

# HENRY MAJOR

*"King of Caricaturists"*

ON A

## TOUR AROUND THE WORLD

BEGINNING IN THE FALL OF 1927

*Under the Personal Direction of*  
LASZLO SCHWARTZ  
NEW YORK

578  
Start 1916  
Hotsp



## Major Sets Forth

THERE is not a Caricaturist alive whose pencil has commemorated as many crowned heads, statesmen and celebrities in Europe as well as in America as Henry Major's. But Major is not the type who would rest on the laurels given him by only two continents. The Fall of 1927 finds him on his way around the world in a quest of more Faces—Faces—the endless array of fascinating faces of the other continents.

Never before in the history of art has a Caricaturist undertaken a journey of such great dimensions. The Hungarian Genius has been most fortunate in entrusting his Tour of the World to Laszlo Schwartz, a well-known writer and lecturer who has girdled the globe on two occasions.

Cooperating as Major will with the leading Newspapers, Social and Cultural Clubs, Educational Institutions, leading Department Stores of every large city, also through his engagements at Banquets and Charity Drives, in addition to sketching and painting his numerous eminent patrons, this superb portrayer of character will wield an influence all over the world, one which is bound to win lasting tributes to his unmatched art and unquestionably add well merited glory to the best in Western Culture.

### *Photograph-Majorgraph*

The best photo portrait in the world shows only what the lens has read on your face. Major's pencil point bores into the secret nooks of your CHARACTER and draws on paper what it has discovered within. That's the difference between the best photograph and Major's famed "Majorgraph."

### *Every Home Should Have a Niche for "Majorgraph"*

A shrine dedicated to Character. While Major is visiting your city on his tour around the world he will accept a limited number of sittings for Caricatures—Character Sketches—Pastel—Portrait in Oil—and Caricature Statues.

Socrates used two words in which he expressed the epitome of all truths: "Know thyself." Major has reduced it to one word—"MAJORGRAPH."

### *What Is a Banquet Without "Majorgraphs"*

The difference can never be explained in mere words. And yet, it is known to the elite in every land. To those fortunate ones who have shared in the unforgettable frolic and fun of seeing Major's mischievous pencil send its sizzling brilliant sparks of witticisms to paper. That pencil tells tales in dashing whimsical lines. Tales about jolly folk around the banquet table. Tales that only the "King of Caricaturists" can wring from the depths of human nature.

### *Caricatures and Character*

Major's Illustrated Lecture for Clubs and Schools is the happiest combination of Good Cheer and Horse Sense ever born in the brains of genius.

One instant his drawing makes you explode with mirth. Next moment his words sound your mind and soul in its most secret of nooks.



JOHN D. ROCKEFELLER



PRINCE OF WALES



THOMAS EDISON



POINCARÉ



RUDYARD KIPLING



LLOYD GEORGE



BERNARD SHAW

# Seven Sketches in Ten Minutes

## DAILY GRAPHIC—LONDON

### A NEW "DAILY GRAPHIC" CARICATURIST

THE DAILY GRAPHIC is fortunate in being able to introduce today to its readers the work of an artist who in a very short period will be everywhere acknowledged as the most brilliant caricaturist drawing for any (British) publication.

It need not be said that it is difficult to speak of Major's work without superlatives—rather it should be said that without superlatives it would not be appropriate to speak of his work at all. That this is no exaggeration anyone may see at a glance from the reproductions of his work on the back page of our issue of today.

Yesterday Major attended the luncheon given at the Connaught Rooms by the National Constitutional Association to Conservative Members of Parliament. He drew in less than half an hour the whole of the cartoons reproduced today. Those of Earl Grey, Lord Amptill, Lord Salisbury, Viscount Wolmer, and General Nicholson will alone establish the reputation of Major in this country.

No one will fail to see that in each case a living likeness has been achieved, and that every caricature is eloquent by reason of its clearness of line, its few broad tones, and its extraordinary simplicity in the treatment of hair; whereas all bone formation is seized with forcefulness and vitality and coloured with a gentle exaggeration of its own form.

\* \* \*

The result is something that stands absolutely alone, for Major is different from other caricaturists in this also—that he has copied no one. He

is as far outstanding and as different from the caricaturists of today as was Phil May from the black-and-white artists of his own time.

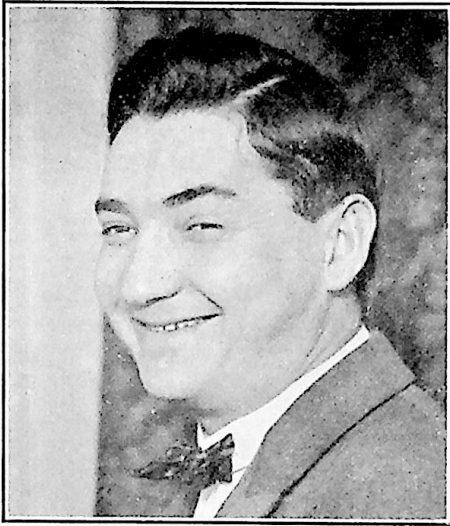
His individuality Major has won only by his inherent gifts and by constant application which has carried him to most of the capitals of Europe.

Born in Kosice, he could draw before he could write, and, like most youthful artists, in his school-days was severely and corporally reprimanded by his masters.

The result was that Major did not abandon art in favour of bodily surcease from pain, but taught himself to draw so quickly that a caricature could be begun and finished and concealed between the time of the master "spotting" him and having him hauled out for punishment.

There is now no longer need for Major to hide his art in the pages of a Greek grammar, but he has kept up the speed standard, so that his subjects will find it more difficult to avoid him than to escape the eye of the camera—not that anyone will want to escape from Major, for there is genuine good nature in his pencil.

Major is resolved to put every London type on paper, not only in the DAILY GRAPHIC, but in the "Bystander" and Weekly "Graphic." He will be in the highways and byways, in West-End and in the East-End, among dukes and dustmen. All will see themselves as Major sees them, and all, in spite of our traditional dislike of such minute examination, will thoroughly enjoy it, because Major is the brightest stranger who has ever made his home in Brighter London.



*Never before has the press of the world paid such a glorious tribute to a caricaturist of our age.*

**THE GRAPHIC, London.**

Major has an amazing faculty for hitting off rapidly and accurately the leading characteristics of the faces he portrays, and he lets us see ourselves as others see us.

**DAILY GRAPHIC, London.**

The most brilliant caricaturist drawing for any British publication.

**LE MATIN, Paris. (Translation).**

Major is the world's greatest caricaturist and his drawings illuminate like lightning the outstanding characteristics.

**BERLINER TAGEBLATT, Berlin. (Translation).**

Major's caricatures are like biographies; they say more than words can express.

**NEUE FREIE PRESSE, Wien. (Translation).**

We are all grateful to Major; he made us laugh as we haven't laughed in a long time.

**DE TELEGRAAF, Amsterdam. (Translation).**

Many of his caricatures were humorous, others tragic, yet others comic, but they were all masterpieces.

**NEW YORK AMERICAN, New York.**

It gives us pleasure to have secured the services of Henry Major who won a world-wide reputation in Europe with his inimitable sketches of royalty and statesmen.

**BUFFALO TIMES, April, 1925.**

Major completed first week with Times with howling success. His cartoons of Buffalonians not only amused the reading public but BOOSTED THE CIRCULATION WITH SEVERAL THOUSAND. Would like Major return May. Answer quick.—George Earle, City Editor.

**THE KANSAS CITY STAR, May 4.**

Major's work made an impression on our public with the first publication. It grew in favor with every issue, and by the middle of the week he had the town by the ears. It was really remarkable how the public took the caricatures. We grew fond of Mr. Major personally for his willingness to work and his good nature was unfailing. NO STUNT WE HAVE PUT ON IN YEARS ATTRACTED THE UNIVERSAL ATTENTION HIS DID.—R. E. Stunt, Man. Editor.

**THE INDIANAPOLIS NEWS, May.**

Major's service in Indianapolis was excellent. He not only did his work well but made good many personal friends. In fact his personality is considerably above par.—Curtis A. Hodges, Man. Editor.

**DETROIT, Nov.**

The Detroit News used Mr. Major's services two weeks, and we found his drawings won immediate response from our readers. His clowning by pencil gave whole city good laugh and offended no one. We were constantly surprised by the heartiness with which the most outstanding citizens enjoyed having themselves caricatured. Mr. Major's visit in Detroit proved to be an UNIQUE and pleasureable event.—Bingay, Man. Editor.

- INDIANAPOLIS NEWS
- KANSAS CITY STAR
- BUFFALO TIMES
- HARRISBURG NEWS
- ROCHESTER JOURNAL
- LOUISVILLE POST-HERALD
- SEATTLE TIMES
- SAN FRANCISCO BULLETIN
- LOS ANGELES TIMES
- ST. LOUIS POST DISPATCH
- THE WALL STREET JOURNAL
- DETROIT NEWS



Compliments of  
**The Detroit News**





*Compliments of*

**The Detroit News**





JOHN S. YOUNG  
*Guest Announcer*

EDUARD WERNER  
*Conductor*



COUNTESS ALBANI  
*Mezzo-Soprano*



THE HUDSON SINGERS

# TONIGHT

*the first of a series of*

# HUDSON'S

# 50<sup>th</sup> ANNIVERSARY

# RADIO PROGRAMS

*presents these Famous Musical Artists*

with the Hudson Concert Orchestra  
in a Golden Anniversary  
Hour of Music:

**Countess Albani**

The glamorous gold-voiced Spanish soprano of the National Broadcasting Company Artists' Bureau, whose vivacious lyric songs have endeared her to hosts of Detroiters

**John S. Young**

Guest Announcer, whose voice is heard daily over the air through programs broadcast by the N B C.

**Eduard Werner**

Detroit's own popular orchestra leader, musical director of the Publix Theaters, who will direct the Hudson Concert Orchestra

**Hudson Singers**

This very popular Hudson Male Quartet makes its farewell appearance tonight as a Hudson musical organization, having been drafted to the Artists' Bureau of the National Broadcasting Company.

So meritorious have their musical achievements been as the Hudson Singers, they have attracted nation-wide attention.

The personnel of the Hudson Singers consists of: Thomas Muir and Cyril Pitts, tenors; Herman Larson, Baritone; Reinhold Schmidt, Basso; Robert Childe, pianist and arranger.

We take this opportunity to wish them Good Luck in their new endeavors.

We are pleased also to announce that they will return for subsequent Hudson programs in this series under the sponsorship of the National Broadcasting Co.

HEAR THEM TONIGHT

8 to 9 o'clock over **W J R**

*Program*

- |  |  |
|--|--|
| <p>1. HUDSON CONCERT ORCHESTRA<br/> <i>Introduction to Third Act of Lohengrin</i> . . . WAGNER</p> <p>2. THE HUDSON SINGERS<br/> <i>"New Sun in the Sky"</i> (from <i>"The Band Wagon"</i>)<br/> . . . SCHWARTZ</p> <p>3. HUDSON CONCERT ORCHESTRA<br/> <i>Spanish Rhapsody</i> . . . CHABRIER</p> <p>4. COUNTESS OLGA ALBANI<br/> <i>"Estrellita"</i> . . . PONCE</p> <p>5. HUDSON CONCERT ORCHESTRA<br/> <i>"When Yuba Plays the Tuba"</i> . . . RUPFELD</p> <p>6. HUDSON CONCERT ORCHESTRA<br/> <i>"Valse Bleue"</i> . . . DRIEGO-AUER</p> <p>7. COUNTESS OLGA ALBANI (Duet)<br/> <i>"You Are Free"</i> (from <i>"Apple Blossoms"</i>) KREIBLER</p> | <p>8. HUDSON SINGERS AND ORCHESTRA<br/> <i>"Poor Marionette"</i> (Paul Whiteman<br/> arrangement) . . . FIORITO</p> <p>9. HUDSON CONCERT ORCHESTRA<br/> <i>"Indian Fantasy"</i> . . . ARRANGED BY CAFARELLA</p> <p>10. THE HUDSON SINGERS<br/> <i>"Trees"</i> . . . RASSBACH</p> <p>11. COUNTESS OLGA ALBANI<br/> <i>"When Your Lover Has Gone"</i> . . . SWAN</p> <p>12. HUDSON CONCERT ORCHESTRA<br/> <i>"On the Beach With You"</i> . . . ORIER</p> <p>13. FINALE—Ensemble<br/> <i>Light Opera Gems from "The Student<br/> Prince" and "New Moon"</i> . . . ROMBERG</p> |
|--|--|

*This program is presented as the official opening  
of our Fiftieth Anniversary Sale which  
begins Tomorrow*

**THE J. L. HUDSON CO.**

# GLAD TO SEE YOU ARE IN THE NEWS



## Youth Gets Aid but Not an Audience

Detroiters' Generosity Tops Their Music Appreciation

WE WANT YOU TO  
YOURSELF AND  
THE HC

THE TULLER CAFETERIA  
Most popular Downtown R  
Tasty Food at Reasonable

800 COMFORTABLE RO  
More than 300 persons live

ARABIAN ROOM—De  
a hotel and many smaller  
Luncheons or Dinners.

COCKTAIL LOUNGE A  
Where You will always me  
Music and Hors d'Oeuvres

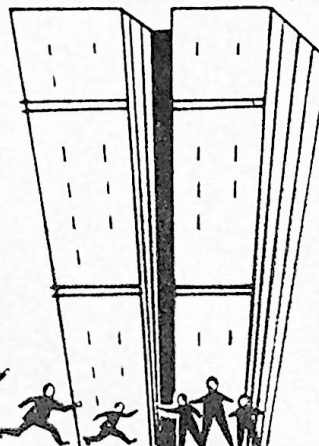
FOR MORE NEWS — CAL  
Woodward 3-5200



As Eduard Werner, president of the Detroit Federation of Musicians, looks on, blind Alexander Kallao practices for his first concert at the Masonic Temple Wednesday night. Behind Kallao stands his father, Martzi.—News Photo.

# HOTEL

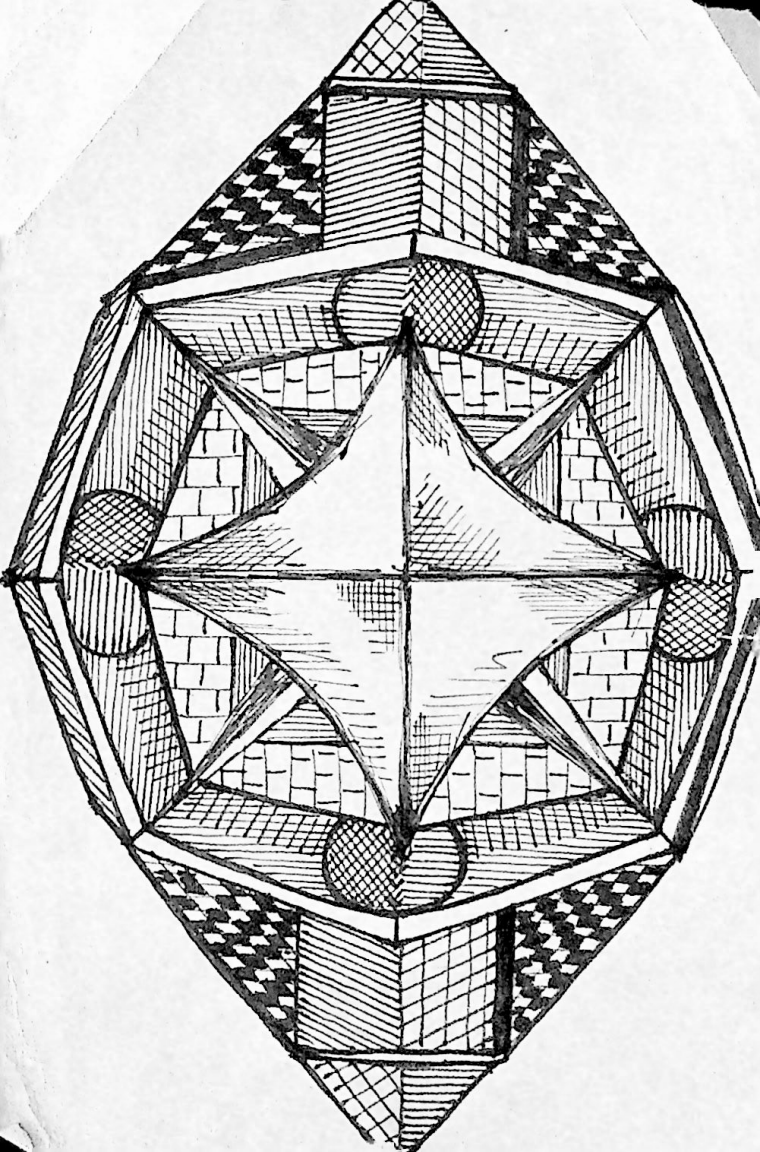
AT BEAUTIFUL GRAND CIRCUS PARK



# TULLER

DETROIT, MICHIGAN





# DETROIT COLLEGE OF LAW



COMMENCEMENT EXERCISES  
OF THE JUNE CLASS 1937



# DETROIT COLLEGE OF LAW

FORTY-SIXTH YEAR



## COMMENCEMENT EXERCISES

SCOTTISH RITE CATHEDRAL  
MASONIC TEMPLE

Wednesday Evening, June the Sixteenth

Nineteen Hundred Thirty-seven  
At Eight-Thirty o'clock



RECEIVING THE DEGREE OF BACHELOR OF LAWS

AROZIAN, HURANT D., A. B.  
BARRIS, EMANUEL  
BARTHOLOMEW, FREDERICK D.  
BECHTEL, JAMES A.  
BRISTOL, HAROLD F.  
CHAPOTON, LOUIS A.  
CITRON, ERNEST H.  
CLAYTON, OSCAR W.  
COHEN, SYDNEY L.  
CROWE, HARRY W.  
CUMMINS, MANTON M.  
DAINES, BRUCE W.  
DAINES, TRAVILLA G.  
DAVIS, JOHN W.  
DEUTSCH, ALFRED L., A. B.  
DITTMER, GILBERT F.  
DONOHUE, EDMOND J., Ph. B.  
DOOLITTLE, RUSSELL H.  
FIELD, JOHN W.  
FINNERTY, CHARLES J.  
FOX, STEPHEN W.  
FRIEDLUND, HERBERT R.  
GRUSKIN, BEN  
HALEY, GLENN K.  
HALLY, FRANCIS M., A. B.  
HART, HENRY  
HOLLANDER, LAWRENCE  
HUNTER, HAROLD H., A. B.  
ImOBERSTAG, IRVING F.  
LANE, HENRY R.  
LINDBLOOM, FRED W.  
LONG, FRANK E., B. S.  
McBATH, GEORGE L.  
McCASKILL, FAY P.  
McKEE, MILES F., B. S.  
McNAIR, WILLIAM S.  
McTAVISH, GEORGE M.

MAHONEY, HOWARD I.  
MALDAVER, FRED  
MARTIN, ROSCOE R., A. B.  
MERRITT, NELSON B.  
MEWHORT, WILLIAM D.  
MILLER, JOHN J.  
MILLER, RAYMOND L.  
MONFORT, NEIL F.  
MOORE, RAYMOND E.  
MOTOK, E. RALPH  
NEFF, OSCAR I.  
NEILL, FRANK E., A. B.  
NICHOLLS, CECIL J.  
PERINOFF, ALEXANDER C.  
PHELPS, RALPH E., B. S.  
PIESTER, THEODORE C.  
POHL, ARTHUR B.  
QUEHL, ARTHUR O.  
ROBINSON, FRANCIS A.  
RUBIN, NATHANIEL  
RUE, ALBERT K., A. B.  
SCHMIDT, HERBERT  
SCHMIDT, RUSSELL W., Jr.  
SCHUMACHER, HAROLD F.  
SMITH, BENJAMIN L., B. S.  
SUGAR, ABRAHAM A.  
TODD, CHARLES D.  
TOURNIER, JOSEPH C.  
TROMBLEY, NORVELL A.  
TURRELL, HARRY  
VON BATCHELDER, JOHN L.  
WATERS, GEORGE, Jr., A. B.  
WERNER, EDUARD  
WILCOX, EDWARD A.  
WILCOX, ELWYN R.  
WILLIAMS, JOHN C.  
WINKLER, PAUL V.

RECEIVING THE DEGREE OF JURIS DOCTOR

BAETCKE, BERNDT G., A. B.  
BIRENBAUM, ROBERT I., A. B.  
HEIDEMAN, BERT M., A. B.

LUNGERSHAUSEN, ARNOLD W., A. B.  
MARKS, MORRIS H., B. S., M. D.  
STEVENS, J. HAROLD, M. A.

RECEIVING THE HONORARY DEGREE OF JURIS DOCTOR

HON. ERVIN R. PALMER, LL. B.

RECEIVING THE HONORARY DEGREE OF DOCTOR OF LAWS

WILLIAM CARPER KRICHBAUM

PROGRAM

PRESIDING . . . . . Paul Hickey, LL. D.  
Director of Education

MUSIC

INVOCATION

MUSIC

COMMENCEMENT ADDRESS . William J. Cameron, LL. D.

MUSIC

AN ANNOUNCEMENT . . . . . Dr. A. G. Studer  
General Secretary Y. M. C. A.

CONFERRING OF DEGREES . . . . William Krichbaum  
Dean of the College

BENEDICTION

EXIT MARCH

*cr*

Music by

DETROIT "TECH" STRING QUARTETTE  
EMIL MIKULUS, Director  
and  
FRANK WHITE, Organist



CLASS OFFICERS

President . . . . . HARRY C. TURRELL

Vice-President . . . . . (Day) HAROLD F. BRISTOL  
 (Night) J. W. FIELDS

Secretary . . . . . (Day) IRVING F. ImOBERSTAG  
 (Night) G. KIRK HALEY

Treasurer . . . . . (Day) GILBERT F. DITTMER  
 (Night) FREDERICK BARTHOLOMEW

Delegate (Law Student Ass'n) (Day) IRVING F. ImOBERSTAG  
 (Night) GEORGE McBATH



USHERS

WILLIAM T. SEVALD '38                      ELMER HARTWIG '38  
 HARRY T. COOK '38                        EVAN HERDMAN '38  
 ROBERT E. FOX '38                        HAROLD E. PETERSON '38  
 JAMES GARZA '38                         GEORGE PETZER '39  
 PAUL KESSELRING '38







*Sony Barlow*

"They say his musicians don't dare make mistakes."



## Certificate of Service

You will take notice that Companion Eduard Werner  
has been a member in continuous good standing of

*King Cyrus Chapter No. 133, R. A. M. of Michigan*

for 25 years or more from January 1 19 33 to December 31 19 58.

*In witness whereof we have set our hands and affixed the seal of*  
Chapter this Seventeenth day of February 19 59.

Attest Loren A. Van Tassel  
SECRETARY

John H. McCleak  
HIGH PRIEST

James E. Gatter  
KING

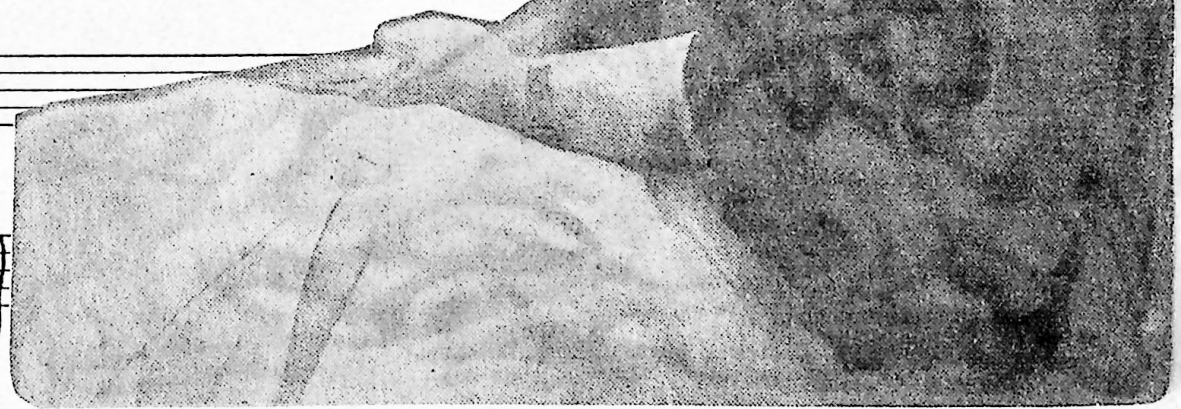
Elmore L. May  
SCRIBE



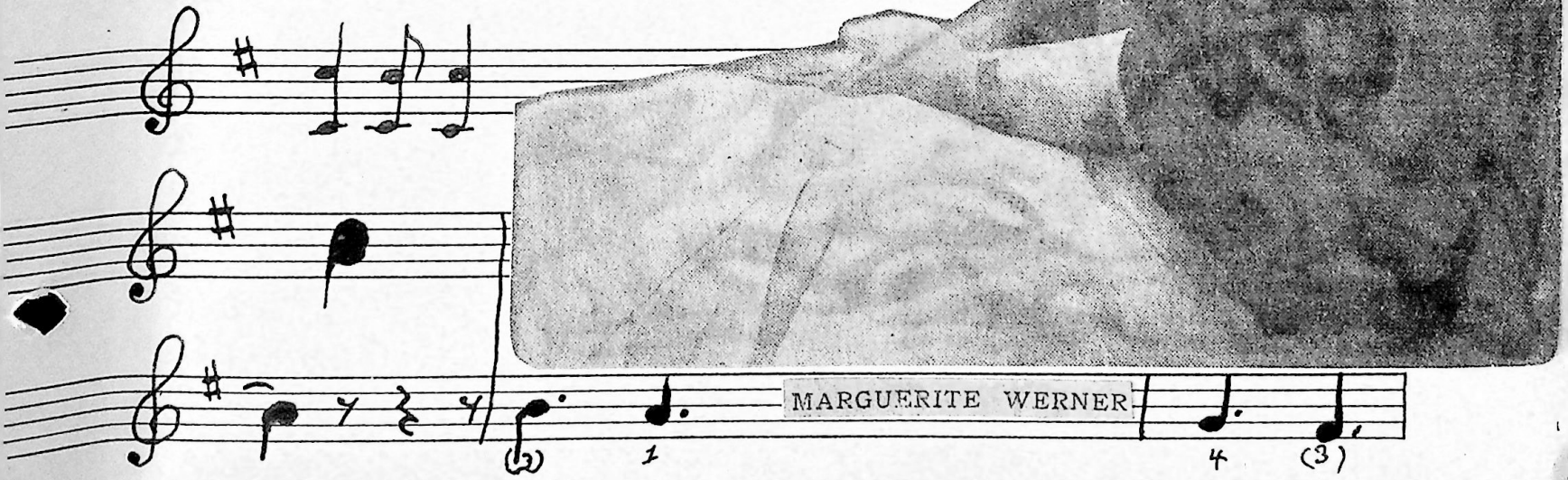
STAR COMMERCIAL PHOTO CO.  
1112 CHARLEVOIX BLDG.  
DETROIT 26, MICH.  
CA. 9531



EDUARD WERNER



MARGUERITE WERNER



# Woman Can Have Both Husband and Career

Detroit is the home of one woman who believes it possible for a woman to have both a husband and a career and to make a success of life.

She even maintains that one manages a career better because of a husband and the husband better because of a career.

This woman is Mrs. Marguerite Werner, organist at the United Artists Theater. Her husband, Eduard Werner, is conductor of the symphony orchestra at the Michigan Theater.

"There has never been any question of giving up my career," says Mrs. Werner, "and I think it is absurd for any woman to get the idea that marriage will interfere with the work she likes best to do.

"On the contrary, I have proved that the husband finds a wife all the more attractive if she is not entirely occupied with her home and him.

"Certainly, there is more to talk about in the evening when both return full of interest in what has happened during the day. Anybody who could see Eduard and me rehearsing our favorite modern piece, 'All That She Is an Old Fashioned Girl,' would realize how close to each other our music draws us.

"Our tastes are almost identical. We can discuss with intelligence the subject that is dearest to us both. Besides, it seems to me that musical marriages should be happiest of all, for music is the gentlest of the arts.

"The reason some marriages of musicians fail is that one or the other considers only himself or herself and loses interest in the success of the other. My husband and I respect each other's talents and opinions."



MRS. MARGUERITE WERNER

# Fair Follower Of Walton Forgets Muse of Music



Eduard Werner, conductor of the Michigan Symphony orchestra, and his wife, Mrs. Marguerite Werner, organist at United Artists, two of Detroit's best known and most popular musicians, are spending their vacation in northern Michigan near a somewhat isolated lake in the woods where the fish bite continuously. Mr. and Mrs. Werner are enthusiastic devotees of Isaak Walton. Mr. Werner took a snapshot of his wife as she stepped out of the boat at the dock carrying a big pike which she had just landed. In a note to her friends at United Artists theater, Mrs. Werner modestly discounted her own fishing skill, and told of her husband's expertness in landing pike, bass and perch. "He's the champion fisherman up here," she wrote.

# Popular Organist Returns to Her Post at Madison



—Photo by Bachrach.

Mrs. Marguerite Werner returns to her post on the organ bench at the Madison this week after serving as solo organist at the Capitol for the last few weeks during the absence on vacation of Don Miller. Mrs. Werner, wife of Eduard Werner, conductor of the Michigan Symphony orchestra, has been organist in the various Kinsky owned Detroit theaters for several years and has a wide following. She is an accomplished musician and is considered one of the best motion picture theater organists in the country.

# Werner Organ Recitals to End Tonight

MARGUERITE WERNER, at the Capitol Theater organ, will be heard on the air tonight over WGHP from 11:30 p. m. to 12 midnight, in a programme of popular and semi-classical numbers.

This will be Mrs. Werner's last appearance at the Capitol organ for some time.

Additional short subjects are shown, including the latest news, comedy, cartoon and colored scenic reels. The United Artists' orchestra, Rittenband conducting, and Marguerite Werner at the organ, present Rittenband's latest novelty with variations entitled "A Symphony in Jazz," and as an added feature Mr. Rittenband offers a violin solo "Intermezzo from Cavalleria Rusticana," accompanied by Mrs. Werner at the organ.

# THEATRICAL BASEBALL 'CHAMPS' TO ENTERTAIN

Immediately following the last performance of "The Battle of the Sexes," which opens at the United Artists theater tomorrow morning, an informal reception and dancing party will be held on the stage in honor of the United Artists baseball team, the winner of the Detroit theatrical baseball championship for 1928. The party was arranged by Walker Stewart and Charles Arthur Simms of the house staff and is the first of a series of parties planned as a get-together for the employes.

The management of the theater will permit the use of the "Vita-phone" for dancing, the first time it is believed that the device has ever been used for such a purpose. Marguerite Werner, organist, is in charge of the musical program, and has arranged for the appearance of talent from various theaters.

## Expert Button Pusher

EDUARD WERNER'S musician-ship is recognized and accepted without question by his many thousands of Detroit friends who are this week helping him celebrate his fifteenth anniversary as Kunsky music director, but not many of them realize how many buttons and dials he must also supervise from his director's stand at the Michigan Theater.



One of the outstanding features of the programme is the spectacular operatic orchestral production which introduces an augmented Michigan Symphony Orchestra on stage, and a vocal ensemble of 12 operatic stars of note. By far the most elaborate musical production ever staged at the Michigan, it is designed as a tribute to Eduard Werner, the beloved musical director, who celebrates his fifteenth year with Kunsky Theaters in Detroit this week.

Mr. Werner directs his orchestra in Verdi's "Rigoletto" with the vocal and instrumental soloists, and follows this with his own interpretation of "Rhapsody in Blue," undoubtedly the most pretentious performances of these numbers ever staged in a Detroit picture house.

## Werner Runs Lights and Curtains as Well as Musicians

**T**HE buttons, dials, and imposing looking controls which crowd Eduard Werner's director's stand at the Michigan are a convincing witness to the changes which have taken place in theater musical productions since Mr. Werner first started with Kunsky theaters at the Liberty theater 15 years ago.

At that time his orchestra comprised six pieces only, although it was the first and largest picture theater organization in the city.

In the early days the musical director conducted his orchestra and that was all. Now, from his director's stand, Mr. Werner controls the special lighting equipment of the theater, the stage productions, the projection booth, the placing of his pit, and countless other features which have become part of a symphony production.

Three large dials placed across the top of the stand are speed indicators from the projection booth. The synchronization of the music and the film has be-

come a highly specialized art, and during the news reel or presentations in which the screen is used, the speed of the film is regulated down to the exact number of feet per minute from the director's stand. The average running speed is 90 feet per minute, but this is varied for different scenes from 80 to 100 feet.

Alongside the dials are dictograph connections to 16 stations in the theater, so that the director is constantly in touch with all the stage and auditorium departments.

To the left of the dictograph panel are a set of buttons, which control the stage switchboard. By means of these, color and lighting are blended with the overture. A change in the color of lights in the auditorium, a dimming or increasing in intensity, or a play of colored lights blend-

## Werner Controls Theater Lights as Well as Musicians

(Continued from Page Seven.)  
ing on stage during an orchestral feature are all the result of Mr. Werners' controls.

Another series of control buttons are placed below these, and by means of them the stage production is guided, curtains are lowered or opened, spotlights are thrown on the soloists, or the stage may be thrown into darkness by these stage controls, as the orchestra conductor desires.

The lower right hand corner of the stand is taken up by a panel which controls the rising pit and organ console. The pit is brought up for the overture by the director, when it comes to the part of the production in which the stage is utilized it may be lowered slightly below the stage level. If the concert organ is to be used for a portion of the overture, it is either brought up with the pit, or may be raised and lowered separately. Spotlights from the balcony, and lights which flood the orchestra pit are also controlled from the stand.

So, it is evident that in addition to the musical features, Eduard Werner has a variety of duties which the audience is not aware of which are essential to the success of his unusual musical productions.

# Detroit Business Women

## Uses Song Themes For Organ Solo



MRS. MARGUERITE WERNER.

Coming events cast their shadows so far as the work of Mrs. Marguerite Werner, popular organist at the United Artists theater, is concerned. As a part of her special solo number on the theater bill, the artist is making it the custom to feature the particular theme songs to be used with the picture to be shown next on the screen. When Hugo Riesenfeld wires the next booking, Mrs. Werner immediately begins to study the special atmosphere or mood of the screen offering and then sets about selecting the appropriate themes to be played on the organ during its showing. These carefully chosen excerpts she then incorporates in her solo number, played the week previous, so patrons listening attentively may readily guess the type of picture coming next.

Improvising a solo number of this kind has a special fascination for the talented organist who thoroughly enjoys the study and detailed work involved. Mrs. Werner has had wide experience, having had an established reputation as a church organist before going into the motion picture work. To this she added extensive study in Chicago and she presided at the console of several of the leading motion picture theaters in Detroit before taking her present post.

The United Artists orchestra under Rittenband, with Marguerite Werner at the organ, offers special symphonic selections and the excellent bill is completed by colored scenic reels and those showing news events.

Other program numbers offer Fox Movietone, news, comedies and color scenic, with music by the orchestra, under the direction of J. Rittenband and Marguerite Werner at the organ.



MARGUERITE WERNER.

NIMBLE fingers move swiftly over a four-banked key-board, a mighty organ leaps to life, pulsing and throbbing with melody—Marguerite Werner is presenting another program of pipe-organ selections.

Innumerable thousands have heard her programs since she made her first professional appearance in Detroit at the console of the Madison Theater organ. That was in the not so distant days of the silent pictures—when the theater organist had to pre-view the film offerings and then build a musical accompaniment to fit the shifting scenes.

Later she was featured as organ soloist at the State, Capitol, Michigan and United Artists theaters. Her first radio experience came while she was playing at the Capitol—in the days when radio was still something of a novelty. The program was broadcast from Station WGHP. Several other broadcasts followed and then, on June 1, 1932, she became staff organist for the Kunsky-Trendle Broadcasting Co., and, later, of the company's Michigan Radio Network, playing over the chain's key station, WXYZ, in Detroit.

Although she frankly misses the theater and an actual audience, she

has enjoyed receiving letters from all over the country commenting on her broadcasts. She enjoys building her programs—tone pictures of various countries or sections of a country, programs devoted to the works of composers of a national group or to an individual composer—programs commemorating certain events, holidays or anniversaries.

Mrs. Werner was born in Jackson, Mich., the only child of musically inclined parents. She began playing almost as soon as she could sit on a piano bench—could play before she began taking lessons. She began studying pipe-organ while in high school and during her senior year acted as organist for the First Congregational Church in Jackson. Following graduation, she came to Detroit to continue her study of piano, but there was something about a pipe organ that she could not resist.

Her engagement at the Madison follows to demand equal rights for Jews to plan a central organization World congress should be called in Russia. It was resolved that a treatment of Jews in Germany and among them protests against the General resolutions were passed 200 members in the world. There are more than 2,000, including the Mizrahi women and It was a three-fold meeting, in the Statler hotel with a banquet reception. Organization, closed their convention Mizrahi, International Zionist or- ginal hundred lay members of the





The man every Detroiter knows! Eduard Werner, whose graceful weaving of the baton over the Michigan Theater orchestra, brings forth melodies ranging from the classics to the latest jazz.

Eduard Werner adds to the already imposing bill with a splendidly arranged and executed group of current musical comedy hits which goes over with a bang.

The Michigan and Capitol have featured symphony organizations for a long period, Eduard Werner and Samuel Benavie, the directors, being credited greatly for the gradual musical education of the theater public.

Eduard Werner also has a little surprise in the playing of a selection from "Il Trovatore." When he attempts to jazz it, the musicians all walk out. They return after a suitable understanding is brought about.

EVERY music lover in Detroit will want to hear Eduard Werner's overture production, "Operesque." The Michigan's beloved genius sets the national standard for fine theatre music! Another musical treat is the dual-organ recital of Arthur and Doris Gutow.



Eduard Werner, Publix musical director and conductor of the augmented Michigan Theater orchestra

The Liberty at Farmer and Bates streets was the next addition, and it was here that the first presentation programs were introduced. An orchestra was presented for the first time in a picture theater, with Eduard Werner as the director, and it was here that Werner began an association with Kunsky theaters which has continued to the present time. People who had heretofore looked askance at picture theater entertainment began to patronize the Liberty, which was considered the first de luxe house in the city. In 1914 the Washington was acquired, and in following years the Madison, Adams, Capitol, State and Michigan were added to the downtown group.

The Liberty gave Detroit its first symphonic orchestra—they called it symphonic. It had five pieces and the organ. It was there Eduard Werner started his career as an orchestra leader.

# 145 Pounds of Lost Dog Create a Traffic Hazard

Asra von Partenstein has satisfied her yearnings for romance and adventure with one grand "fling" at life and is now back in the comfortable security of her home.

Friday afternoon Asra lay on the floor of the kitchen in her home at 16814 Parkside avenue and gave her entire attention to the demolition of a huge slab of beefsteak. And in her heart there was the deep satisfaction that comes of having realized at last a great ambition, long repressed.

Asra's rebellion against discipline and routine came early Friday morning when she was deprived of her breakfast. Now, missing one's breakfast is not ordinarily of grave concern, but when you are a 7-year-old Great Dane and weigh 145 pounds and stand well over six feet on your hind legs, meals of any description are of considerable importance.

## A STARTLING EVENT.

Asra's mistress is Mrs. Marguerite Werner, organist, and wife of Eduard Werner, orchestra director. Friday morning several startled neighbors informed Mrs. Werner breathlessly that they had just seen Asra leap over the backyard fence with the graceful ease of a flying elephant and lope off in the direction of the Six Mile road.

Mrs. Werner knew immediately the cause of Asra's break for freedom, her first since she was brought as a puppy from her native Austria. It was the breakfast she had been denied because of some breach of conduct. Mrs. Werner telephoned the police, informed them of the dog's escape, of its great value, of its long line of distinguished forebears.

The Detroit police immediately broadcast the dog's description with a request that she be picked up—if possible. The police broadcaster laid great stress on the dog's size and

cautioned patrolmen to use extreme care in capturing her.

Friday afternoon she was sighted at John R street and the Six Mile road by Patrolman Everett Steed and William Taughinbaugh, who were riding in a Highland Park police scout car. She was picking her way cautiously across the intersection, shying away from automobiles and creating no slight traffic hazard.

## SHE CALLS IT QUITS.

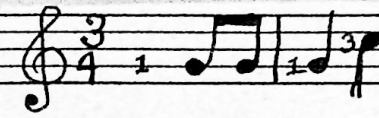
The officers parked their car and called apprehensively to Asra. She stopped and stared at them with great doleful eyes. Gingerly, they approached her. To their surprise, she submitted to their touch as they led her to the car. Patrolman Steed patted the running board of the scout car with one hand and made suggestive motions with the other.

Asra caught the idea at once. She seemed tired of loping through strange streets. So she mounted the

running board and crouched there, her huge body almost obscuring that side of the car. Then, turning corners carefully lest Asra be spilled into the street, the officers drove her home.

And so Asra came home from her jaunt through the outside world like any other prodigal child. Mrs. Werner was waiting at the front door and her joy over Asra's homecoming was mingled with deep contrition over the breakfast incident.

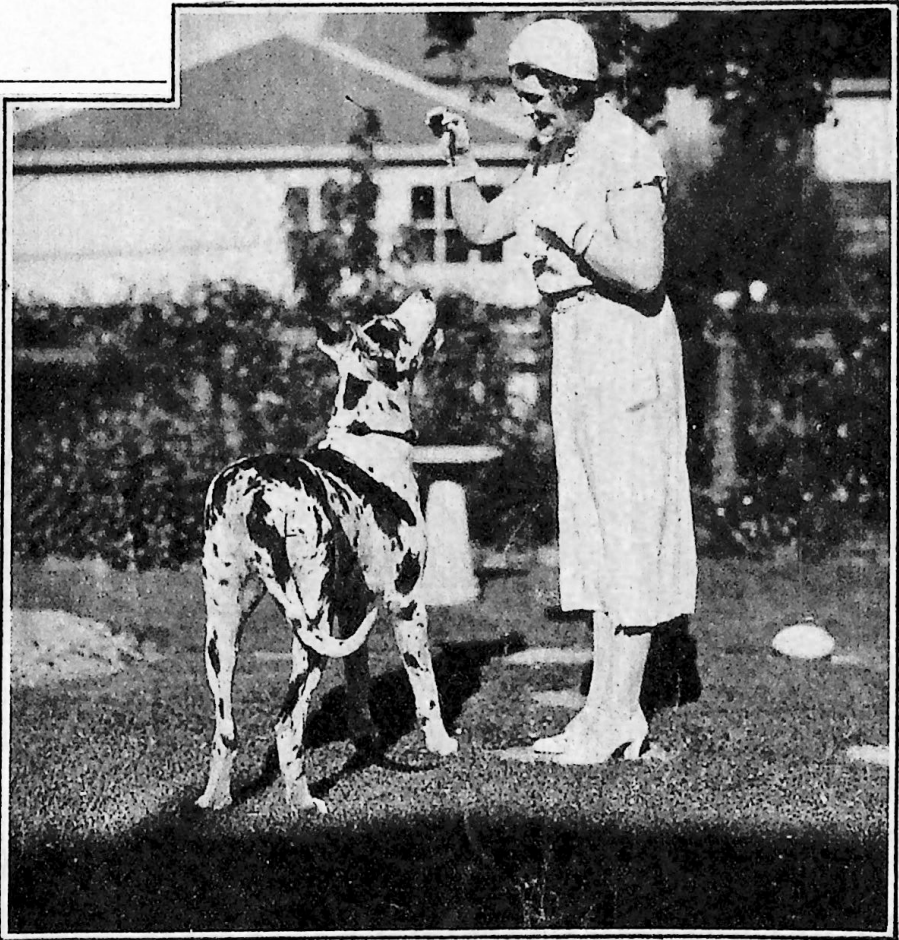
Asra was hugged, scolded and then led to the icebox.



ORGAN SOLO—Marguerite Werner  
Selections from FLOTOU'S Grand Opera  
**"MARTHA"**

Asra von Parpenstein, great dane owned by Eduard Werner, musical director of the Michigan Theater.

SOME DOG!



AT PLAY—Marguerite Werner, station WXYZ organist, is seen here with her mighty dog, "Asra."

the symphonic orchestra with Rittenband conducting, and Marguerite Werner at the organ, present an overture, entitled "If I Were King."

His place at the organ has been taken by Mrs. Marguerite Werner, wife of Eduard Werner, conductor of the Michigan Symphony orchestra.

The United Artists' symphony orchestra, Rittenband conducting, and Marguerite Werner at the organ, offer new compositions.

The orchestra, with Rittenband conducting, and Marguerite Werner at the organ, offer a "pot-pourri" of musical numbers.



*All's Well When a Big Dog Sees a Small World.*



—By News Staff Photographer.

**MRS. MARGUERITE WERNER.**

ASRA VON PARTENSTEIN, the 145-pound Great Dane owned by Mrs. Marguerite Werner, organist, found a warm welcome when she returned home Friday afternoon after running away earlier in the day. The dog was found at John R street and the Six Mile road by Highland Park patrolmen, after a police radio broadcast informed them of her escape.



## Promoted



**EDUARD WERNER**, popular knight of the baton in local movie houses, has been made general musical director for Publix theaters in Michigan, according to an announcement by Nathan Platt, district manager.

## WERNER ARRANGES SYMPHONY FEATURE

**Rubenstein's Works Form the Basis of Michigan Program.**

The general influx of talking and musical pictures does not seem to have impaired the popularity of Eduard Werner's symphony orchestra at the Michigan. One of the main items in the Third Anniversary show at that theater this week is a special stage and orchestral production.

This production introduces 20 artists on stage, singing, in addition to a large cast interpreting the music, in a stage tableaux.

It is based on the melodies of Rubenstein. The better known selections of this master are played and sung, leading up a climax with lighting effects synchronized with the playing of "Kamenoi-Ostrow."

## Werner Appointed General Director

Eduard Werner, director of the Michigan Symphony Orchestra, has been appointed general musical director of the Publix theaters in Detroit, it was announced today by N. M. Platt, division manager.

In his capacity as general musical director of the local Publix theaters, Mr. Werner will have under his direct supervision the musical activities of all of the 15 Publix theaters here.

Mr. Werner, for more than 15 years, has been identified with the musical activities of the Publix Kunsky houses in Detroit, and during that time, according to his own estimate, he has directed more than 25,000 overtures and musical presentations personally.

Mr. Werner's story is the history of the development of symphony orchestra programmes in picture theaters to the outstanding place of importance which they hold today. His musical activities and achievements in Detroit have gained for him a place as one of the most beloved figures in local musical and orchestral circles.

His development of theater music and orchestral productions since the time he first started with a six-piece orchestra at the Liberty Theater here 15 years ago have won him national prestige and the affection of music lovers generally.

Werner was born in Vienna, educated at the Viennese Conservatory and the Vienna Military Academy. He came to America in 1912 and settled in Detroit and became a member of the Detroit Symphony Orchestra.

He became interested in that then new type of picture presentations and was impressed by the opportunity for musical progress in the theaters.

As a result he came to the new Liberty, the first of the elaborate picture houses in town, with an orchestra of six men. In 1915 he left the Liberty for the new Washington, then in 1917 the Madison and in 1922 to the Capitol.

When the Michigan opened three years ago he took over the direction for this theater, and with one of the most modern equipments for lighting and stage effects in the country has made remarkable progress in orchestral productions.

Eduard Werner has arranged what might be termed his first orchestral show. Based on southern melodies, he utilizes stage settings, dancers and singers in this production. Charley Jolley, the popular Detroit tenor; Louise Lyons, Dorothy Steger and the Ford Male Quartette are featured soloists, with dances by Epps and Sibley.

Eduard Werner has arranged an elaborate orchestral production based on the opera "Faust." With the Michigan Symphony Orchestra and a chorus of 15 voices this production should be one of Werner's most popular.

## Werner Elevated

Michigan Director Named to Supervise Publix Music.



**EDUARD WERNER**, director of the Michigan Symphony Orchestra, has been appointed general musical director of the Publix theaters in Detroit, according to an announcement made today by N. M. Platt, district manager.

In his new capacity, Mr. Werner will have under his supervision, the musical activities of all of the 15 Publix theaters here.

Mr. Werner has been identified with the musical activities of the leading motion picture theaters in Detroit for more than 15 years. His story is that of the history of musical development of symphony orchestra programs in picture theaters, to the place of importance which they hold today. His activities in Detroit have gained for him a place as one of the leading figures in musical circles.

Mr. Werner was born in Vienna and was educated at the Viennese Conservatory and at the Vienna Military Academy. He came to America in 1912, and became a member of the Detroit Symphony Orchestra.

He became interested in the then new type of picture presentations and was impressed by the opportunity for musical progress in the theaters.

As a result he went to the Liberty Theater with an orchestra of six men. In 1915 he left the Liberty for the New Washington, in 1917 the Madison and in 1922 the Capitol. When the Michigan opened three years ago he took over the direction of music for this theater.

## She'd Give \$1,000 to Aid Musicians



MARGUERITE WERNER AT THE CONSOLE OF THE ORGAN AT WXYZ

Marguerite Werner, widely known organist, says that if she won the \$1,000 a year for life offered by The Detroit Times and The American

Weekly, she would use the money to aid aspiring young musicians from her girlhood home in the copper country of Northern Michigan.

## ANNUITY WOULD AID MUSICIANS

If she were to win the \$1,000 annuity for life, to be awarded by The Detroit Times to some lucky person, she would use it to educate the youthfully talented in music, Marguerite Werner, star radio organist, said today.

"I would help out the young musicians of the Upper Peninsula, where facilities for education in music are scarcer than in other sections of the state," said Miss Werner, who broadcasts on the Michigan Radio Network and over Station WXYZ.

"I would have a contest in the copper mining section and give the most deserving child the opportunity he deserves. Musical talent is easily discouraged and the world has lost many potential artists through lack of financial aid.

"I can't think of anything that would please me more than doing that sort of work."



Marguerite Werner's organ melodies—WXYZ—never fail to please.



MARGUERITE WERNER  
This former theater organist is featured regularly over WXYZ in recitals.

## Kunsky's Music Library Unusually Comprehensive and Valuable

One of the largest musical libraries in the world is now established in the Kunsky Theatres corporation offices in the Madison theater building. Under the direction of Eduard Werner, musical director of the Michigan theater this library of musical themes and orchestrations has been collected over a period of years for use in the scoring of pictures at the downtown Kunsky theaters.

More than 200,000 musical numbers are indexed, not to speak of the many books of old songs and period music that are catalogued. From these files, Mr. Werner, Samuel Benavie, Emil Hollander, Walter Bastian, Fred Toenniges and the musical directors of all the symphony orchestras weave the atmospheric accompaniments which are so large a part of the screen portions of the programs. The music is classified under many headings ranging from "Alcoholic Interludes" for use when some prohibition joke is on the screen, to rare compositions by the masters. There are compositions which depict the ocean, storm, tumult, dramatic situations, mysterious and a whole cabinet devoted to love. The circus and the animals are not forgotten; songs for children's parties occupy

one folder, and every country in the world is represented with a folder of typical national music. Popular music for more than twenty years is carefully filed away, and every dance from the stately minuet, or the native dances of the African tribes, to the modern Black Bottom has a wide selection of melodies for its accompaniment. "Babe" Ruth is the only celebrity who ranks along with the masters with an individual folder bearing his name, the composition inside titled "Bambalina."

The library is a scene of frenzied activity every Monday morning when Fred Williams, librarian, is busily engaged in hunting special selections for the directors.

## Theater Honors Oldest Local Woman Patron

Detroit's oldest movie-goer, Mrs. Annie Mills, 95, was honored last week by the Kunsky Theaters corporation, when she was presented with a Kunsky Christmas gift book of tickets by T. D. Moule, supervising manager.

Mrs. Mills has been a regular patron of the movies ever since the first nickelodeon opened in Detroit, and attended the old Princess theater 18 years ago, when Mr. Moule was manager of the house. Eduard Werner, conductor of the Michigan Symphony orchestra, and Mrs. Werner are Mrs. Mills' closest friends, and every Sunday she is to be found in the front row of the Michigan, listening to "her Eduard" lead the Sunday noon concert.

Mrs. Mills was born on June 4, 1832, on the Rock of Gibraltar. Her father was a colonel in the British army. She has been a resident of Detroit for more than 40 years.

## NEW GUEST MOTION POEM AT MICHIGAN

Edgar A. Guest's verses "An Evening Walk," published some time ago in The Detroit Free Press, is shown this week at the Michigan in the series of "Poems in Motion." To accompany the screening Eduard Werner has arranged a special musical score in which well-known melodies are interwoven. "An Evening Walk," one of the favorite poems of the legion of admirers of the Free Press poet-humorist, tells the story of a young girl who, walking in a park, stops to rest on a bench, falls asleep and dreams of a romance with a hero. When she awakes to find a most undesirable looking man beside her, she is much disappointed to realize that her "dream has not come true."

## Werner Getting New Effects Staging Music in Michigan Theater

EDUARD WERNER will be taking his place among producers as well as musicians if he continues to stage orchestral productions at the Michigan. "This new field for symphony music has found an earnest pioneer in Mr. Werner."

"The utilization of the stage and lighting effects of the theater in presenting an overture is a very natural and logical step," said Mr. Werner. "Motion picture theaters have today some of the finest stage and lighting equipment in history, and these facilities provide the musical director with an unlimited variety of methods for arranging a pictorial accompaniment to his music."

"The response to the productions recently staged at the Michigan has been most gratifying, and I am convinced that the audiences enjoy the introduction of vocal and instrumental solos into the different movements of the overture and the enacting of the story of the selections on the screen or stage."

Mr. Werner, who is recognized as one of the leading picture house conductors in the country, first became interested in the production of symphony numbers shortly after the opening of the Michigan last year and since that time has taken a lead in the new style of orchestral work.

Doubled



EDUARD WERNER, popular leader of the Michigan Theater Orchestra, has doubled the size of his organization for the Winter months. Starting today the orchestra is featuring the Tschaiakowsky "1812" overture.

## Picture Audiences Applaud Better Class of Music

Those who recall the time when Eduard Werner and his symphony players made the Capitol theater ring with their inspiring music are giving a rousing welcome to the new emphasis being placed on classical and semi-classical music at the Capitol today. It seems that a policy of more and better music is to rule at the Capitol this winter.

A symphonic organization of 40 musicians occupies the enlarged, "rising" pit of the Capitol. Samuel Benavie is wielding the baton and his initial work is receiving high commendation. Benavie has in his augmented orchestra some of the city's finest symphony players. Benavie's music at the Madison has for a long time been one of the delights of that strictly picture theater. During the run of "The Jazz Singer" and its Vitaphone accompaniment, Benavie is released for guest appearances at the Capitol, a fortunate circumstance for the lovers of classical music.

Mrs. Marguerite Werner, wife of Eduard Werner, an accomplished pianist and organist, is appearing as guest organ soloist at the Capitol during the absence on vacation of Don Miller. Mrs. Werner's work as a concert organist is widely known.

Mr. Werner's choice of compositions for his orchestra at the Michigan invariably is of the best and meets with the enthusiastic approval of his listeners. Mr. Gutov on the organ bench at this theater at present is giving a series of recitals of the finest in organ music every Sunday at noon. He ranks with the foremost organists in the country.

*Charming Organist Heard Over WXYZ*



MARGUERITE WERNER is the charming organist whose recitals you hear over WXYZ. She is the wife of Eduard Werner, the director.



## Home Again!



**EDUARD WERNER**

Starting Friday, the Michigan will have two orchestras as a special feature of Welcome Week at that house, marking the return to the management of George W. Trendle of the eight Publix Theaters in the metropolitan district. Eduard Werner will direct the symphony orchestra, and Del Delbridge is to head the stage band. Both return after a considerable absence from the theater, during which time they have been appearing in WXYZ radio productions. Werner pioneered in the presentation of a finer class of music in Detroit picture houses, starting with the Kunsy theaters in 1914 as leader of the first orchestra employed in the old Liberty Theater. Delbridge is one of the most popular masters of ceremonies ever to appear on the Michigan stage.

## OPENING OF NEW FISHER SET FOR FRIDAY, NOV. 16

The Fisher Theater, Detroit's new motion picture house, in the Fisher Building at West Grand and Second boulevards, will be formally opened Friday, Nov. 16, the executives of the Kunsy Theater Corporation, announced Saturday.

The theater has been designed to be the world's most authentic example of Mayan art and architecture, as a tribute to the earliest known civilization which flourished on the American Continent.

An elaborate musical program has been arranged by Eduard Werner, director of the Michigan Theater orchestra, and Samuel Benavie.

## Werner Returns From Vacation

**E**DUARD WERNER returned to the Michigan Saturday after a brief vacation, and has set about to prepare a special orchestral organ feature for the Kunsy twentieth anniversary show at the Michigan next Saturday. Werner introduced the first picture theater symphony orchestra to Detroit, and has been associated with Kunsy houses since 1911 when he directed his four-piece orchestra at the Liberty Theater. Since then his four pieces have increased to 50, and he is credited with having originated many of the new phases in picture theater musical entertainment since then. He plans to tell in this production the highlights of the development of modern movie music.

Werner's career has been unique in the music world. Born in Austria, he was educated to become an officer in the army, attending the Royal Military Academy. Through the bequest of an uncle he inherited part of his estate in America and left the army to come to this country. Although he had not studied to become a musician primarily, he had spent several years studying the violin, and on his arrival in New York secured a place with a symphony orchestra in that city. From there he came to Detroit with the Detroit Symphony Orchestra and left them in 1911 to begin his career with Kunsy.

He served with distinction during the World War, and except for that time has been identified with the orchestras of downtown theaters.

One of the features of the program is the operatic orchestral production which introduces an augmented Michigan Symphony Orchestra on stage, and a vocal ensemble of 12 operatic artists of note. This is designed as a tribute to Eduard Werner, the director, who celebrates his fifteenth year with Kunsy Theaters in Detroit this week. Mr. Werner appears on stage for the first time and directs the symphony in Verdi's "Rigoletto," and follows this with his own interpretation of "Rhapsody in Blue."

Eduard Werner has prepared a special orchestral-organ feature for the anniversary programme, which tells the musical history of theatrical presentations since the days of the first picture houses. An interesting arrangement, it culminates in a stirring climax with a huge production for which the Michigan Symphony Orchestra has been augmented for the week.

The Fisher Symphony Orchestra, with Eduard Werner as guest conductor, will be introduced with a lavish "musical spectacle" in which scores of singers, dancers and noted soloists will participate. This blending of music and stage features will be in many scenes and entitled "A Garden of Dreams."



**Eduard Werner, an outstanding figure in motion picture theater music, has arranged a special production for the Symphony Orchestra number of the Kunsy twentieth Anniversary Show at the Michigan.**

Eduard Werner will be guest conductor at the Birmingham for the pre-opening performance, at which the entire social colony in Bloomfield Hills district will be present, with the sub-debs as ushers, and society matrons selling tickets.

## Werner and Orchestra at Riviera

The Michigan Theater Symphony Orchestra, under the direction of Eduard Werner, will be an added feature to the programme at the Publix Riviera Theater next week.

The symphony orchestra will play "Gems of Offenbach," incorporating the barcarolle "Tales of Hoffman" and excerpts from the overture, "Orpheus." Arnold Jurasky will be solo violinist.

The screen feature at the Publix Riviera starting Saturday will be Ziegfeld's glorious "Rio Rita," which features Bebe Daniels and John Boles. Monk Watson and his jazz Serenaders will head the lively Publix show, "Shades of Blue," and several short talking novelty subjects will be shown.

There will be a special midnight show Saturday of the complete stage and screen programme.

## Club Honors Michigan's Conductor



One of the pleasant incidents of the week in Detroit's theaterdom was the presentation of a silver tipped baton by the Tuesday Musicales, to Eduard Werner, conductor of the Michigan Symphony orchestra, in recognition of his fifteenth anniversary with the Kunsky thea-

ters. The baton was conferred in a graceful speech by Mrs. Samuel Mumford, president of the club, one of the noted women's musical organizations in the country, during the performance at the theater Tuesday evening. There was much enthusiasm for Conductor Werner.

## Honor



—Photo by Bachrach

**GIVES BATON** — Mrs. Samuel C. Mumford, president of the Tuesday Musicales, Tuesday evening, on behalf of her organization, will present Eduard Werner with a silver baton during his performance of the anniversary orchestral production at the Michigan Theater. Like many other musical groups, the Tuesday Musicales is honoring Mr. Werner this week to celebrate his fifteenth anniversary in Detroit with the Kunsky theaters.

## EDUARD WERNER

AND MICHIGAN SYMPHONY

in the greatest musical event ever heard in a theatre! Breathtaking beauty! "Rigoletto"—with 15 noted voices! Luella Feiertag, Arvista Parrish, Arch Cannon, Raymond Koch and Chicago Opera Ensemble! AND—Mr. Werner on stage in "Rhapsody in Blue!"  
(Celebrating Mr. Werner's 15th Year With Kunsky Theatres!)



## WERNER TO BE HONORED AT MICHIGAN CELEBRATION

The Michigan second anniversary celebration which starts next Saturday will be marked by an unusually pretentious orchestral production, designed as a tribute to Eduard Werner, one of Detroit's best known musical personalities. Mr. Werner has been musical director of the Michigan since its opening two years ago, and has just completed his fifteenth year with the Kunsky organization. For the second anniversary production the Michigan Symphony orchestra will be augmented and, according to present plans, will be massed in stage, making the largest symphony group Mr. Werner ever has conducted.



Eduard Werner has prepared a special orchestral-organ feature for the anniversary program which tells the musical history of theatrical presentations since the days of the first picture theaters. An elaborate arrangement, it culminates in a climax with a huge orchestral production for which the Michigan Symphony Orchestra has been augmented for the week.

Besides many other screen and stage features, the elaborate musical program includes an orchestral production for the Symphony orchestra, directed by Eduard Werner, in which is depicted the history of motion picture music since the first Kunsky picture house was opened in Detroit, 20 years ago.

**WINS NATIONAL  
REPUTE BY WORK  
AT THE MICHIGAN**



—Photo by Isachrach.  
**EDUARD WERNER.**

Eduard Werner's special orchestral production at the Michigan this week, as a feature of the first anniversary show, calls attention once more to the progress of theatrical music in Detroit during the past few years. This development of music in the theaters from the small orchestras to the present symphony organizations is interwoven with the career of Mr. Werner himself. Years ago, when a prominent member of the Detroit Symphony orchestra, he recognized the possibilities of the new motion picture theater entertainment and left that organization to build a future in the new field. At that time picture theater orchestras rarely numbered more than five men and were primarily employed to play during the intermissions. Soon after he entered the theater work Mr. Werner began experimenting. The orchestra played only for three-minute intervals during the showing of pictures at that time. The answer that this was done so as to prevent annoying the audience was no good reason to the new director. He started playing an accompaniment which carefully followed the mood and action of the story. Music became the voice of the screen. Never jarring, never obvious, but such an integral part of the presentation that its absence would be noted. Since that time Mr. Werner has always been among the leaders in the country in bringing these orchestras into the full possession of the many advantages and modern facilities within their reach. Recently he has won national recognition in his work with the new style orchestral productions, in which all the lighting and stage effects of the theater are utilized and color, dancing and voices are used to interpret the standard compositions. He has also proved as apt a hand in arranging and conducting the more popular and tuneful melodies. At the time of the Michigan theater opening last year Mr. Werner left the Capitol where he had been conductor, to take over the position of musical director of the new theater, and has been identified with it since that time.

**WERNER IS PIONEER  
IN THEATER MUSIC**

**Director's Career Interwoven  
With Rise of Screen Music.**

As a feature of the first anniversary show at the Michigan this week, Eduard Werner's special orchestral production calls attention once more to the progress of theatrical music in the city during the past few years. This development of music from the small orchestra to the present symphony organizations is interwoven with the career of Mr. Werner himself. He, more than any other local figure, is responsible for the present high standard of music in the picture presentation theaters throughout the country. Years ago, when a member of the Detroit Symphony Orchestra, he recognized the possibilities of the new motion picture theater entertainment and left that organization to build a future in the new field. At that time picture theater orchestras rarely numbered more than five men and were primarily employed to play during the intermissions. Soon after he entered theater work Mr. Werner began experimenting.

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**Celebrates**



**EDUARD WERNER** concludes 14 years as musical director of the Kunsky Theaters tomorrow when he assembles 100 symphony players for the last of the season's Sunday noon concerts at the Michigan. Mr. Werner's first band was a four-piece unit in the old Liberty Theater, 14 years ago.

**Werner to Be  
Featured During  
Anniversary Week**

The Michigan second anniversary celebration which starts next Saturday will be marked by an unusually pretentious orchestral production, designed as a tribute to Eduard Werner, one of Detroit's most popular musicians. Mr. Werner has been musical director of the Michigan since its opening two years ago, and has just completed his 15th year with the Kunsky organization. His career is identified with practically every step in the progress of theater music in this city.

For the second anniversary production the Michigan Symphony orchestra will be augmented and, according to present plans, will be massed in stage, making the largest symphony group Mr. Werner has ever conducted, as a feature of a regular show in the theater.