**

Organum, Discant, Polyphony, Romantic Music of the French Troubadors, German Minnesingers and Minstrels of the Northern Countries.

**Dec. 11 Modern Composers--Are they Radical or Reactionary?**

An Exposition on what is being created by the Composers of today.

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Course of four Lectures—\$3.00  
Single Admission—\$1.00

For Information Address:

Third Floor  
MASTER INSTITUTE OF UNITED ARTS  
310 Riverside Drive, New York



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**MASTER INSTITUTE  
OF UNITED ARTS**  
— INC. —

ANNOUNCES  
A SERIES OF FIVE LECTURES

by  
**JEAN SINCLAIR BUCHANAN**

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**THE INTERPRETATION OF EARLY KEYBOARD MUSIC**  
Studies in 17th and 18th Century Music  
with musical illustrations

- 
- Nov. 17....**Revival of Interest in Early Music.**  
Sources of information — past and present.
- Nov. 24....**Early Keyboard Instruments.**  
Organ, clavichord, virginals, harpsichord, pianoforte.
- Dec. 1....**Early Keyboard Music.**  
Forms and style; important composers.
- Dec. 8....**Contemporary Traditions of Interpretation.**  
Expression, tempo, ornamentation, phrasing, fingering, etc.
- Dec. 15....**Shall we play the old music on the modern piano,—and How?**  
Transcriptions — pro and con; problems of adjustment;  
suggested material.

**Tuesday afternoons at 2.30**

Course of five Lectures ..... \$4.00  
Single Admission .....\$1.00

Tickets may be secured at the Lecture or in advance at the office, (third floor),  
of the Master Institute, Roerich Museum, 310 Riverside Drive, New York.  
Phone ACademy 2-3860.

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**Jean Sinclair Buchanan**, pianist, teacher, lecturer and writer on music, has studied the interpretation of early music in Europe with the great authority, *Arnold Dolmetsch*, and is well-known for her Lecture Recitals with Clavichord. Her Lectures are of distinct value to teachers, students and music-lovers who are interested in the music of Bach and other early composers.

# ADDI PROHASKA

PIANIST

The  
**BARBIZON-PLAZA**  
6th Ave. and 58th Street



Monday Evening  
NOVEMBER 30th, 1936  
at 8:30 o'clock

## ... Program ...

### "Dances of Yesterday and To-day"

#### I.

Gigue .....	Mattheson
Polonaise .....	Kirnberger
The King's Hunting Jigg .....	John Bull
Minuett .....	Schobert-Godowsky
Tambourin .....	Rameau-Godowsky
Gavotte .....	Gluck-Brahms
Eccossaises .....	Beethoven-Busoni

#### II.

Mazurka, Op 24, No. 1 .....	Chopin
Mazurka, in F# Op. 25, No. 6 .....	Scriabine
Eva's Valse } .....	Eastwood Lane
Uncle Tom's Dance }	
Tsuru Kame .....	Yamada
Gavotte .....	Glazounow
Trepak .....	Rubinstein

#### Intermission

#### III.

Laendler .....	Sgambati
Alt-Wien .....	Godowsky
Fledermaus Valse .....	Strauss-Schuett
Alice Blue .....	Grofe

#### IV.

Danza Ritual } .....	Turina
Danza de la Seduccion }	
Zambra }	
Danza Lucumi } .....	Lecuona
La Conga de Media Noche }	

#### Steinway Piano

#### Tickets:

Orchestra, \$1.65, \$1.10, \$0.83  
Balcony \$0.83  
Boxes (Seating 6) \$9.90  
Boxes (Seating 4) \$6.60

Kindly make checks payable to  
Addi Prohaska, 449 E. 58th Street, N. Y. C.  
or secure tickets at the Barbizon-Plaza

THE FACULTY COUNCIL  
of  
MASTER INSTITUTE OF UNITED ARTS

Invites You to Attend a

Piano Recital and Water Color Exhibition  
Given by Members of the Faculty Council

4 P.M. to 6 P.M., Sunday, April 4, 1937

Third Floor  
310 Riverside Drive Corner 103rd Street  
New York City

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PROGRAM  
Studio Five - 4 O'clock

ADDI PROHASKA  
Pianist

Sevilla  
Leyenda

Albeniz  
Albeniz

Ritual Dance  
Dance of Seduction  
Zambra

Turina  
Turina  
Turina

Ferruca  
Malaguena

De Falla  
Lecuona

-----  
Studio Fourteen - 4:45 O'clock

Exhibition of  
MURAL SKETCHES and WATER COLORS  
by  
ETHEL M. BURTON

-----  
Paintings by Junior Students  
Class conducted by Ethel M. Burton

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MASTER INSTITUTE OF UNITED ARTS  
School Department

Invites You to Attend A

P I A N O R E C I T A L

By the Pupils of

SONIA STOCKHEIM  
Member of Faculty

8:30 P.M., Saturday, April 10, 1937

Studio 5  
Third Floor  
310 Riverside Drive Corner 103rd Street  
New York City

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P R O G R A M

Sinfonie from Partita in C Minor Marianne Weiss	Bach
Prelude in G Major Nocturne C Sharp Minor Etude A Minor Lillian Bauer	Rachmaninoff Chopin Chopin
Concerto A Major Allegro Andante Presto Randolph Howard	Mozart
First Loss Choral Preludes - B Minor - C Minor Helen Weiss	Schumann Schumann Chopin
Three Pieces Opus 19 Sonata Opus 2, #3, 1st Mov't. Julia Garon	Schoenberg Beethoven
Concertstucke Ralph Kemmerer	Weber

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YOU AND YOUR FRIENDS ARE CORDIALLY INVITED TO ATTEND

30

● MASTER INSTITUTE OF UNITED ARTS  
School Department  
Invites You To Attend  
A JUNIOR STUDENT RECITAL  
3 P.M., Sunday, April 25, 1937  
Studio 5  
Third Floor  
310 Riverside Drive Corner 103rd Street  
New York City

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P R O G R A M  
Piano Department

Game of Tag	David Margouleff	Dutton
Merry Farmer	Gloria Goodovitch	Schumann
The Swallow	Shirley Lee Heath	Burgmueller
Gavotte	Leonard Shapiro	Mozart
----- Drama Department		
Monologue - Reel Life	Shirley Goldblatt	
Group of Poems:		
Fog	Shirley Jaffe	Carl Sandburg
Books	Natalie Berger	
Burning Bush	Joan Greene	Marion Doyle
Is Love, Then, So Simple?	Diana Hoffman	Irene McLeod
Souls	Shirley Goldblatt	Fannie Stearns Davis
Original Pantomime - The Immigrants	Diana Hoffman, Shirley Goldblatt	

TWO SCENES FROM SHAKESPEARE:  
Merchant of Venice  
    Portia - Joan Greene  
    Nerissa - Diana Hoffman

Midsummer Night's Dream  
    Oberon - Shirley Jaffe  
    Titania - Shirley Goldblatt  
    Puck - Natalie Berger

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Piano Department

Valse	Charlotte Schwartz	Durant
Menuet in G	Alice Browne	Paderewski
Sonata Pathetique, 1st Mvt.	Laura Bierstein	Beethoven
Waltz, Op. 64, #1	Jean Kraus	Chopin
Sonata, Opus 78	Estelle Eisner	Beethoven

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YOU AND YOUR FRIENDS ARE CORDIALLY INVITED TO ATTEND  
FACULTY COUNCIL PROGRAM, Sunday, May 2, 1937. 4 to 6 P.M.

31

THE FACULTY COUNCIL  
of  
MASTER INSTITUTE OF UNITED ARTS

Invites You to Attend

A Demonstration of the Modern Dance  
by  
FRED and ELLEN MARLOS  
and

Sculpture Exhibition of Blind Students' Class  
LOUIS SLOBODKIN, Instructor

4 P.M. to 6 P.M., Sunday, May 2, 1937  
Third Floor  
310 Riverside Drive                      Corner 103rd Street  
New York City

-----  
P R O G R A M

Studio Five - 4 o'clock  
DEMONSTRATION OF THE MODERN FORMS OF THE DANCE

FRED and ELLEN MARLOS  
At the Piano: Mr. Scott Sutherland

RELAXATION

TENSION

EXPRESSION

DANCE

\*\*\*\*\*

Studio Fourteen - 4:45 o'clock

SCULPTURE EXHIBITION OF BLIND STUDENTS' CLASS  
INFORMAL TALK BY LOUIS SLOBODKIN  
"METHOD OF TEACHING SCULPTURE TO THE BLIND"

\*\*\*\*\*

ANNOUNCEMENT OF PLANS FOR COMING SEASON  
by  
David C. Mobley, Chairman





**MASTER INSTITUTE  
OF UNITED ARTS**

School Department  
310 Riverside Drive

**ANNUAL STUDENT EXHIBITION**

**PAINTINGS, DRAWINGS, DESIGNS**

Based on Dynamic Symmetry

Classes of

Edward Edwards and Rutherford Boyd

**PAINTINGS AND DRAWINGS**

Classes of Joseph Newman

**PAINTINGS**

Class of B. Margolis

**SCULPTURE**

Class of Louis Slobodkin

**JUNIOR ART CENTER**

**PAINTINGS AND DRAWINGS**

Class of Ethel Burton

Opening Saturday, June 5th 4 P. M.  
**MASTER INSTITUTE OF UNITED ARTS**

School Department

**THIRD FLOOR**

310 Riverside Drive, New York

Daily from 2 P. M. to 5 P. M.

June 5 to June 26, 1937



**MASTER INSTITUTE**  
**— OF UNITED ARTS —**  
**INC.**

**NICHOLAS ROERICH**  
*PRESIDENT FOUNDER*

**MUSIC - PAINTING - SCULPTURE**  
**ARCHITECTURE - OPERA CLASS**  
**BALLET - DRAMA - LECTURES**

Carrying out the principle of unity of all arts, as expressed by Nicholas Roerich, world renowned artist and cultural leader, Founder of the Master Institute of United Arts in 1921, this Institution was the first to teach all arts under one roof. In training the student for his chosen profession, Master Institute also gives to its students an opportunity for intercourse with other arts and creators in other fields, thereby encouraging in them the spirit of reverence for all creation.

Many of the outstanding young artists in this country have received their training at the Master Institute, which aims not only to provide its students, who come from all walks of life, with a life work, but also to enrich them through the appreciation of creative work.

Roerich Museum, with which the Master Institute is affiliated and which contains over 1,000 paintings by the great master Nicholas Roerich, offers numerous opportunities to the students through its many departments devoted to art, science, education, and through its cultural activities.

Master Institute, open to students of all ages and grades of advancement, maintains tuition fees within the means of all.

For the convenience of professional people and those employed during the day, the Master Institute has made provision for evening and Saturday classes.

A special Junior Art Center gives a wide range of instruction in Painting, Drawing, Clay Modeling, Music, Drama, Dance and Crafts to junior students from 5 to 16 years old.

310 RIVERSIDE DRIVE, NEW YORK CITY

## COURSES

<b>PIANO, VIOLIN, 'CELLO</b>	
Beginner's Course, one or two lessons weekly .....	\$ 7—\$13 per month
Intermediate Course .....	12— 20 per month
Advanced Course .....	18— 36 per month
<b>ORCHESTRAL INSTRUMENTS</b>	
One lesson weekly, depending upon the grade of advancement	12— 24 per month
<b>ORCHESTRAL CONDUCTING</b>	
One class weekly .....	20 per month
<b>VOICE, OPERA CLASS</b>	
One session weekly .....	12— 20 per month
Two sessions weekly .....	24— 40 per month
<b>HARMONY, COUNTERPOINT, COMPOSITION</b>	
One class weekly .....	7 per month
<b>HISTORY OF MUSIC</b>	
One class weekly .....	7 per month
<b>BALLET</b>	
One class weekly .....	8 per month
Two classes weekly .....	14 per month
<b>RHYTHMICS AND MODERN DANCE</b>	
One class weekly .....	6 per month
Two classes weekly .....	10 per month
<b>DRAMA</b>	
One class weekly .....	10 per month
Two classes weekly .....	18 per month
<b>DICTION</b>	
One lesson weekly .....	8 per month
Two lessons weekly .....	14 per month
<b>ENGLISH—LITERATURE AND SPEECH</b>	
Two sessions weekly .....	16 per month
<b>POETRY</b>	
One class weekly .....	12 per month
<b>SHORT STORY WRITING</b>	
One class weekly .....	12 per month
<b>JOURNALISM</b>	
One class weekly .....	12 per month
<b>LANGUAGES</b>	
English, French, German, Italian, Russian, Spanish	
One lesson weekly .....	8 per month
Two lessons weekly .....	14 per month

*In addition to the above courses given in class instruction the regular program of the Master Institute of United Arts provides for private lessons in all subjects.*

<b>LIFE DRAWING, PAINTING, COMPOSITION</b>	
Morning, afternoon, or evening session .....	\$15 per month
<b>PRINCIPLES OF DESIGN, DYNAMIC SYMMETRY</b>	
Morning or evening session .....	15 per month
<b>MURAL PAINTING, FRESCO, COMPOSITION</b>	
Morning, afternoon, or evening session .....	15 per month
One afternoon, or evening a week .....	7 per month
<b>POSTER, MAGAZINE AND BOOK ILLUSTRATION</b>	
Morning, afternoon, or evening session .....	15 per month
<b>ETCHING AND DRAWING</b>	
Afternoon or evening session .....	15 per month
<b>SCULPTURE</b>	
Morning, afternoon, or evening session .....	15 per month
One session a week .....	7 per month
<b>INTERIOR DECORATION</b>	
Morning or evening session .....	15 per month
<b>TAPESTRY WEAVING</b>	
Series of 8 sessions throughout the season .....	25 per season

*In the above courses the sessions comprise: Morning session, Monday through Friday, 9 to 12 A. M.; Afternoon session, Monday through Friday, 2 to 5 P. M.; Evening session, Monday through Friday, 7:30 to 10 P. M.*

## JUNIOR ART CENTER

<b>COURSES IN PAINTING, DRAWING, CLAY MODELING, CRAFTS, DRAMA</b>	
One session per week .....	7 per month
<i>Tuition Fee from October to June</i>	
<i>For any of the above courses \$56 per season.</i>	

<b>BALLET</b>	
One or two classes weekly .....	7— 12 per month
<b>RHYTHMICS</b>	
One or two classes weekly .....	5— 8 per month
<b>PIANO, VIOLIN, 'CELLO</b>	
One lesson weekly .....	7— 13 per month
Two lessons weekly .....	12— 20 per month
<i>Depending upon the grade of advancement.</i>	

## TERMS OF ENROLLMENT

The Master Institute of United Arts is open to students of any age. All students entering the Master Institute are expected to adhere to all its regulations and to maintain the standard set by the Institute. Students may enroll any time during the school year. All students entering in October are enrolled for the entire season and are liable for the balance of the season. Those entering later in the year will be enrolled for the rest of the season. An enrollment fee of \$5.00 is payable but once upon registration, covering any amount of courses the student takes. The Master Institute

In the case of an absence from a private lesson where the cause is deemed sufficiently serious by the Director and where notice shall have been given at least twenty-four hours in advance, the lesson may be made up at the convenience of the teacher. *No class work which is missed can be made up. No tuition fees will be refunded.* All tuition fees are payable in advance for two months. Should the payment of tuition be made in two equal installments, the first upon entrance, the second on January 10, a reduction of 10% will be given.

A charge of \$3.00 is made for a locker for the school year. All keys must be returned at the end of the year. A fine of \$1.00 will be charged for failure to do so.

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## FACULTY

SINA LICHTMANN

DIRECTOR

### PIANO

MAURICE M. LICHTMANN  
SINA LICHTMANN  
FRANCIS MOORE  
SONIA STOCKHEIM  
ETHEL PRINCE THOMPSON  
LINDA CAPPABIANCA  
ADDI PROHASKA

### ORGAN

MARTA ELIZABETH KLEIN

### VOICE

HUBERT LINSOTT  
H. REGINALD SPIER  
MILLCENT RUSSELL

### OPERA CLASS

VICTOR ANDOGA  
ALBERTO BIMBONI

### VIOLIN

MARIE CASLOVA  
KARL KREUTER  
HELEN TESCHNER TAS

### VIOLONCELLO

PERCY SUCH

### HARP

CARLOS SALZEDO

### THEORY, COMPOSITION, MUSIC APPRECIATION

LEHMAN ENGEL

### CHORAL AND ORCHESTRAL CONDUCTING

DR. CHRISTOS VRIONIDES

### CHAMBER MUSIC

MAURICE M. LICHTMANN  
PERCY SUCH

### PAINTING AND DRAWING

ERIC PAPE  
B. MARGOLIS  
ETHEL BURTON

### DESIGN, DYNAMIC SYMMETRY

EDWARD B. EDWARDS

### ETCHING AND DRAWING

WILLIAM AUERBACH-LEVY

### ILLUSTRATION, POSTER DESIGN

ARTHUR ZAIDENBERG

### INTERIOR DECORATION

DAVID C. MOBLEY

### TAPESTRY WEAVING

GILBERT FOLDES

### SCULPTURE

LOUIS SLOBODKIN

### BALLET

MIKHAIL MORDKIN

### RHYTHMICS and MODERN DANCE

FRED and ELLEN MARLOS

### DRAMA, DICTION

ROBERT PORTERFIELD  
GRACE MILLS  
ROBERT OLMSTED

### SHORT STORY WRITING

LILLIAN B. GILKES

### JOURNALISM

FRANCES R. GRANT

### LANGUAGES

MATHILDE TRUCCO  
LAURE B. KAHN-WEIL  
MARTHE KAHN  
MARA S. MOSER

---

## JUNIOR ART CENTER

ETHEL BURTON

BERTA MARGOULIES

VIRGINIA CARR

JAMES C. KEVLIN

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## LECTURES

During the season lectures are given by prominent lecturers.

*Further information regarding all Departments of the Master Institute of United Arts may be obtained from the Director, Sina Lichtmann, 310 Riverside Drive, New York City. ACademy 2 - 3860.*

LECTURES GIVEN BY THE DIRECTOR

On November 27, 1936, in the evening, the Director, Sina Lichtmann, gave a talk at the Biosophical Institute on "Roerich - Builder of Character and Peace Education". A large audience of the members of the Biosophical Institute attended the lecture.

On February 3, 1937, Mrs. Sina Lichtmann, the Director, gave a talk on "Nicholas Roerich - His Message of Art and Peace", at the Newark Art Club. She illustrated her talk with some fifty slides, reproductions of Prof. Roerich's paintings. A large audience was present.

On April 20, 1937, Mrs. Sina Lichtmann, the Director, gave a talk before the Lyria Society of New York on "Richard Wagner".

GROUPS AND OUTSTANDING PERSONALITIES CONDUCTED THROUGH ROERICH MUSEUM

On January 16, 1937, Miss Maude Hoagber and Miss Caroline Sailey, editors of "World Youth", from Boston, visited Mrs. Lichtmann, the Director, and expressed their desire to continue their cooperation with the Institution as before.

Miss Jones, from India, visited Mrs. Lichtmann, the Director, and was conducted by her through the Museum. She told a great deal about the remarkable work which is being done by the Roerich Center in Allahabad, and also told about the paintings by Prof. Roerich, which form an important part of the Allahabad Museum. She brought special greetings from Dr. Kumar Halder, Director of the Art School in Lucknow to the Master Institute. The Art School in Lucknow enjoys the reputation of being one of the leading art schools in India.

On November 6, 1936, Mr. Maurice Lichtmann, the Dean of the Master Institute of United Arts, conducted 35 members of the Lincoln School through the Museum and the Master Institute.

On March 11, 1937, Mrs. Leinbach, of Reading, Penna., and Mrs. Hiester, a well known art connoisseur, came to see Prof. Roerich's paintings. They were conducted through the Museum by Sina Lichtmann.

Miss Lonsell, from London, a Tibetan scholar, came to see the Roerich Museum and was conducted through it by Sina Lichtmann, the Director.

Prince and Princess Arbeloff and Baron Trepolt were conducted through the Roerich Museum by the Director, Sina Lichtmann.

On March 10, 1937, a group of 45 students of the Commercial High School of Newark, N.J., under the guidance of Mrs. Hopper, were taken through the Museum by Mrs. Lichtmann. Mrs. Hopper showed a fine understanding of Prof. Roerich's art, giving a talk about it to her group in the presence of Mrs. Lichtmann.

On April 22, 1937, Miss Henderson, of the Junior Red Cross, the assistant of Dr. Gosling, Director of the Junior Red Cross, visited the Roerich Museum. Dr. Gosling directed Miss Henderson to see Mrs. Lichtmann, writing a letter previously that he was greatly interested to have his associate see the Museum which made on him such a big impression. Miss Henderson showed fine appreciation of the paintings of Prof. Roerich, and was interested in the activities of the Museum itself.

On April 24, 1937, Saturday afternoon a group of members of the Biosophical Institute, consisting of 50 people, was conducted by Mrs. Lichtmann, the Director, through the Museum. She spoke to them about the certain aspects of Prof. Roerich's art, which they especially requested her to do.

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GROUPS AND OUTSTANDING PERSONALITIES CONDUCTED THROUGH  
ROERICH MUSEUM

On June 17, 1937, the New York Chapter of the Delphian Society, with its President, was conducted through the Roerich Museum by the Director, Sina Lichtmann. The members of the Delphian Society were greatly interested by Professor Roerich's art, and were afterwards invited to visit the Annual Student Exhibition of the Master Institute of United Arts. They were especially impressed by the animal drawings and sketches by Mr. Celement Weisbecker, class of Mr. Newman, the works of the junior students, class of Miss Burton, and the sculpture works by the blind students of the Master Institute, class of Louis Slobodkin.