

HUNTINGTON, W. VA., SUNDAY MORNING, MAY 6, 1928

# KEITH-ALBEE

## SECTION



*Huntington's Two Million Dollar Temple of Amusement*

Appetites Of Stars Normal

Waitress Says Stenographers Are Harder to Wait on Than Celebrities

HOLLYWOOD, Cal., May 5.—(By The Associated Press)— Doubtless many a waitress serving sandwiches and coffee to the upon a throng of office-workers in some metropolitan lunch room dreams of the thrill she would get of waiting on screen stars in a studio restaurant, just for a change.

"Well," says Mary Lawlor, who worked as a studio cafe waitress in the Paramount Long Island plant for a while, and has worked in the Metro-Goldwyn-Mayer and Paramount studio cafes out here, "screen stars seem to have about the same sort of appetites as most people."

Far from being hard to handle, the famous players on any lot are usually the easiest to please, Mary relates. Publicity writers have the biggest imaginations when it comes to ordering something for the menu, and stenographers, says Mary, are the crankiest customers.

Executive Director



S. J. HYMAN

display will bring the parade to an end in a park. Floats in the line of march will include the party's nine presidents from Lincoln to Roosevelt.

It was our privilege to do the excavating work for the new 2-million dollar Keith-Albee Theatre.

Abbot Bros. Charleston, West Va.

Magnificent—

The new Keith-Albee Theatre which will open Monday night, May 7th, is without a question of a doubt one of the finest theatre buildings in America.

Through the untiring effort of Messrs. Hyman and the Keith-Albee organization—this beautiful theatre has been erected as a symbol to the pleasure-going citizens of Huntington—designed and constructed in keeping with the foremost theatre buildings in our leading metropolis.

All Huntington is proud of this magnificent theatre—It is indeed an outstanding asset to the beauty and value of Fourth Avenue.

We also take pride in the fact that we were given the opportunity to furnish lumber and millwork for so fine a theatre building—magnificent in every detail throughout.

MINTER HOMES CORP. HUNTINGTON AND KENOVA, W. VIRGINIA. Building supplies, lumber, paint, millwork.

Where the Greatest Number Buy Their Lumber

Century's Progress On Vaudeville Stage

- First Variety Theatre in America. 1826—Mount Pitt Circus, the first variety theatre in America. Grand street, opposite Hartman. Lafayette Theatre, Latens, near Canal. 1835—New Franklin Theatre was at 175 Chatham street. 1836—Little Broadway Theatre, also known as Euterpean Hall, was at 410 Broadway. Barnum bought the American Museum, Broadway and Ann street. It was called Vauxhall Gardens. White's Melodion, at 53 Bowery; admission, 12 1/2 cents, including a drink or cigar. 1854—American Varieties, 7 Chatham square. 1857—Pete Morris's Varieties, 210 William street, formerly the Coliseum. 1858—Boon's Theatre was at 201 Bowery. It was the first house built especially for variety. Here Tony Pastor began his career after the Civil War. 1861—The American theatre was at 44 Bowery. 1870—Theatre Comique was at 514 Broadway. Here Harrigan & Hart made their fame. Keenan opened first variety theatre in Baltimore, the Central. 1871—Tony Pastor moved to 585 Broadway. 1871—Koster & Bial's was at Twenty-third street, west of Sixth avenue. 1880—Tammany Hall; Tony Pastor moved here in 1881. 1883—The birth of "vaudeville." B. F. Keith opened store show next to old Adams house in Boston, Mass. 1884—Kohl & Middleton opened the Clark Street theatre, Chicago. 1885—E. F. Albee joins B. F. Keith in Boston. 1888—Orpheum Circuit; Orpheum theatre, San Francisco, opened by Gustave Walters. E. F. Albee leased the dime museum in Providence and made it a vaudeville theatre. Kohl & Castle start their partnership at the Olympia theatre, Chicago. 1889—P. Proctor's first New York theatre, Proctor's Twenty-third street. B. F. Keith built the first vaudeville theatre in Philadelphia, the Bijou; Harry Davis, the London theatre and Eden Musee in Pittsburgh. 1892—Sylvester Z. Poli's first variety theatre and museum in New Haven, Ct. 1893—B. F. Keith and E. F. Albee open their first New York theatre, the old Union Square. 1894—Opening of the B. F. Keith Boston theatre, at a cost of \$600,000; the house that revolutionized vaudeville. 1898—J. J. Murdoch opened the Masonic Temple Roof, Chicago. 1900—Wilmer & Vincent, variety theatre in Utica, N. Y.; Oscar Hammerstein, Victoria theatre, New York City. 1903—Gus Sun started in Springfield, Ohio. 1904—B. F. Keith and E. F. Albee opened first vaudeville house in Columbus, Ohio. 1912—Dercy Williams sold his entire chain of theatres to B. F. Keith on March 24. B. S. Moss opened his first theatre in New York, on Eighty-sixth street. 1913—Palace theatre, Broadway (and Forty-seventh street, New York City, now the "mother house of vaudeville, opened on March 24. 1922—B. F. Keith's Cleveland Palace theatre, "the perfect theatre," opened November 18. 1925—E. F. Albee's Brooklyn theatre, the E. F. Albee, the "last word" in theatrical development, opened January 19. 1927—The E. F. Albee, Cincinnati, Ohio, opened Christmas day, "A work of art." 1928—Keith-Albee theatre, Huntington, W. Va. First Spanish atmosphere vaudeville theatre. Opened May 7, 1928. "A dream of beauty."

Reginald Denny Offers Latest

"Good Morning Judge" Considered Greatest Comedy of His Career

A BRILLIANT CAST Freddie Grey ... REGINALD DENNY John Harrington ... Dorothy Nolan Ruth Grey ... Dorothy Gulliver Jerry ... Otis Harlan Elton ... William Davidson Mr. Grey ... William Worthington First Cook ... Bill Montana Second Cook ... Snider Sharkey Butler ... Charles Coleman

Reginald Denny has been selected by the management of the beautiful new Keith-Albee theatre to open that splendid structure and his latest screen production, "Good Morning Judge," is considered the most superb comedy of his entire career. It will be presented in company with a brilliant bill of Keith vaudeville through the first three days of the week. In it Denny has a role tailored to his talents.

It is Freddie Grey, young and wealthy, who falls in love with the owner of a mission for reforming criminals. The star's ability at comedy was never better shown than in this film.

William A. Selter, who has directed so many of Denny's pictures, wielded the megaphone on "Good Morning Judge." The Denny-Selter combination has been responsible for such hits as "Rolling Home," "Skinner's Dress Suit," "Take It From Me" and others. Their teaming is a certain indication of the success of a production.

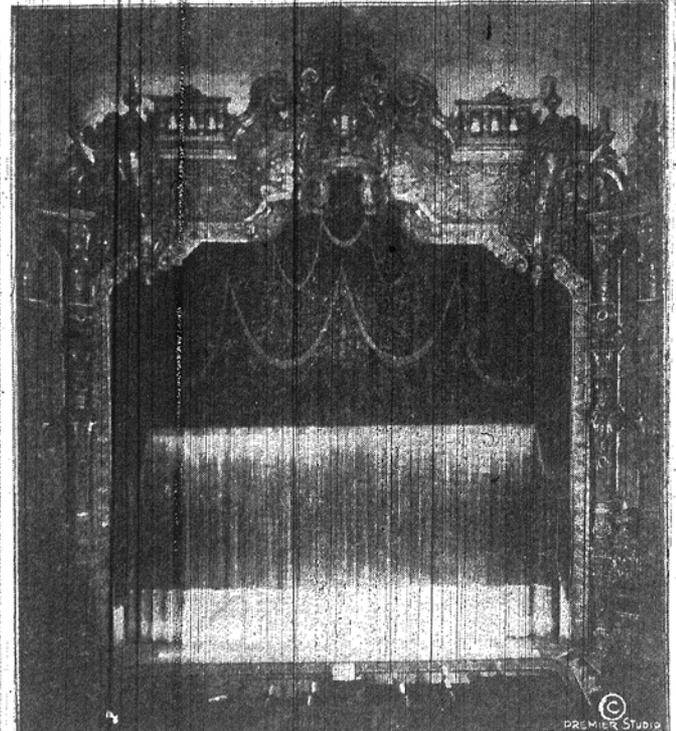
Mary Nolan, the American girl who starred for three years in German films, plays opposite Denny. Miss Nolan's blonde beauty has already carried her a long way in filmdom and even now she has become one of the most sought-after actresses on the screen.

Dorothy Gulliver, a 1928 Baby Wampus star, formerly of the "Collegeians," also has a prominent role. Otis Harlan plays the comedy part while others in the stellar cast are William Davidson, William Worthington, Bill Montana, Snider Sharkey and Charles Coleman.

"Good Morning Judge," is from an original story by Harry O. Hoyt. The adaptation was written by Earle Snell and the continuity by Beatrice Van. The story concerns a young society blade, Freddie Grey, who is arrested in a brawl following a prize fight. He spends the night in jail, loses his wallet and has his fine paid the next day by a beautiful heiress whose hobby is reforming criminals. He conceals his identity and goes in for being reforming. He is singularly attracted by him, but her interest is complicated by a series of events, which might seem to indicate he is far from reforming. To complicate matters further, his sister shows up a friend of the beautiful misanthrope worker and threatens to expose him. How he escapes exposure and gets the goods on a brace of real crooks who are robbing their benefactor, makes a picture filled with interest, romance and funny mix-ups.

LON CHANEY HERE IN LATEST FILM Lon Chaney has worn many strange disguises, but the strangest of all was in his new Metro-Goldwyn-Mayer vehicle, "Laugh, Clown, Laugh," coming May 14th, to the new Keith-Albee Theatre. He wore brass "lozenges" in the role of the tragic clown in the Herbert Brenon production he appeared in great flap feet—and the lozenges added to the effect. Loretta Young, Nils Asther, Bernard Siegel, Clay Pitt-Gerald, Owen Lee and others appear with the star.

Proscenium Arch Rich Setting



Drapes and a curtain of the richest of fabrics set in gleaming jewels and framed in the impressively designed, all solid braced stage provide a dazzling setting for the attractions which are to pass in review. The elaborate lighting effects add much to the beauty of the stage. Immediately in front is seen the complete in every detail orchestra pit.

of 20x55 feet. Over the sidewalk in front of entrance will be a marquis 15x30 feet, twelve feet above the sidewalk. This will make it possible for theatre-goers to leave their automobiles without walking through rain. While it is called a two "million-dollar" structure, the exact cost of the structure and its equipment has not been revealed.

On the ground floor there will be five store rooms, two on the east side

of the entrance and three on the west side. On the second and third floors, in front, are at present two large rooms, reached by an elevator from the side entrance. These rooms are 45x120 feet but the lighting arrangements is such that partitions can easily be placed dividing the large room into as many smaller rooms as a tenant might desire. These rooms have not been leased. Mr. Sol Hyman stated, "They will be suitable for corporations needing a large, airy, lighted room or for assembly purposes."

The theatre will have its own heating and ventilating systems, its own transformers and vault unit system governing lighting. Rest rooms on each floor for patrons while these same comforts are provided for the performers. Bath rooms adjoin every performer's room, while bath rooms are even provided for animals.

The ventilating system is so constructed that every seat in the entire structure is so arranged that fresh air is forced through an opening in the floor under the seat, permitting it to rush up the frame of the seat, making it possible to maintain a temperature throughout the house that may be deemed best. Every seat in the house is a Victor. They are sufficiently spaced to provide comfort for everyone. The slope of the auditorium and balcony is such as to give a clear view of the stage.

The total seating capacity of the theatre is 3,000, divided into 1,800 on the lower floor, 1,000 in the balcony and 200 loges seats.

The size of the stage, equipment for making care of extensive and elaborate scenery, picture and lighting machines, are such as to enable an elaborate vaudeville act, not only on all the scenery without (idea through lack of space and paraphernalia found in any theatre in the country.

The house will be operated as picture and vaudeville theatre. It will now be possible to bill magnificent vaudeville acts, not only from a stage space and equipped standpoint, but also from that of attendance standpoint.

Bans X-Ray in Birth Control

Professor at University of Texas Cites Dangers Involved in Practice

AUSTIN, Tex., May 5.—(By The Associated Press)—Use of the X-ray in birth control is condemned by Dr. J. Muller, professor of zoology at the University of Texas.

Dr. Muller has attracted wide attention among scientists by his success in employing the X-ray to modify the genes, or life giving cells, and to stimulate new characteristics in living organisms, thus accelerating evolution.

He says that "undesirable and harmful mutations," or basic changes often occur when the powerful light is used in birth control efforts.

The zoologist last year won the \$1,000 prize offered by the American Association for the Advancement of Science for the most valuable contribution to the advancement of science presented at the organization's annual meeting. His paper read "The National Convention that Experiments covered the X-ray experiments in fruit flies. He reported that by selecting carefully measured flies among the genes he had been able to alter shape and leave others unchanged.

Eventually Dr. Muller plans to perfect the good qualities of genes and eliminate the poor ones. I-H Flour entirely satisfactory money refunded.

2,000,000 Brick Used in Building Of New Theatre

Fourteen Months Required to Erect Elaborate Keith-Albee Structure

550 TONS OF STEEL ALSO ARE REQUIRED

Interior of Structure 155 by 120 Feet, With Large Entrance

Construction of the Keith-Albee theatre, located on the south side of Fourth avenue between Ninth and Tenth streets, was started early in March, 1927, of fourteen months before its formal opening. It is situated on ground leased from Digg-Long Realty Company. The structure faces 120 feet, in Fourth avenue and extends back 200 feet to an alley. Its height is ninety feet, being three stories in front while the stage reaches into space that height in the rear.

The theatre is operated by the Keith-Albee Theatre Corporation, of which A. B. Hyman of this city, is president; I. Livson, of Cincinnati, vice-president; and 561 A. Hyman, of this city, secretary-treasurer. The Ksmanis will be the managing directors.

The theatre is one of three similar structures being erected under the supervision of the Keith-Albee interests in other sections of the country. Every modern convenience known to the theatrical business and every modern idea approved by the great theatrical interests, have been embodied in the local structure. It is the most modern theatre yet constructed in a city the size of Huntington. Only in size does any other theatre surpass the local playhouse and these are located in the largest cities of the country.

In the construction of the local house 2,000,000 brick, 350 tons of steel, 97 cars of cement and 15 cars of plastering were used. Except for the stage floor the entire building is constructed of brick, concrete and steel. Fire doors are everywhere—in many places double fire doors. Window frames and doors are of steel, and in every room exposed to fire hazard there is a sprinkler system of the best approved kind.

The interior of the theatre, when once past the lobby, is 155x120 feet. The lobby, or entrance, takes up a space

CONGRATULATIONS KEITH-ALBEE HUNTINGTON'S NEW TEMPLE OF AMUSEMENT

Wilson Tailoring Co. 416 Tenth Street Phone 26250

The Fountain Drug Co. 914 Fourth Avenue Phone 27130

WELCOMES KEITH-ALBEE

"Huntington's Two-Million Dollar Temple of Entertainment"

After The Theatre Go To The Fountain

The ideal place to bring your party for an enjoyable fountain preparation or light lunch. All sodas and sandwiches are made with our delicious HOME-MADE ICE CREAM, the kind that's different. Sandwiches or light lunches, too, at any time you want them. And keep in mind that there is PLENTY OF ROOM AT THE FOUNTAIN. Watson's, Schratt's, McDonald's and Martha Washington Cakes in 1, 2, 3 and 5-lb. sizes. Try Our Home-Made Ice Cream It's Different

### Ventilation Is Unique Feature Of New Theatre

Seven Distinct Units Used to Insure Proper Temperature and Humidity

SMALL VENTILATOR UNDER EACH SEAT

Warm Current Mingled with Fresh Air Before Blowing in for Spectators

Seven distinct ventilating units are used in the new Keith-Albee theatre to insure proper temperature, humidity and fresh air throughout the building at all times.

When all units are working 3,000 cubic feet of air per minute will be pumped into the building for each person in the theatre.

The ventilating units are all Garage units installed so that no vibration from the fan can be distributed through the building.

Three of the fans are located on the upper floor next to the projection room. Here there is one fan that mingles warm air with fresh air and then blows it to the main floor and balcony.

A second fan draws cold air from the building and pumps fresh air into the lobby. In the winter time fresh air is drawn from the outside and furnished fresh air to the lobby.

A small unit located in the basement will pump either hot or cold air into the lobby. In the winter time the hot air will be used but in the summer time it will be used to cool the lobby.

Through other fans pump warm or cold fresh air into the several rooms in the basement. All units are under thermostatic control.

Heat for the entire building is supplied by a large general concrete boiler which may be operated either by gas or coal. For the present only gas will be used but at any time in the future coal must be used the boiler may be converted to a coal burner in fifteen minutes.

A large storage room which can hold six carloads of coal is located next to the boiler room. A large may be located from the basement to the surface and taken up of the building into waiting tracks on Fourth avenue.

When opened the Keith-Albee theatre will be one of the best ventilated buildings in Huntington.

### CLUB WOMEN OPEN ILLITERACY DRIVE

SAN ANTONIO, Texas, May 5.—(By The Associated Press)—As a part of its campaign to eliminate illiteracy in the United States before the taking of the 1930 census, the General Federation of Women's Clubs will conduct a school for illiterate workers at its biennial convention in San Antonio.

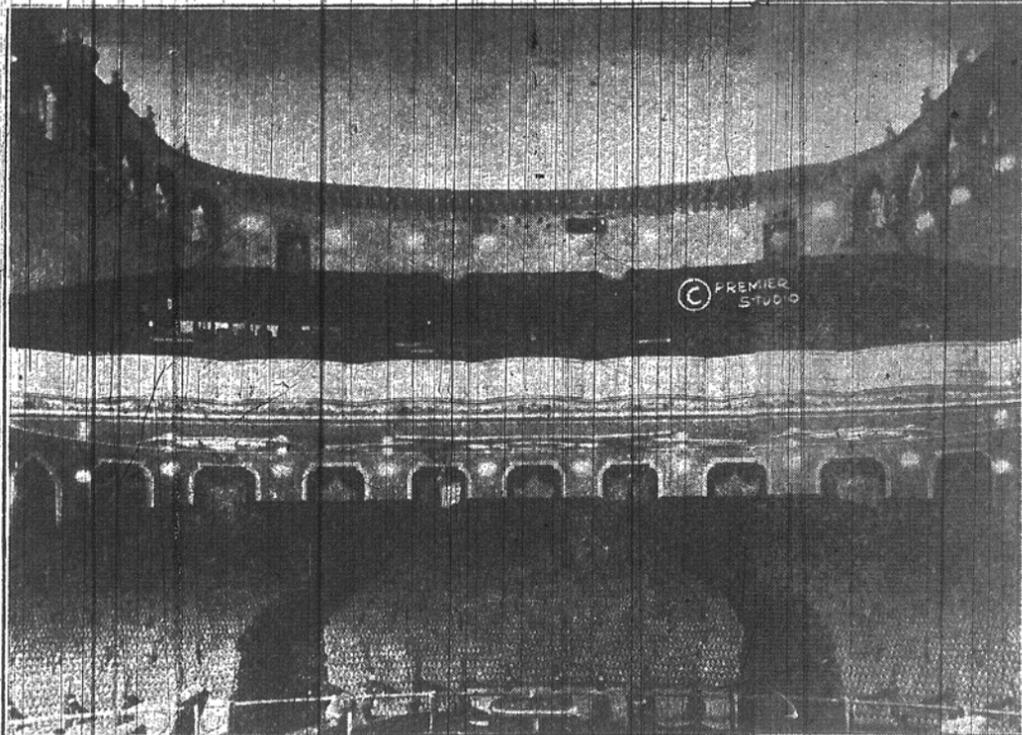
Under the direction of Mrs. William P. Blackman, chairman of the department of education, there will be a session of the school every morning during the convention.

State presidents have appointed special delegates to attend the classes, and to be prepared to take over the leadership of club women in their states for the promotion of adult education.

Elizabeth C. Morris, supervisor of adult education in Bureau of Education, will conduct the classes, with the help of Dr. Lewis R. Alderman, supervisor of adult education for the federal bureau of education.

Eighty Czech-Slovak boys and girls are visiting in Huntington, two traveling universities.

### View of New Theatre From Stage



Comfort to the most minute detail has been provided amid a setting of gorgeous beauty. Each seat is upholstered in red and gold mohair and every detail of elevation and position has been worked out to provide a perfect view from every angle of the house with a similar perfection as to acoustics achieved. The seating capacity is 3,000.

### SPANISH MOTIF CARRIED OUT IN NEW PLAYHOUSE

Large Promenade, Two Stories High, is Luxuriously Furnished and Carpeted; Heavily Brocaded Drapes Throughout

The architecture and ornamentation of the new Keith-Albee theatre is typically Spanish. Everywhere—the interior, the general scheme, the trimmings, draperies, chairs, and in every kind of furnishings—Spanish architectural motifs.

This is revealed upon entrance to the theatre. The lobby displays the Spanish motif. The large promenade, two stories high, is luxuriously carpeted and hung with draperies. The trimmings are of gold and Spanish walnut. Casque tables, palms and lamps add greatly to the general scheme but everywhere the Spanish motif is in evidence.

On the right, as you enter the theatre promenade, is a stairway leading down to the ladies' suite which is furnished in Louis XVI style with the walls and draperies brocaded with rose, tan and black flowers. Off the ladies' rest room is the ladies' check room, the telephone room and costume room, furnished with dressing tables and equipped with all accessories. The walls are Orchid brocaded while the draperies are of Orchid satin with brocaded stripes. The mantels are equipped with electric fireplaces and the walls are liberally hung with French mirrorings.

Off the ladies' rest room is the ladies' smoking room. Here the walls are covered with black and gold striped damask while the furniture is in green and gold brocaded. Smoking tables, lighters and all modern conveniences are in evidence.

Turning to the left as you enter the theatre promenade, you go down the stairway to the men's lounge from the lobby of which the check room is reached. The lounge room is liberally supplied with Spanish leather chairs, wicker chairs, mirrors and pictures. The smoking room is furnished with Spanish walnut chairs, hand tufted leather smoking tables, Spanish architecture prevails everywhere.

The mezzanine promenade is luxuriously furnished with sofas, chairs, round tables and mirrors. Palms and the fittings a most inviting appeal.

numbering more than 700 in the United States.

The great stage curtain is again a part of the Spanish scheme and in harmony with the rest of the furnishings. It is of velvet trimmed with Spanish brocade, inlaid with many emblems, and over it in the promenade is placed, completing a wonderful spectacle in front of the audience.

The cost of the gold leaf alone used in this theatre is said to have been more than \$35,000. Except for the newest and largest theatres in the country, the beauty of the local Keith-Albee, which opens Monday, is not equaled much less surpassed.

### JAZZ ENCOURAGING TO MANUFACTURERS

COUTURE - BOUSSEY, France, May 5.—(By The Associated Press)—Jazz has brought new prosperity to the musical toy, famous center of the manufacturers of wind instruments.

Here, in the trade founded by Jean de Hotenterré, musician to Louis XIV, the finest flutes, clarinets, bassoons, oboes and other instruments have been made for generations. The population of 800 is all in the musical trade, many working at home.

Now the jazz age has come, and since the war the output has been tripled.

Centuries of history of wind instruments are visualized in the town museum, devoted entirely to rare instruments and records of famous makers. The museum is also the drill hall and the mayor, Eugene Loree, foreman in a clarinet plant.

### ULTRA VIOLET RAYS SPEED BONE REPAIR

NEW YORK, May 5.—(By The Associated Press)—Ultra-violet rays are being used in the oral surgery clinic at the New York university college of dentistry to hasten the repair of bone tissue that is broken down when teeth are extracted.

It has been customary for dentists to allow nature to take her own course in replacing bone cells destroyed by such operations, but the new method utilizes the rays to stimulate the deposition of new material. A special lamp permits the healing light to be focused on small surfaces in the mouth.

### HOUSTON BUILDING NAMED FOR DEMS

HOUSTON, Texas, May 5.—(By The Associated Press)—Jesse H. Jones, publisher of the Chronicle and the man who induced the democratic party to hold its 1928 convention in Houston, plans to make one of his office buildings a memorial to the June gathering.

He has named it the Democratic Building. It is an eight-story structure in which the local housing committee and the national sub-committee on convention arrangements have offices.

### FRANCE HOLDS HER OWN

PARIS, May 5.—(By The Associated Press)—French birth rate fell to 182 per 10,000 last year but the death rate also dropped, to 166.

A school of politeness for police has been started by the state of Vera Cruz, at Jalapa, Mexico.

### Water Skis To Adorn Soldiers

Austrian Military Authorities Will Equip Men With Odd Paraphernalia

VIENNA, May 5.—(By The Associated Press)—Austrian military authorities have ordered the equipment of the pioneer regiments of the army with water skis.

Hereafter every soldier can walk across rivers instead of waiting for bridges to be built or boats assembled.

The change was ordered after extensive secret tests proved that individual soldiers were able to put on the water skis, run on the surface of water and attach mines to the buttresses of bridges.

In some of the tests, soldiers in uniform and carrying knapsacks on their backs were able to deploy and cross a river in extended formation, all the time discharging their rifles at the enemy on the other side.

The water ski adopted by Austria is the invention of an Austrian. They are extremely light, the military type weighing only 13 pounds a pair. They support a weight of 330 pounds and are seven to nine feet in length. Hollow and water-tight canvas floats, they are kept rigid by very light aluminum and wooden frames.

During a recent test of the water-ski before a military commission, a water-skier wearing street clothes was able to run across the 1,200-foot width of the river Danube, northward with a current of 12 feet a second, in three and one-half minutes. To prevent a fall, drift down river the skier made use of a paddle, which, however, is not needed in standing water.

The art of running on water-ski is learned more easily than that on snow because the water surface is always level. The skier moves forward on the water just as does the skier on the surface of the snow. He never slips back. The backward movement is prevented by an automatic device attached to the underside of his ski, acting as a brake. The ski's greatest width is hardly more than eight inches, its top surface being little wider than the foot.

The speed which the practiced water-skier can attain is very fast.

### WOMEN ABANDON BOBBED STYLES

NEW YORK, May 5.—(By The Associated Press)—Women are coaxing their tresses to grow down to their waists again, observes Louis Fabian Bachrach, photographer, and he prophesies that by 1930 the bobbed hair will be the exception rather than the rule.

The prediction is based on figures compiled in eight cities. Selecting 100 women in each of the cities who have been photographed at least three times since 1925, Bachrach arrived at the following statistics:

Although approximately 75 per cent of the feminine population of the east wore bobbed coiffures in 1922, less than 30 per cent are bobbed today. The percentage of long-haired women in Boston is 61; in Baltimore, 77; Philadelphia, 76; New York, 73; Washington, 72; Cleveland, 69; Pitts-

### Chief Projectionist European Time Very Confusing



JOHN A. PFAUG

Burgh, 65, and Detroit, 60. The number who had let their bobbed locks grow long varied from 25 in Detroit to 40 in New York.

"I believe the figures represent the real trend of women's views on the subject," Bachrach said.

### ALSATIAN GIANT DEAD

STRASSBURG, May 5.—(By The Associated Press)—Jean Thirion, "tallest Alsatian" and once a musician in the United States, is dead. He stood seven feet one inch.

Daylight Saving, as Practiced on Continent, Confounds Travelers

PARIS, May 5.—(By The Associated Press)—Daylight saving, as practiced in many countries of Europe without reference to neighbor nations is exasperating travelers.

Russia, inaugurated summer time on April 1. France followed on April 15 and England set its clocks back an hour on April 22. But Holland still sticks to its own time, which corresponds to that of no other country, being 20 minutes earlier than Greenwich. Denmark, Poland and Turkey do not change their time in summer.

Europe is divided into three zones for the purpose of calculating time. The western zone, sections by Greenwich, the central zone is an hour earlier and the eastern zone is two hours earlier. The western zone includes Algeria, Belgium, Spain, France, Great Britain, Morocco and Portugal. Central Europe comprises Germany, Austria, Denmark, Italy, Hungary, Italy, Luxembourg, Norway, Sweden, Switzerland, Tunisia and Yugoslavia. Eastern European time is reckoned in Finland, Bulgaria, Greece, Rumania, Western Russia, Turkey, Poland and Egypt.

Enriched by sale of timber it owned, Orbe, France, has built a public gymnasium theatre, and bath.

The CHAS. H. HAGAN  
And COMPANY

were contractors for the roofing, sheet metal and copper masonry work on Huntington's new two million dollar show house.

The KEITH-ALBEE  
THEATRE  
ON FOURTH AVENUE

# Congratulations KEITH-ALBEE

"Huntington's Two-Million Lollar Temple of Entertainment."

We are proud indeed to have played a part in its lovely construction. As you view it keep in mind that we furnished the tile and tile work.

Groves-Thornton  
Hardware Company  
"The Winchester Store"

822 FOURTH AVENUE PHONE 9132

THE NEW  
Keith-Albee  
Theatre

Has Our Very Best Wishes

After the Theatre—  
Visit Us—

Charles Restaurant  
Formerly Busy Bee  
527 Ninth Street

All the intricate  
STAGE RIGGING  
making possible the  
production of the better  
type of shows, was  
furnished by this  
company.

The  
Asbestos Curtain  
is another piece  
of work by

The  
Peter Clarke Co.  
of New York City

## Silberstein Is Publicity Head

Important Post of Director of Publicity Goes to Man of Proved Ability

The heads of the great Marshall Fields and John Wanamaker stores once said that they owned their entire success to judicious advertising and they proved the value of it many long years ago. Today judicious advertising is just as much a part of any business as it was when the great Wanamaker and Fields interests began, telling the world what they had to sell. That applies to theatres as well as to great department stores and the man who is to occupy the office of Director of Publicity with the new Keith-Albee is one with pronounced ability, particularly in that direction.

The director of publicity for the Keith-Albee Theatre will be Julian S. Silberstein who has been identified with the Hyman Theatres for eight years as theatre manager and publicity expert throughout which period he has successfully demonstrated his ability.

Mr. Silberstein was educated in the public schools of New York and Philadelphia, is a graduate of Townsend Harris Hall and of the College of the City of New York. His earlier years, though he is still a very young man, were devoted to the motion picture business. For six years he was identified with the Universal Film Corporation, the Fox Film Corporation, Metro Pictures Corporation and Famous Players-Lasky Corporation, serving his connection with the latter just eight years ago to become a factor in the Hyman Theatre enterprise as confidential secretary to A. B. Hyman, later being made manager and publicity director.

## H. T. NEWMAN TO MANAGE STAGE

Howard T. Newman is to be stage manager at the Keith-Albee and in appointing him to that position the management of the big house has given into thoroughly capable hands the very heart of a \$1-million dollar structure — for "backstage" is the heart of every theatre. Mr. Newman has probably had his wide experience in the show world as far as man of his age living today and he knows a theatre from every angle where stage direction and supervision are concerned.

Just thirty years ago he joined the Lando family with the Van Ambler Circus, in that city and was with that organization two years. Since that time he has been identified in varied capacities with the John Robinson Circus, the Great London Circus, the Walter L. Main Circus, Ringling Brothers, Barnum and Bailey, Cole Younger and Frank James Wild West Shows, with the Great Boer War Spectacle and was stage manager for one of the most famous acts in international vaudeville, the Carson Sisters serving with them through years in Germany, France, Australia and Spain. When he finally severed his connection with this act he went with Joseph Hart, vaudeville producer as stage manager with a variety of big attractions. He also for some time was stage carpenter with David Warfield's "Heart of Wexona" and with Jack Norworth's "My Lady Friend" Company. With Constable and Cost's "O. Lady, Lady" as chief electrician and with many other notable theatrical attractions. For several years he has been connected with the Hyman interests as stage manager at their various theatres.

Busses are making the shoe business poor, say repairers around Boston, England. Folk who pace walked now glide.

## Executive Director



SALYERS PHOTO

A. B. HYMAN

## JACK WILSON WITH OLD LOVE AGAIN

Four years ago Jack Wilson, the backfence headliner comedian, left the Keith-Albee available list to take up his contracted stay with Loew's at the salary he had demanded of K-A. Wilson has furnished with Loew's for four years, playing almost continuously and, of course, many return dates.

Last week K-A sent for Wilson. They wanted him back and got him, but at the salary he had previously demanded and which they had rejected. Jack Wilson was one of vaudeville's first standard artists to decide to go with the circuit that would pay him his salary, an exhibition of independence in those days almost unknown in vaudeville.

## FREE MOVIES ARE RUINING THEATRES

GRANDMAN CITY, May 5.—J. Wentz, millionaire oil operator, who has taken up pictures as a hobby and is giving free shows for the public in Ponca City, has two theatre owners in Ponca City worried because of the unalterable opposition offered through the free shows.

They have filed pleas for help with the Oklahoma M. P. T. O. No action has yet been taken but Wentz may be called on to close his picture show to save the two exhibitors.

The Grandman, still popular in France, is blamed for an unusual number of sprained knees.

## PAT SOMERSET AGAIN HITS THE BREAKERS IN MATRIMONIAL SEAS

Beats Up Another Wife, Whom He Married Only Four Months Ago; Usual Charges Are Made Against English Actor

SAN FRANCISCO, May 5.—Pat Somerset, International actor and heart-breaker, is in another matrimonial jam. After a storm-tossed voyage of four months his honeymoon ship is on the rocks.

This time the former Texas society beauty, Shelby Wornall, has given the temperamental Englishman the same Mrs. Somerset is back in Los Angeles after alleging that her spouse, who is here as the stage heavy in "Interference," cutted her into insensibility the other night. She wants a divorce on the grounds of cruelty and non-support.

Somerset first skidded into the spotlight when named co-respondent by Carl Carlton, the show producer, in a divorce action against Edith Day. Just before that Pat had married and divorced Margaret Bannerman, the actress. After the Carlton-Day divorce Pat married Miss Day. Two years later in Minneapolis she divorced him on cruelty grounds.

Somerset was the object of a Federal investigation and his deportation was sought on the ground of moral turpitude. Later he was co-respondent in the divorce brought by "Skeets" Gallagher against Irene Martin, with whom Somerset had been hobnobbing in Hollywood.

Somerset's latest wedding, on Dec. 6, last, was made memorable in Los Angeles by the groom, bride and three wedding guests being arrested on the nuptial night, and held in jail on charges of disturbing the peace and drunkenness. Somerset was fined \$20. The case against his wife was dismissed.

### Wife's Charges

In her suit for divorce, as filed in Los Angeles, the latest Mrs. Somerset makes the following charges against her husband: That Somerset concealed before his marriage that he was the hero of two international elopements, several divorces and a moral turpitude deportation suit by the United States Government.

That Mr. Somerset so far forgot himself that he passed \$300 worth of bouncing checks on Mrs. E. C. Worral, the bride's mother, widely known society woman of Hollywood. That Mrs. Somerset mistook his spouse for a punching bag on innumerable occasions. Occasionally Somerset thought she was a football, his wife says. Three cracked ribs and numerous black eyes and blue spots are mute witnesses of Somerset's socking way, according to the wife's suit.

That Somerset failed to earn a penny from the date of his marriage until two weeks ago, when he got the San Francisco stage engagement. That Somerset, while engaged in verbal abuse of his wife, used such varied and intense profanity and that he never missed a familiar oath and coined several new ones. That Somerset's customary condition was one of that extreme degree of intolerance commonly referred to as "cock-eyed," and that he pawned his wife's jewelry to

buy funds with which to buy booze. That Somerset neglected to finish paying for an expensive automobile which his wife had purchased; misrepresenting to her his financial status, and on one occasion tossed her out of her apartment, first burning holes in her best frocks, bought, she alleges, with her own money.

Once, when he was living in the Yucca Apartments in Los Angeles, and Mr. Somerset was beating me two boys, who lived across the hall, interfered. One of them punched Pat on the mouth and knocked him down," Mrs. Somerset told her attorney, Mr. Hazlehurst, in Los Angeles. "On various occasions he has been thrown out of the apartment where we lived by reason of his behavior toward me."

### Somerset, the Sobber

When told today of his wife's sensational charges and suit for divorce Somerset burned a hole in his fancy dressing gown. A lighted cigarette dropped from his nervous fingers and tears flowed ever so freely down the great pain and powder he had applied to his face preparatory to going on at the matinee at the Geary theatre.

"I'm absolutely guiltless," Somerset sobbed, "although I admit we had a bit of a row. This finds me dreadfully upset for the matinee. As I say, we did have a bit of a row, but if one's wife wanders about the corridors for three solid hours, I don't think any husband could remain quiet, especially if the landlady was complaining at the nose. We've had our lifts, of course. Who hasn't? I'm not wanting to wash any more dirty linen in public, but none of the terrible things my wife alleges is true."

To fight or not to fight the divorce suit—that is a question Somerset will leave to his attorney in Los Angeles.

"It's queer, isn't it, that a couple can't get a quiet separation in this country," Somerset went on, after a furtive tear from his grease paint. "I've been around a bit, I know, but I thought this was the real thing, self that he passed \$300 worth of bouncing checks on Mrs. E. C. Worral, the bride's mother, widely known society woman of Hollywood. That Mrs. Somerset mistook his spouse for a punching bag on innumerable occasions. Occasionally Somerset thought she was a football, his wife says. Three cracked ribs and numerous black eyes and blue spots are mute witnesses of Somerset's socking way, according to the wife's suit."

"Well, I've done my best."

## PEPITA GRANADOS, HARRY HOILBROOK

On the brilliant bill to be presented at the new Keith-Albee theatre during the last half of the opening week, the starting next Thursday, is the act of Pepita Granados and Harry Hoilbrook, the former of whom is known throughout the entire world of vaudeville as "Queen of the Ccstanets." The latter is a baritone of exceptional ability. Their act, "A Spanish Serenade," with A. V. Lullridge at the piano, offers some of the finest entertain-

ment to be found in any vaudeville theatre in the country. Pepita is one of Spain's foremost dancers and is an artist with the castanets. She was the featured dancer with the two widely heralded musical attractions, operettas, "Honey Dew" and "May-time."

## MISS CORNS WILL ASSIST SISTER

Miss Norma Corns, for the past ten years a part of the Hyman interests will step into the new Keith-Albee Theatre as assistant treasurer, one with wide experience in a work that is highly exacting and replete with detail requiring a mind constantly alert. Miss Corns is widely known and popular in Huntington where she has spent her life.

## PLIMMER RETURNS TO KEITH-ALBEE

Vaudeville's oldest independent booker, who one time cleared a grand a week, is breaking up shop. Convinced that producer combines are gobbling up independent houses to the point where it will not be long before one night stands will be the only real ticket, this booker is going back with the big company, at a few hundred more than the \$5,000 a year they paid him 11 years ago, in his old job at the company's books.

Everyone knows the booker. He's Walter Plimmer, Associated old and on with Keith's since the latter part of the last century, first as a performer in Keith's first house in Boston and then as a booker. Plimmer goes back in the Keith-Albee family department

with two weeks. His assistant, Jack Birman, will continue the Plimmer agency in the Strand theatre building under his own name.

## FAMOUS MOVIE LION IS COMING

"Princes Pat," the most famous lion in all movie-dom, is coming to the Keith-Albee as the opening act on the bill already set in for the first half of the week of May 14. This noted lioness who first won her Thespian honors in Hollywood where she appeared in innumerable motion pictures was a big feature in "King of Kings," shown at the State theatre a few months ago; "The Man of the Forest" and "The Monkey Talks," both of which are notable films. She will be presented by Bert Nelson.

## "Congratulations"

and Best Wishes for SUCCESS to

## "KEITH-ALBEE"

"Huntington's Two Million Dollar Temple of Entertainment"

We deeply appreciate the magnificent and beautiful theatre the Hyman Bros. have made possible for Huntington, and the confidence they have shown for the future prosperity of our city.

## SEE OUR DISPLAY

Look at our display of beautiful shoes displayed for your inspection in one of the windows of the Keith-Albee Building.

Next to the Theatre Entrance

## Henry Shoe Company

TWO DOORS WEST OF THE TWO-MILLION DOLLAR THEATRE  
Ayres & Harwood, Props. 915 Fourth Avenue

To—  
The Management of  
the New  
**Keith Albee Theatre**  
We Extend Our  
Heartiest Congratulations  
on Their Opening  
The Most Beautiful Theatre  
in the Entire State.

While in the City Visit Our  
DINING ROOM and  
"COFFEE SHOPPE"  
Everything That's Good to Eat

**Hotel Prichard**  
SIXTH AVENUE AT NINTH STREET

Huntington's  
Only  
EXCLUSIVE  
SILK SHOP  
WELCOMES  
The NEW  
**Keith-Albee THEATRE**  
Huntington  
Is To Be  
Congratulated  
On Having Such a  
Magnificent Theatre

**Miles Silk Shop**  
Incorporated  
946 FOURTH AVE. FREDERICK HOTEL BLDG.  
ACROSS THE STREET FROM NEW THEATRE

GOOD WISHES  
FOR THE NEW  
**KEITH-ALBEE THEATRE**

Congratulations to the Builders of this magnificent structure — West Virginia's finest theatre. Their judgment in using our washed Ohio River Sand and Gravel in their concrete work to the extent of 2941 truck loads of an average size is commendable and appreciated by us — but they knew their patrons would want the best — finest — strongest — so they chose these products from the

**Huntington Gravel & Supply Co.**  
West Virginia's Largest Shippers Of  
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C. & O. - B. & O. - N. & W. - Barge - Truck Deliveries  
FOUR PLANTS

# Ladies To Find True Luxury In Smoking Rooms

Lounges, Cosmetic Rooms in New Theatre Building Very Elaborate

BOTH ON MEZZANINE AND ON MAIN FLOORS

Gold Chairs and Divans of Louis XVI Period Furnish Fine Quarters

Pleasant surprises are ever to be wished for and your wishes, dear lady, will be granted in the matter of lounges, smoking rooms and cosmetic rooms in the new Keith-Albee house.

Rooms, yes, rooms! Upstairs and down! Lovely, dainty, feminine furnishings with all the air of luxury which could be desired by the beauty-loving heart full of longing for gorgeous surroundings.

Both upstairs and downstairs rooms are furnished in Louis XVI style, the walls of the latter hung with gold silk, the former with a little French stripe. The upstairs rooms which open off the mezzanine floor are furnished in gold chairs and divans of the Louis XVI period, upholstered in rose stripe.

There the draperies are of rose stain with the stripe trim. Off the lounge, here, is a cosmetic room with three dressing tables on each of which is a full toilet set. Grapeful chairs are arranged before each table. Lights are arranged effectively.

The downstairs rooms, which are more spacious, are furnished in the same period furniture as the upstairs rooms, with upholsterings of a soft green brocade. Here the rooms are hung in orchid with green trim.

Both the lounge and cosmetic rooms are larger than upstairs and in addition there is a well ventilated smoking room in Renaissance style with walls of black and gold stripe with a small gold figure. The furniture here is also of the green brocade with a heavy line of gold tinsel thread. Smoking tables with trays complete the fur-

## Keith-Albee Manager



JAMES T. DUNBAR

ishings and add to the comfort of guests. Both upstairs and downstairs rooms

are carpeted in a small pattern of black and gray. Both lounges have attractive fireplaces with beautiful candelabra and clocks on the mantels. Mezzo-tints, all of the same period, are hung on the walls. There is a check-room off the downstairs room.

Everything is arranged for feminine comfort and it will be a real pleasure to visit these rooms. One will be proud to show them to visitors and glad to enjoy them oneself.

### NUZZI WILL HAVE PLACE IN THE PIT

Nicholas Nuzzi, formerly director of Nuzzi's Band, is another real artist to be seen in the new theatre's orchestra. Mr. Nuzzi plays the trumpet as if all musicians can. He is a well known figure in local musical circles and his ability is unquestioned.

Packs of wild dogs are reported to be killing livestock around San Angelo, Texas.

## Durante Boys Stop The Show

With Eddie Jackson They Break Palace Season Record

Durante Clayton and Jackson broke the Palace, New York, box office record for this season last week, appearing for the first time in a Keith-Albee house. The boys would have been held over for this week, but the 70-minute Harry Carroll production turn at the Palace currently prevented.

It is said that the Papoody nightclub entertainers will shortly return to the Palace, remaining for perhaps three weeks and changing their material weekly. The boys have nearly 30 routines to select from.

When the three-act opened at the Palace and before the first matinee Monday, Eddie Jackson took three shower baths. Lou Clayton remonstrated with him asking what he was cleaning up for so heavily, but Eddie said the shower was there dressing room and so why not use it? He really took the other two baths, as Eddie later explained for Lou and Jimmy Durante.

During the first performance, Jimmy, who always plays the piano for Eddie, as Eddie will not work without Jimmy at the keys, found that one of the two pianos on the stage and the one he had started to play was badly out of tune. Jimmy is a two-fingered piano player and can only play with the two fingers of his right hand.

Jimmy Nonplussed While Eddie was singing and Jimmy sotto-voiced to Lou standing near that the piano would ruin the song. Lou suggested that Jimmy make a bench run over to the other piano, but Jimmy asked in reply how he could do that and still look at the audience while using the right hand fingers?

During their Palace week the boys got some rave notices in the New York Club. While the trio is regularly engaged, had a humming week of business.

### JOHN PFAU WILL HANDLE MACHINES

In charge of the projection booth at the new Keith-Albee theatre will be one of the most capable operators in the country. John A. Pfau, whose identity with the picture business has extended through many years, John Pfau is not just an ordinary projectionist—he is unusual in that he has, by hard work and study, perfected himself in his profession until he knows it thoroughly from every angle.

Few men in his field can more perfectly present a picture flawlessly than he and his timing of a show from end to end is incomparably fine. It is to the perfect work of the man in the motion picture machine booth that the patrons of any and every theatre owe a perfect show unmarred by defective lighting, broken film, etc.

Mr. Pfau became a motion picture operator in Cincinnati, Ohio, in 1908 when picture theatres were known as "nickel shows" or "Nickelodeons." He has worked in some of Cincinnati's foremost theatres including the Lyric, Alhambra and Family. He came to Huntington in 1916 to take the position of operator at the O-phium. When the Hyman interests took over that house in 1917 they carried him along with it, recognizing "his exceptional ability and he has remained in their employ ever since." For 11 seasons of pictures, musical tableaux and vaudeville. He is the only licensed motion picture operator in this section of the country taking the examinations and renewing his license each year in the state of Ohio. He is president of the Stage Employees and Motion Picture Operators organization in this city.

### SYRACUSE PASTOR HAS NOVEL VIEWS

SYRACUSE, N. Y., May 5.—Take it straight from the shoulder, or lips, of a Syracuse preacher, that topical song-skate circles around all the flowery sermons in the land, past or present, for effect.

Before a capacity congregation at the First Baptist Church Sunday night, Rev. Dr. Bernard C. Clausen went on record in saying that the "writers of 'My Blue Heaven' and 'Baby Feet Go Pitter-Patter 'Cross My Floor' have done more to glorify the simple home than all the millions of sermons which have been delivered from the pulpits of Christian churches.

Dr. Clausen preached on what he nominated as the year's five best song sellers, "Blue Heaven," "Baby Feet," "Among My Souvenirs," "The Song is Ended" and "Let a Smile Be Your Umbrella."

As the preacher discussed each number, Prof. Harry Hibbard played the songs refrain on the church organ.

### ROY SMECK IS COMING MAY 17

Patrons of the Keith-Albee Theatre are to be given a rare treat during the last half of the week of May 14 when that house will present as its headline act the famous radio, phonograph and Vitaphone star, Roy Smek, "wizard of the strings" etc. Mr. Smek is one of America's greatest banjo and ukelele artists and is a creator as well. His "Vita-Uke" is a popular seller and his B & D Silver Bell Banjo is the latest creation. He is a nationally known instrumental soloist. He was, for several seasons, a member of Paul Specht's famous orchestra.

### TOURING COLORED CO.

A company of colored vaudevillians left San Francisco for Honolulu with further traveling plans likely to take them on a tour of China and the Orient.

Among the professionals were Gladys Jackson, Upshaw and Johnson, George Green, Al Baldwin, Thelma Porter and Buddy De Loach.

Yellow rain is coating fields and buildings with a viscous substance in Vendee, France. Botanists say pollen is responsible.

## Stage Manager



HOWARD NEWMAN

### NEW ADDITIONS TO BIG ORCHESTRA

George Bishop, a recent addition to the Keith-Albee orchestra is a clarinetist of genuine ability and one who has a wide vaudeville experience covering a period of ten years or more. An outstanding epoch in his musical career is his former association for several years with Sousa's Band.

Another new addition to this splendid organization is Benjamin West, trombonist, another feature that is of practically as much importance in a vaudeville orchestra as the drummer. Mr. West is a trombonist whose ability on that peculiar instrument has won him considerable renown. For eight years he was identified with the Palace Theatre, Fort Wayne, Indiana and for two years was with the Victoria Theatre, Shamokin, Pa.

### HONORARY MONTHS ARE LATEST GAG

Harry Thomas, of First Division Pictures, is the latest gag executive to have a month named after him. Budd Rogers of Gotham recently was awarded an honorary month. Joseph Kennedy of FBO is another.

It threatens to be an epidemic; after a slow start from other seasons. The gag is to "inspire" the audience to "fight fiercely for good old Harvard," on the assumption that the two-fisted swivel chairers will be appropriately grateful.

## 'LIGHT AS THISTLEDOWN' DANCE REVIEW CLASSIC

Thus is Described the Girl in the Famous Team of Dancers, the Del Ortos, Who Will Appear Here Again This Season

"She was a dancer, a rhythmic interpreter of harmonic gesture. She was an atom, lost in a powder blue mist; an atom with tiny feet and slender limbs that were twin symphonies encased in silken hose, and shimmering in the silver spotlight."

"She stood upon her toes a lovely figure—motionless, graceful, unupraised, dainty head poised, a model for a sculptor; "A whisper of music drifted across

the footlights—a tremulous sigh from the violins, a throbbing moan from the cello, a rippling cascade of golden notes from the harp, a Pandean call from the flute; and then—a brassy crash from the cymbals. The dancer sprang into action and with arms quivering perpetually around the stage, then, with youthful abandon, she leapt into the air, turning, bending, swaying; light as thistle-down, her twinkling feet spurring the

stage, ravishing our sight with her beauty and lissomeness. The joy of youth radiated from her in buoyant ecstasy, waiving us into a realm of fantasy, bringing us snatches of forgotten days, sweet and clear as "the horns of England faintly blowing," and then in a flash she was gone, taking with her that sense of enchantment, but leaving us with a wistful memory of a dainty elf lost in a footlight fairyland.

She was the girl in the famous team of classic dancers, The Del Ortos, who not so long ago, appeared on a Keith program at the Orpheum Theatre and who will return next season, this time to appear as an outstanding dance attraction in the magnificent new Keith-Albee Theatre.

Rural postal service in France, which also would be available to de errands is proposed by mail carriers who now walk or ride bicycles.

We Extend Our Best Wishes to

# KEITH ALBEE

Huntington's Two Million Dollar Temple of Amusement

## WE ARE GLAD

To have been one of the builders in this beautiful and gorgeous theatre. All the Art. Plate glass and Metal store front Construction furnished and installed by us.

Visit the New Theatre

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# CENTRAL GLASS CO.

Twentieth Street and Second Avenue

## AFTER VISITING KEITH-ALBEE

Huntington's New Theatre

Get Yourself a Real Sandwich at

Andy's Sandwich Shop

417 NINTH STREET

# Keith-Albee

Huntington's Two Million Dollar Theatre

## We Wish You Prosperity

Accept our best wishes for success. We trust that the people of Huntington will realize what a great mark of achievement this is to the city, and show their appreciation of this great theatre by their patronage.

## We Are Proud

We are glad to have helped in the building of Keith Albee Theatre to the extent of furnishing SARGENT HARDWARE. The beauty and artistic quality of which are quite apparent.

# J.L. Cook Hdw Co.

1045 Fourth Ave.

Phone 4109

## It was a fair day—when

## SOL and ABE HYMAN

decided that Huntington was the place to make their dreams come true

Usually dreams are effortless—not so with the one that has realized into the Wonderously Beautiful Keith-Albee Theatre. Harmonious and Stately Without — Gorgeous and Luxuriant Within.

Few outside of those who have been privileged to have close contact with the construction of this building as it progressed from one stage to another will realize the boundless effort, actuated by first A DESIRE TO ACHIEVE A BEAUTIFUL THING and second TO GIVE TO THIS COMMUNITY AN AMUSEMENT PLACE NOT ONLY WORTHY BUT FAR SURPASSING ANYTHING OF ITS KIND OUTSIDE OF A VERY FEW OF THE LARGEST CITIES OF THE COUNTRY.

Sol and Abe have had much of their personality built into this building which will long remain a monument to this memory and a permanent and invaluable advertisement to Huntington.

We of course were called upon to furnish a considerable portion of the BUILDERS SUPPLIES required.

Equally of course they had to be of the very highest grade—incidentally not one pound of the many hundreds of tons of the various Cements—Plasters—Limes—Waterproofings—Concretes—Hardware—Gypsum Blox & etc. were turned back or even questioned as to quality or suitability. In the item of CASTING PLASTER ALONE, WE SUPPLIED OVER ONE HUNDRED TONS. We congratulate the HYMAN BROS. We congratulate THE KEITH-ALBEE CO. — The Architect MR. LAMB. The associated Architects, MR. MEANOR & HANDLOSER—The construction superintendent, MR. GEO. DEALTRIDGE, and all others who have had their part in the erection of this WONDERFUL BUILDING.

# Mossman Bros. Co.

BUILDERS SUPPLIES FOR 29 YEARS

Corner Seventh Ave. & Eighth St.

Phone 5196-5197

## Backstage Area Of Keith-Albee Is Elaborate

Large Asbestos Curtain Provides Protection Against Possible Fire

STAGE IS 90 FEET WIDE AND 15 DEEP

Fifty-one Lines for Drops and Curtains Provided in New Structure

There is one department of the new Keith-Albee theatre the secrets of which will be revealed to but a few of the theatre patrons. That is the region beyond the footlights—backstage.

Patterned exactly after the stages in the Romy and Capitol theatre in New York City, the stage of the new theatre measures 45 feet in depth, 90 feet in width and is 83 feet high. Due to its size and construction, every conceivable type of production can be presented on this rostrum. It is so equipped that every known electrical effect can be used in the presentation of vaudeville acts and other productions.

Probably the main feature of the stage construction is the 3,000-pound asbestos curtain which is counterweighted and worked in a counterweight system of steel strips extending the full height of the stage on either side. In the event of fire the ropes controlling the curtain can be cut instantly and when the curtain is lowered to make can come through around the ends of the drop. Tacked on the wall of the drop are the stage hands instructing the stagehands to cut the curtain rope at the first outbreak of a fire. Attached to the wall right over the two signs are sharp knives for that purpose.

Against the right-hand wall of the stage are 51 lines for drops and curtains. Each of these lines is counterweighted in such a manner that the drop can be handled easily by one man. There are three other lines, permanently set, to handle the screen and curtain owned by the theatre.

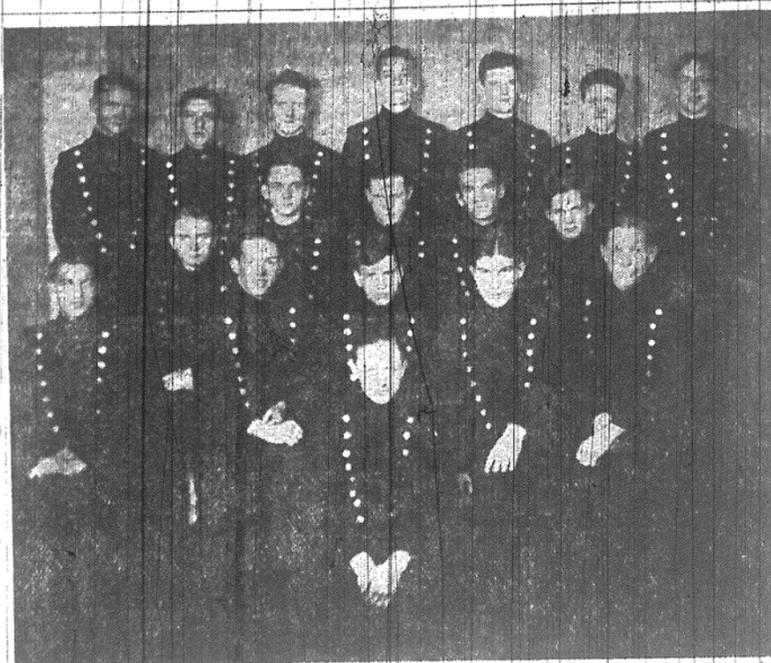
The new Westinghouse pre-set electrical control board is the best model built by the Westinghouse electric company. Incidentally, it is the first truly successful electrical board to be sold by this company and sold to the Keith-Albee interests.

The board controls 100 lamps on the stage with a total wattage of 140,000. This pre-set board can be controlled by the man in charge from any portion of the stage by means of a cable and a system of buttons. Once the electrician sets the levels on the board in their proper positions he can go about anywhere on the stage with the button-system attached to the cable in his hand and thus control the lighting effects.

This huge electrical board is controlled by an equally large contactor in the basement of the theatre. The contactor is equipped with emergency magnets and also has two large switches for the stage and house lights.

Also in the basement directly under the stage is the "trap-room." A space 10 by 15 feet of the stage floor is so constructed that it can

## Keith-Albee Staff of Ushers



Photographed by Salyers Studio

be quickly removed for the building of water tanks for diving acts.

Almost everything on the stage is done either electrically or mechanically. By means of an electric hoist hoisting can be elevated to the desired floor level of the performers' dressing rooms.

Despite the immense size of the stage it will be necessary to employ only four stagehands, officials of the theatre said.

The "fly gallery" is also of the very latest design, permitting the placing of a whole complete stage set in one drop, leaving only the arrangement of the stage furniture to complete the set.

### BISHOP MANNING AND THE PLAYER

In the bosom of the church is found a kindly spirit and a never ending prayer for the vaudeville people and one outstanding thought of beauty is found in a communication received by the National Vaudeville News from Bishop William T. Manning, Bishop of the Episcopal Diocese of New York, which runs:

"It brings to me the sincerest pleasure to send through the columns of the Vaudeville News my hearty greetings and good wishes to the vaudeville profession of this country as a whole. Your work is to cheer and brighten human life by giving entertainment and pleasure to others and I hope you may always find your share awaiting you wherever you may go. There is a Power that stirs in all of us the spirit of kindness and fellowship and good will. It tells us of God's love for all His children and of what our feeling should be for our fellowmen, whatever their race, or creed or circumstances. May the spirit of holiness fill all our hearts and draw us nearer to God and each other."

### PRAYER BEAUTIFUL FOR VODVILLIANS

A prayer that is held in the heart of every member of the vaudeville profession was recently delivered by the Rev. Father Edward F. Leonard, pastor of the Catholic Actor's Chapel, New York City. Ask any vaudeville artist and he can repeat it for you.

"Each year," runs the prayer, "the attitude of the public is revised in favor of theatrical folk. Our fellow citizens realize how more than ever that our stage people are religious, honest and respectable. This is due to the actor's response to the efforts of the church to minister to him and his. The heart of a man is naturally religious and he who neglects religion is acting contrary to reason. For the full development of man, religion must be practiced and the people of

the theatre are and have always been inclined to lean upon the Supreme Power that smootheth away their sorrows. Theirs is a trying life, their's a way not easy. Only as long intervals do they find the pathway home and in the long days on the road they find comfort in the knowledge that someone, mightier than all others, is watching over and guiding them. My prayer for them now is as it has always, will always be—that they will come still closer to God and receive from Him the grace and strength and the vision to live as Christ the Savior demands."

Overhauled in England, the British navy airplane carrier Hermes, carrying twenty planes, is back on duty in north China waters.

King Alfonso of Spain is now the only ruler who performs for the poor the feet-washing ceremony of Maundy Thursday.

## Clouds, Sun And Stars Are Aped

Breath-taking Lighting Effects Part of New Theater's Equipment

Some of the more elaborate lighting effects achieved in the new Keith-Albee Theatre, for their sheer beauty and elaborateness of conception, can only be described as breath-taking.

The theatre is dimly lit. Suddenly cleverly concealed lights, lighted at careful intervals, begin to flood the immense, high-arched, sky blue ceiling.

As the technical effect is completed beautifully broken clouds begin to float lazily across the man-made sky pierced here and there by twinkling stars.

A sunrise is another masterpiece of lighting technique. By an elaborate arrangement of lights a startlingly realistic sunrise effect is obtained. The sky is at first tinged with red. Then the sun peeps over the horizon. Second by second the sky is shot with the prismatic shafts of the dawning until the effect of broad daylight is achieved.

Then there is the garden wall panorama. Moorish walls, beautifully patterned, flowered covered and broken naturally here and there with evergreens are so lighted as to give the impression of an enclosed garden over the walls of which the daylight streams. Through a technical color hook-up the various moods of day are beautifully achieved.

A subdued indirect lighting effect

is achieved for all general purposes throughout the building. Massive bulb encrusted chandeliers are hung in the lobby and foyer of the theatre in keeping with the elaborate decorative scheme.

Lighted these beautiful examples of craftsmanship become huge scintillating prisms swinging in frames of gold.

As for the light effect achieved from the stage suffice to say, because of their technical nature, they are as complete and as productive of beauty as modern inventive genius can make them.

### MRS. N. W. YATES TO BE TREASURER

The treasurer of the new Keith-Albee Theatre will be Mrs. N. W. Yates. Mrs. Yates has been part and parcel of the Hyman Theatres for approximately fifteen years and for ten years has been house manager and treasurer of the Huntington Theatre having been appointed to that position, one of responsibility, immediately following the purchase of the house by the Hyman interests from the Nixon-Nardlinger interests of Philadelphia and she has held that position ever since.

Mrs. Yates steps into her new position, one of equal trust and responsibility, with a splendid record behind her. She was educated in the public schools of Huntington. Few young women of her age are more widely known and popular than Mrs. Yates whose open association and contact with the theatre-going public for many years has brought her a wide acquaintance and won for her innumerable friends.

An expensive revolver was presented to John Mitchell, jailer of Beaufort, county, South Carolina, by his prisoners.

BEST WISHES for the KEITH-ALBEE Two Million Dollar Theatre

This wonderful Theatre could not have been completed had the Good Construction Company not bought their printing and office supplies from

The Standard Printing & Publishing Company "Everything for the Office"

## An Appreciation

To Sol and Abe Hyman in particular, the architects, the employees and The Keith-Albee Corporation.

Thanks to the enterprise and vision of these friends of Huntington we are to have the finest play-house in the entire nation for its size. For more than a year the work of building has progressed uninterrupted until Thursday morning, May 3rd, 1928, like a rare butterfly that bursts its chrysalis Huntington people say for the first time the wedding of art and beauty in a building in which not only the owners and builders may be proud but in which every citizen may take a just pride of appreciation for something unusual that has been made possible in our midst. It should arouse our enthusiasm and faith in the future of our city as nothing has done in recent years.

Our customers will do well to visit this enterprise and extend to its managers and owners their appreciation by their patronage at the box office. We do not attempt to describe it in our commercial vocabulary—we leave that task to those artists in language who can really do the subject justice—we merely urge every patron of store to take the time to see it for themselves.

This enterprise brings to our city much in the way of trade that otherwise might go elsewhere and the builders have done our own business a distinct service in completing the enterprise in such rapid time.

We deeply appreciate the friendship and patronage of the Hyman boys which has been ours over a long period of years and have done our best to give them the very best the market afforded in apparel for every occasion. They in turn have sent to our establishment a long list of valued customers in return. We are attempting in this small way to return in some measure the favor of former years. We congratulate them on their enterprise. We predict for them great success which they deserve. We wish them every success in the new enterprise that gives Huntington attractions of the first magnitude in whose setting the stage stars of a great nation will scintillate more brilliantly before an audience for whom every convenience and comfort possible has been provided.

The new wonderland of beauty opens and makes its formal debut to Huntington on Monday, May 7, 1928. Try to get in—you will be delighted and charmed.

The Geo. H. Wright Company

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# Albee Invented Name of Theatre

### However His Achievements Mark Him as One of Master Showmen of All Time

If Edward Franklin Albee had never done anything more than to give the name "vaudeville" to that form of entertainment, that would be a distinction in itself. To christen a "billion-dollar baby" is something worth doing.

But christening vaudeville marked only the start of a career that has made E. F. Albee one of the master showmen of all time.

**B. F. Keith His First Partner**  
In 1882, after seven years with the business department of Barnum's circus, he returned to Boston and became associated with B. F. Keith in the management of the latter's small "variety show" and museum.

Keith was operating a small variety show downstairs, while upstairs he had a trained goat and half a dozen freaks to amuse the crowd who were waiting their turn to get into the show itself.

**Gilbert and Sullivan Operas**  
With characteristic courage, Keith and Albee took their last five hundred dollars, re-decorated the store and formed the Gaiety Opera Company. On the opening night, they played "The Mikado" at ten and twenty cents admission. Around the corner, Richard Mansfield was starred in the same opera at the Hollis Street theatre. It took the police reserves to handle the crowds that stormed the new Keith and Albee venture.

Borrowing a little known term from the French, they called their new form of entertainment "vaudeville" and thus lifted it out of the class of the "variety show" which was not attended by the better classes.

The new vaudeville "look" with the

# Keith-Albee Orchestra



Photographed by Halpern Studio

## LATEST MACHINES USED IN PROJECTION BOOTH OF NEW KEITH-ALBEE

### Large, Fireproof, Comfortable Quarters for Operator Provided in Elaborate Building—Many Improvements Noted Over Usual Equipment

people of Boston in an unmistakable fashion, and before long it was spreading to other centers. Until the advent of the moving picture, it remained practically unappreciated as the leading form of popular-priced entertainment. Then when the movies began to gain a real hold on the public, vaudeville joined itself with them, and this made an ally out of what would have been a serious competitor.

The story of E. F. Albee since those early days parallels pretty closely the history of vaudeville. He has kept up with the enterprise he christened, and has been the leader, in association with B. F. Keith, in its greatest achievements. He is now the president of the recently accomplished consolidation—the Keith-Albee-Orpheum Circuit.

The projection room—a few years ago a small, poorly ventilated cubby hole stuck high in back of the theatre and as "about as important in the audience's thoughts as an insignificant penny shell thrown carelessly on the floor by some child."

The day when the projection room amounted to about this much has passed and its successor could hardly be more loudly heralded than it is in the new \$2,600,000 Keith-Albee theatre.

Here we find not a cubby hole but a room almost touching upon the magnificent, large, well ventilated, fireproof and entirely comfortable quarters for the operators in the projection booth of this beautiful new theatre.

When one steps into the room a battery of high intensity, reflector type arc lamps greet the visitor while on every side one discerns improvements and conveniences for the operators that two or three years ago were unheard of and, no doubt, unthought of.

Probably the proudest boast of the new Keith-Albee theatre projection booth is the fact that it houses the first three commercial machines ever placed upon the market by the Peerless manufacturing company and three machines so radical in design and operation that the rest hardened and experienced operator and even the uniformed layman himself will gasp with astonishment.

For if any persons really, that development of the machine which throws on the screen the antics of Fairbanks, the drama of Barrymore and the comedy of Chaplin, has kept astride of the times. Man, still believe that a projection machine is cranked, that it requires constant attention and is a burden to the operator.

Nothing will surprise these persons more than an even casual inspection of the Peerless machines. They are the result of two painstaking, thorough and grinding years of experimentation and actual operation. They have the latest improvements and many that have never previously been heard of. They are automatic and self-controlled from top to bottom.

The film is run through the adjusted automatic, automatic-running noiseless gears constructed

keep the carbon points adjusted to just the right degree insuring an even and equal amount of light at all times, and all the operator must do is to stand by and feed the machine films.

Accessories and equipment of the room are as elaborate and as modern as the projection machine itself. We find an electrically driven, absolutely fireproof film rewriter, a complete and accurate filing and index cabinet for films which is also absolutely fireproof, complete telephone facilities which enables the operator to get into touch almost immediately with the stage manager, box office manager, orchestra leaders and hands working in the basement.

Besides the battery of projection machines there is a sturdy stereopticon machine to throw slides and positively the most up-to-date, and complete spot light ever invented. Features of this latter machine are too numerous and so technical in nature to mention, but some of the high points are, counterweighted and balanced to a hair's breadth, capability of giving the spot any color, not blinding and at all times absolutely reliable. This machine will be augmented later by the old flood spot from the Orpheum theatre.

Principal features of the projection room are the fire floors and traps which when overheated automatically cover all of the light and peep holes of the room, completely isolating the room from the rest of the theatre. If a fire should break out it would never get beyond the projection room and in only one case out of a thousand would the audience ever know anything had ever happened.

Giant generators in an adjoining room furnish the power for the projection machines and other apparatus. They change the alternating current into direct current.

### MAUGHAM PUZZLED BY FILM BUYERS

PARIS, May 5.—Somerset Maugham, who has just sold the movie rights for his latest play, "The Letter," for six times what he originally offered the piece to the cinema producers, says he is unable to understand such a situation.

"I had a similar experience with 'Rain,'" asserted the author. "I figured what I considered a modest sum—\$5,000—for each of these two plays and then sent word to that effect to most all of the picture people. They ignored me."

"I watched the stage-play production of 'Rain' draw in untold wealth and forgot all about pictures until one day I was besieged by the cinema men. I sold the rights for \$60,000 and might have gotten \$100,000 if I had waited a while longer."

"Along came 'The Letter' which met with the same experience except that I accepted \$30,000 for the picture rights. 'Maybe I am wrong. Let them figure it out.'"

### WANTED TO BE ALL OF SOLAR SYSTEM

SYRACUSE, N. Y., May 5.—Because he couldn't be the whole K-A solar system in this city, Marlon Sunshine not only refused to cast a single ray on the Keith stage here last Thursday, but left for New York in her car. Arriving from New York in the morning, Miss Sunshine glanced at the billing on the theatre and then demanded to see J. J. Burns, the manager.

"Why isn't my name in lights? I'm headlining here," she challenged.

Mr. Burns expressed his regrets, but informed her that Morris and Campbell were the designated headliners.

"It's headliner or nothing," affirmed Miss Sunshine.

Burns declares he will insist that Miss Sunshine play the local house \$550 in accordance with her contract terms. She departed for New York with her support, Bob Leroy and Howard Mott. Janet Green substituted.

### NEW CANAAN COP ISN'T SO DUMB

DANBURY, Conn., May 5.—Acts making the jump from New York to this state by auto will do well to avoid New Canaan. Saturday one of the acts bound for Brewster happened through "the next stop to Heaven," and was halted by a policeman who demanded to see the actor's license.

"Where you from?" the policeman asked.

"Philadelphia," replied the actor.

"Then what are you doing with Pennsylvania markers on your car?" queried the officer.

# Morgan Sore At Fatty Arbuckle

### Includes Also Sydney Cohen, Fatty's Manager; Wasted Paris Trip

Jimmy Morgan reached New York last week on the same boat with Fatty Arbuckle, with whom he had appeared for two weeks at the Empire. Paris, Jimmy was burning up. He charged Fatty's manager, Sydney Cohen, with unfair treatment and bad faith.

Morgan says that Cohen represented when asking him to go to Paris with the Arbuckle act that Arbuckle was booked for five weeks at the Empire. On the boat going over, Jimmy said, he was informed they had but two weeks at the Empire, with no other time abroad as Cohen had stated, mentioning Berlin for eight more weeks. Jimmy asserted.

Having left New York with Arbuckle, after sidestepping an engagement with the Public unit, and also to give his wife, Betty Morgan, a little relief from steady work, Jimmy felt badly over the misinformation. He opened with the act and from the account from Paris was the single one to score in it, at the disastrous premiere when the Arbuckle turn floundered badly.

**Expected New Act**  
Following the two weeks at the Empire, Cohen had intended to return to New York and left ahead of Arbuckle and Morgan, also Frankie James who had been in the Arbuckle turn. Jimmy claims he had received an excellent proposition in Paris but was persuaded by Arbuckle to return to New York with him.

Arbuckle says Jimmy told he was through with Cohen and that he and Jimmy would work out a new act, under their own management.

That Arbuckle was through with Cohen was repeated several times on the boat, Jimmy stated. Arriving in New York, Morgan went to see his wife at their hotel and then called up Fatty at the Park Central, where he had gone. Arbuckle answered the phone, saying he was in Cohen's room.

The next day Fatty, Miss James and Cohen left with Fatty for Kansas City, where Arbuckle was to open for Fantages, without informing Jimmy nor has he heard from any of them since that day.

Friday the Morgans, with Willy Connor, treasurer of the Baltimore theatre, New York, left for Los Angeles where they will remain for two weeks, before Jim and Betty Morgan resume their stage work.

# WILLIAM WELCH TO GUARD THE PROPS

### William Welch, a figure known to almost every resident of Huntington,

is to be master of properties at the new Keith-Albee house and he brings with him to that position a wealth of experience through many years of service with the interests now employing him. For thirty-five years he has been identified with local theatres, his earliest connections being with the old Harvey theatre, Huntington's first legitimate house.

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# Orchestra At Keith-Albee To Be Augmented

Joseph Kröberger Will Be Brought From Orpheum With His Musicians

ENTIRE ORCHESTRA IS HIGHLY PRAISED

Manager of New Playhouse Reveals Standing of Musicians With Actors

An integral part of any theatre organization, indispensable in the proper functioning of a vaudeville house, is the orchestra. Vaudeville acts of the best variety can be utterly ruined through an incompetent orchestra.

With this thought in mind, the management of the new Keith-Albee theatre has assigned the orchestral duties to Joseph E. Kröberger and his group of seven musicians who have comprised the orchestra at the Orpheum theatre during the three years that vaudeville had been presented there.

Mr. Kröberger and his orchestra, which will be augmented with the addition of another violinist and a trombonist, will be assisted in the presentation of overtures and other musical features by Mr. H. B. Brown of the new three-manual "whole-unit" "Mighty Wurlitzer" organ.

It is the plan of the management to feature the orchestra and Mr. Brown at the organ at each performance. Special lighting effects have been arranged for the overture.

Mr. Brown is well known to Huntington citizens by virtue of his deft handling of the organ at the Lyric theatre during the last eighteen months. Mr. Brown has been organist in theatres through the country for nine years. He came here from the National theatre at Indianapolis. He has also played the organ at the Rialto theatre in Atlanta, Ga., the Lowe theatre in Birmingham, Ala.

The Wurlitzer organ, which Mr. Brown will play in the new theatre, is known as a "whole unit" instrument by virtue of the fact that every known musical instrument can be reproduced. It also has a beautiful "vox humana" or human voice tone. The tone of the organ can be produced from the lowest whisper to the full volume of a large size orchestra. Two large and specially constructed organ chambers have been built in the walls to the right and left of the program.

As is being done in all of the larger cities, the management of the Keith-Albee theatre will include orchestral and organ features as an important part of the program. No longer will the orchestra just be a group of musicians who play so that performers can sing and dance. Instead, Director Kröberger and his orchestra, together with Mr. Brown at the Wurlitzer, will come into their own as benefits the orchestra and organist of a theatre the size of the Keith-Albee.

Commenting on Mr. Kröberger's ability as an orchestra director and

## Director of Publicity



JULIAN S. SILBERSTEIN

the ability of the orchestra as a whole, Mr. James T. Dunbar, manager of the Orpheum theatre, under whose direction the orchestra has played for some of the headliners of the Keith vaudeville circuit, stated that at no time was even one complaint registered against the orchestra.

"Mr. Kröberger and his orchestra have a reputation among the performers and theatres throughout the entire east," said Mr. Dunbar. "Actors and actresses have left Huntington with the kindest feeling towards the Orpheum theatre, chiefly because of the exceptional cooperation given them by the Orpheum orchestra.

Every performer appreciates a good orchestra, because he or she knows that they may have the best act in the world but if the orchestra playing for them does not deliver, it will be a flop. I prophesy a brilliant future for Mr. Kröberger and his musicians in the new theatre."

Mr. Dunbar was also profuse in his comments on the ability of Mrs. Vernon Blackburn, pianist of the new Keith-Albee orchestra. Mrs. Blackburn will act as arranger for the or-

chestra, a position she filled with the Orpheum aggregation. Other members of the new Keith-Albee orchestra will be Giuseppe Innocenti, manipulator of the bass viol who has been a prominent figure in the Orpheum pit; Edgar Heyl, flautist; Leo Volkenrath, drummer, with whom no dancer can do without; Nicholas Nuzzi, trumpet, and George Bishop, clarinetist. A second violin and a trombonist will be added to the personnel of the orchestra.

### EDGAR HEYL HAS MANY SPECIALTIES

Edgar Heyl, flautist, with the Keith-Albee orchestra is a musician of parts, while he specializes in that music he plays the piano, saxophone and various other instruments. Mr. Heyl received his musical education in Peoria, Illinois and was formerly with the well known vaudeville act "The White Hussars." He has no wide and varied experiences in the world of both music and vaudeville.

## Tipton Directs New Playhouse

Sixteen Years of Experience in Theater Work Have Given Him Inside

Numbered among the official personnel of the new Keith-Albee theatre is C. E. Tipton, director, whose identity with the theatre business extends through sixteen years, years that have been very full.

When a mere boy he became an usher at the old Colonial theatre that stood where the Fountain drug store now stands. So ardently did he apply himself to the duties that envied him and so much pride did he take in his work that in due time he became assistant manager, continuing this position until the Hyman interests took over the Lyric theatre on May 12, 1912.

Mr. Tipton's earliest associations with the theatres were at the very beginning of motion pictures—in the day when the Nickelodeon was the popular playhouse showing "three tremendous reels," as they then advertised it for the small sum of 5 cents. And so it stands to reason that he knows the business from "the ground floor up"—and he does.

When he was first made manager of the Lyric, it seated 300 people. One year later 400 additional seats were installed. Business had begun to grow and careful management to get results. In three years the Lyric was seating 1,400 people and was advertised as "West Virginia's biggest theatre."

Later when the Hyman interests took over the Orpheum theatre and then the Dixie, his activities were extended until they almost overwhelmed him—and then the Dixie burned down and relieved him, of some of his worries.

His advance has been steady and his knowledge of the business will be found valuable and the increased responsibilities will be as carefully handled as always.

### TOWERING FIGURES IN ORCHESTRA PIT

Over in one end of the Keith-Albee orchestra pit will be seen two towering figures—those of Giuseppe Innocenti and his great bass viol. The two have long been inseparable parts of the orchestra, that is to preside at the new theatre. Mr. Innocenti is a graduate from Bologna Conservatory in harmony and counterpoint. He was with the Milwaukee Symphony orchestra, for a season and later with the Covent Gar-

### Chief Organist



H. B. BROWN

den Theatre, Chicago, and the Terrace Theatre, Danville, Illinois, the home of "Uncle Joe" Cannon, former Speaker of the House and one of America's shrewdest and best loved politicians, before whom he played many times.

### HOOFERS PREVENT PANIC IN HOUSE

DANBURY, Conn., May 5.—Two vaude actors undoubtedly averted a panic at the Strand theatre, New Britain, Conn., recently when half of the roof was torn from the theatre by a high wind. When the roof went with a crash it set the automatic sprinklers going and filled the house with water, plaster and dust. Despite the uproar the act kept on with a dance number and the audience filed out orderly. The falling roof crushed a man to death in the street.

In this city a woman was seriously injured by a plank blown off the Palace theatre and the electric sign on the Express was so weakened that it was necessary to rop off the street.

### L. HALL STONE IS ELECTRICIAN

L. Hall Stone, electrician at the Keith-Albee, is a competent man with eighteen years of experience behind him although he is still a young man. He has spent those years in practically every department of the back stage. For two years he was stage carpenter at the Sun theatre, Portsmouth, Ohio. He knows the lighting end of the theatre perfectly and in his new position will find a constant demand for the knowledge the years have brought him.

### Ass't Treasurer



MISS NORMA CORNS

### LLOYD STETLER TO HELP DUNBAR

Assistant manager of the Keith-Albee theatre is the title that will fall upon the youthful but capable shoulders of Lloyd E. Stetler, who, for the past eleven years, has been associated with the interests now controlling the destinies of the beautiful new playhouse.

Mr. Stetler first became identified with the theatre business as an usher at the Lyric and with the advent of the World War took charge of the Orpheum theatre which had then been taken over by Hyman Brothers. He remained in charge of that theatre for two years and quickly demonstrated his ability as an executive despite his youth. When the policy changed at the Orpheum he was returned to the Lyric as assistant manager where he has been for the past seven years. He was transferred from there to the assistant management of the Orpheum and from that position goes to the assistant management of the new Keith-Albee, an honor that seldom falls to so young a man. He is a graduate of Huntington High, 1919.

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# 'Magnificence' Is Keynote In New Structure

Experience of Keith-Albee Organization in Building Theatres Used

COMPARES WITH THE FINEST IN NATION

Markets of the Entire World Have Contributed to Make Theatre Beautiful

Beauty and magnificence are the outstanding features of Huntington's new Keith-Albee theatre.

Experience of the Keith-Albee organization in building great and beautiful theatres in the larger centers of the land contributed to the perfection of the house on Fourth avenue, of which it is safe to say that it compares in every detail with the finest theatre anywhere.

These are not empty phrases. They are inadequate to the actual telling of the truth about the theatre. The first glimpse inside the big auditorium is breath taking, for the Keith-Albee theatre is really a show place as well as a show house.

Marta and thines and quarries of the four corners of the earth have contributed to the luxurious magnificence of the Keith-Albee. The result is a playhouse with a 3,000 seat auditorium in which there is neither pillar nor post, nor any obstacle to obstruct the stage from the view of any patron.

Over the entrance lobby on Fourth avenue is a 24-foot copper maquette, ceilinged in marvellous beauty and design.

At the entrance center, where lobby and sidewalk meet, is the ticket booth, under a coffered ceilinged dome. The ticket booth is circular in form. It is constructed of Verdi antique marble, with bronze grills and is decorated with two antique lanterns.

The outer lobby is floored with rubber mats, with Keith-Albee in white. The mats lie between dividing strips of red Levanto marble.

There are four pairs of entrance doors, each with a single panel of plate glass.

The main lobby is also floored with rubber matting panels, with dividing strips of white Italian marble. The marble base is of imported Belgian black. In the lobby is an entrance sale ticket booth at the left and one entrance, facing a large ornamental mirror on the right.

The lobby has eight glass display cases for the announcement of current and coming features. The lobby effects are pleasingly developed by amber colored chandeliers.

From the lobby four pairs of entrance doors, all of metal and glass, lead into the auditorium.

At the eastern end of the building is the entrance to the office room, which also provides an exit from the theatre proper. This passage is paved with the same white and red Levanto marble, and floored with pink marble.

The inner vestibule is wainscoted with Napoleon grey marble, with red Levanto and heavy ornamental plaster cornice. An elevator from this section serves four floors of office rooms. Panic doors separate the office section from the theatre section.

Leaving the office entrance lobby one sets foot into the carpeted corridors which are a part of the theatre itself.

Approximately 20,000 yards of gray stone with copper trim in texture and with a dark red background which is a part of the general red and gold color scheme, of the big house, has been laid on floors of foyer, auditorium balcony, mezzanine and corridor.

The theatre proper is approached by way of the grand foyer, an apartment so splendid that it might well be a feature of a millionaire's home.

It extends 85 feet across the building, is 25 feet deep and the ceiling is 35 feet high.

Three mirrors 13 feet by 8 feet, set in recesses of heavy ornamental plaster. The entire scheme of interior architecture is Spanish and the walls have an adobe finish.

There are four entrances from the grand foyer to the main auditorium floor and at either end of a grand stairway leads to the mezzanine promenade. These stairways are 12 feet wide, with steps and treads of Botticino marble and railings of ornamental hand wrought iron. Foyer draperies, like those of other sections of the house, are red and held with gold fringe. At either side of the foyer there is also a grand stairway leading to women's and men's lounges in the basement. All stair heads are carpeted.

The mezzanine promenade is another strikingly beautiful section of the theatre. Stretching across the width of the house, carpeted and draped after the general style, and furnished with Spanish Mission furniture, upholstered in rich red, it leads out to summer as to winter, for all of that. At either end are grand staircases leading to the upper reaches of the balcony. There are also lounges for men and women. Three Spanish balconies, of ornamental iron, overlook the grand foyer. The walls are of Botticino marble, and when the circulating air water system supplies the house, sound is either end of the promenade.

At the center of the promenade is a checkroom at which there will be constant attendance.

The promenade is 10 feet wide and 24 feet deep. It has a great ceiling with gold leaf stenciling, stair cases at either end lead to the lower balcony. These stairs are carpeted over yellow and black art marble.

At either side of the balcony level are fire exits leading direct to Court street.

Treasurer



MRS. ANNA CORNS YATES

for which reservations will be made at the outset.

Both balcony and orchestra pit are carpeted. Modern collapsible seats, upholstered in red and gold velour are provided in uniform tiers throughout. Dividing rails are carpeted with red plush. The balcony has a 30 degree slope and every seat gives a good view of the stage.

Lighting is all indirect, one effect being given cathedral glass panels on the balcony levels with lights behind them.

If one feature of the house may be said to excel any other, this distinction would seem to belong to the ceiling. The great dome is finished in a beautiful Mediterranean blue, giving a truly sky-line effect. And when the house is otherwise dark there is an electrical effect which causes fleecy clouds to float and drift and bright stars to twinkle as on a rainy summer night.

The orchestra section with more than 1,500 seats, follows the general scheme of the house. Every seat is a good seat, viewed from a standpoint of sight, hearing or comfort. There are no bad seats in the house.

At either side of the house, between boxes, massive ornamental plaster arches, each supported by four twisted columns, 25 feet high. These arches conceal the organs, the main one at the left and the solo organ at the right.

The proscenium arch is of the Spanish type followed throughout, heavily ornamented and decorated with red and gold.

The ceiling is treated to assure perfection in acoustics. There is not, as has been said before, a pillar in the house. The balcony is supported by a 125-foot span steel truss, which weighs 45 tons.

Under the main proscenium arch is an enormous velour drape of red and gold, with curtains and valance. Behind is a 52-foot asbestos curtain. The proscenium opening is 22 feet high and the stage is 32 feet deep. The orchestra pit is arranged for the accommodation of 100 pieces.

## AMERICAN ACTS IN BIG DEMAND

LONDON, May 5.—Out of eleven acts on the current bill at the Coliseum (vaudeville), six are American.

Isa Kramer is in her fourth week as the premier headliner and will hold over for fifth. Robert Emmett Keane and Claire Whitney are playing a fortnight's return after five weeks; Cecil Cunningham is also back after four weeks, and Morton Downey after two weeks.

Debating on this bill, and doing well are Lee and Tennant and the Mangan troupe.

Only seven have held since 1925 the title of Duke of Gloucester, revived by King George for his third son, Prince Henry.

# Men's Rooms In Perfect Taste

One Suite of Rooms for Men in Basement, Other on Mezzanine Floor

Walnut, red and brown are the predominant colors in the men's rooms of the new Keith-Albee theatre. A first glance inside of the doors immediately attracts one inside of the rooms to admire their beauty.

For the convenience of the patrons one suite of rooms is located in the basement, which is entered from either side of the main lobby, and another suite on the mezzanine floor.

Color scheme and the furniture are virtually the same in both the basement and the mezzanine rooms. The walls of the smoking rooms are paneled, the plaster being painted a light brown or dark tan color with the wooden strips having a walnut finish and then what appears to be a red inset in the middle of the walnut strips.

The electric light brackets and the center chandelier are of a light bronze finish which harmonizes with the brown walls.

The furniture is all polished walnut finish, the chairs being several sizes and styles of straight backs covered with Spanish tooled leather. A round, walnut-finished center table is placed in the middle of the room. Several small, walnut-finished magazine stands or pedestals are to be found near the chairs. Several reading lights, finished in the color scheme of the room, adds much to beauty of the suite.

The carpet in the room is figured with a Spanish pattern pane in red, green, brown, and yellow.

Much beauty is added to the room by a large cream-colored fire place which is adorned by Spanish gallery in relief on the front. A large French clock is placed on the top of the fireplace.

The lavatory is done in black and white tile, with the basin in pure white porcelain.

## JOE KROBERGER HEADS ORCHESTRA

In the pit of the beautiful new Keith-Albee there will be seen as days go by, an orchestra of exceptional merit, directed by Mr. Joseph E. Kroberger, whose brilliant and effective handling of the vaudeville musical routine at the Orpheum has won for him and his players the glowing tributes of numberless Keith acts from all sections of the country. It is a fact generally acknowledged by all vaudeville artists appearing in Huntington that few cities of Huntington's size and even cities much larger, have in their theatres orchestras of the pronounced ability of that which graced the Orpheum theatre from the day it opened with Keith vaudeville and which organization will step into the pit at the Keith-Albee, Monday.

To present a perfect vaudeville bill there must be in the pit an orchestra and leader of genuine ability—musicians who can deliver every second. If they fail the act fails.

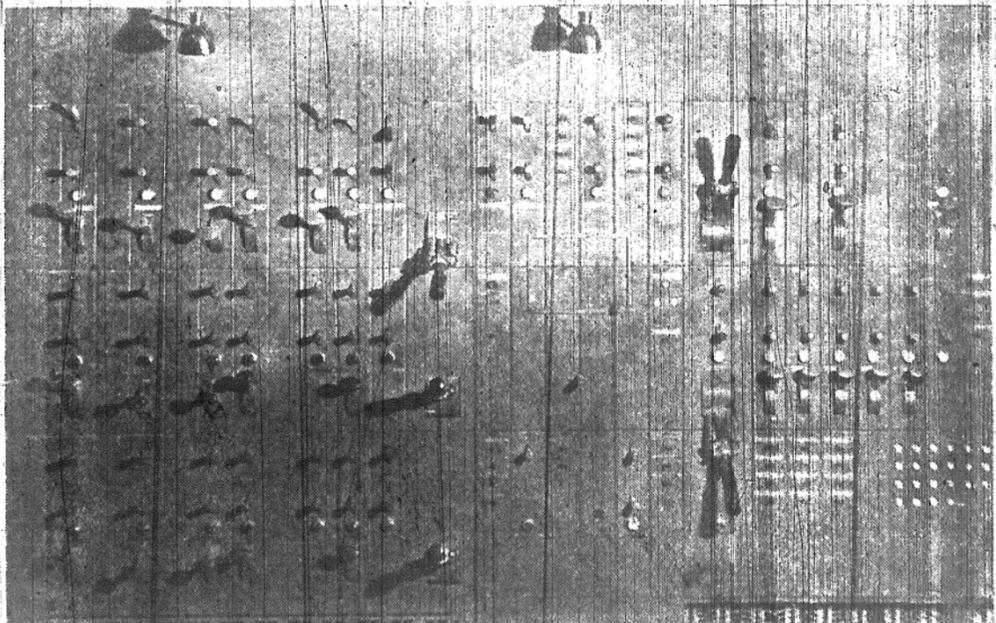
Joseph E. Kroberger, the director, has been for the past eleven years, identified with the Hyatt theatre interests, being with the Lyric orchestra before the world war. He is a pupil of Emil Heerman, concert master of the Cincinnati Symphony Orchestra and has had a long and successful career.

Two of vaudeville's cleverest and fastest steppers, Mary and Nancy, are to be among the features of entertainment on the bill at the Keith-Albee during the first half of the week of May 14. Their act is entitled "Talking Feet" and they are all of that. This vaudeville pair have just returned to America after three years spent in the music halls of Europe.

## OUTSTANDING DANCE ACT TO BE OFFERED

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# TUCKED away

in an out-of-the-way corner behind the scenes, is that all-important mechanism known as the stage switchboard. Without it the wonderful lighting effects would be impossible. One little detail of poor material or indifferent workmanship could spoil the finest production.

But all the possible mishaps have been considered and guarded against. Like the rest of this magnificent theatre, the lighting effects were carefully planned. And the stage-switchboard, controlling these lighting effects, was installed by careful and competent electricians.

Our part in this great work was the installation of the stage switch-board and all the lighting effects and wiring and we are proud to acknowledge it.

**ROSENBLATT & HUNT**  
Electrical Engineers and Contractors  
616 Charleston National Bank Building  
Charleston, West Va.

Strength and Security of this new theatre building is assured by structural steel supplied and erected by J. E. Moss Iron Works of Wheeling and Charleston, West Virginia.

# Theatre Has Quarters For All Employees

Ten Rooms Conveniently Arranged for Workers Provided in Building

INDIVIDUAL LOCKERS AND SHOWERS READY

Maids, Cleaners, Male Porters and Stage Hands Have Their Rooms

Exclusive of the business office, there are ten rooms of varying size provided in the new Keith-Albee theatre for the convenience of the various classes of employees working there. These rooms are all located in the basement near the entrance but they are no less attractive nor no less completely equipped than those which were built for the use of the actors or the theatre patrons.

All of the rooms contain lockers, showers, lavatories and other equipment needed in addition to any special equipment which is necessary, due to the nature of the work done by the attendants.

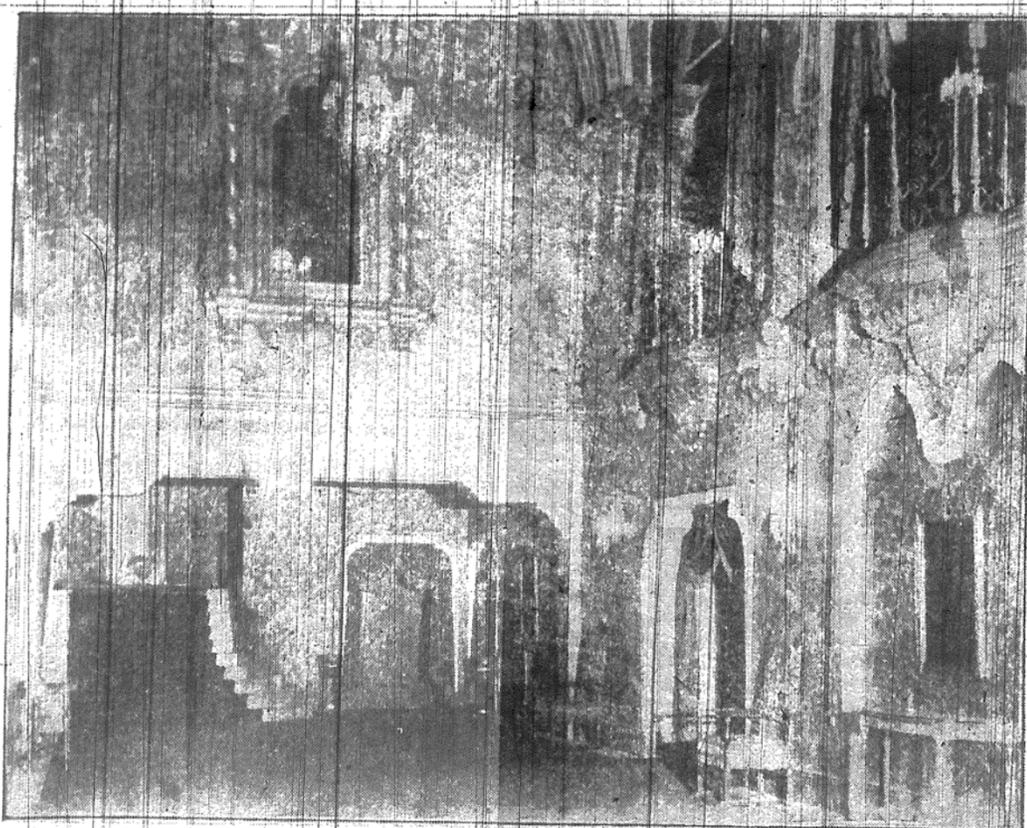
The ushers have a special room of considerable size where they may gather when not on duty and when entering or leaving the building. Showers and individual lockers will enable them to bathe and change clothes on the premises.

Special rooms are included at advantageous points for the maids, the female cleaners, the male porters and the stage hands.

The superintendent of the building has a centrally located room from which he can direct the work throughout the entire building. This room is equipped with a desk, chairs and all other business appointments needed in addition to small articles for his convenience.

Signs, cards and other such articles will be painted in the paint shop which is located in a large room in the basement. There is also a complete carpenter's shop maintained in one room. Small wood working machinery and a lathe comprise the equipment for this room.

## Promenade Gives Idea of Beauties Within



The lavishness of architecture and appointment can be noted in this picture of the first floor promenade which is just inside the entrance. Gleaming mirrors draped in rich fabrics, bejeweled hanging lights and rich floor coverings are but part of the detailed beauty.

Both the electrician and the engineer have private rooms on the lower floor where they can rest comfortably when not busy with their varied activities about the building.

A survey of the rooms and equipment provided for the attendants leads to the conclusion that the building was designed with the needs of the employees at the theatre constantly in mind.

Both the electrician and the engineer have private rooms on the lower floor where they can rest comfortably when not busy with their varied activities about the building. A survey of the rooms and equipment provided for the attendants leads to the conclusion that the building was designed with the needs of the employees at the theatre constantly in mind.

### Blossom Fete Starts Sunday

Election of Queen of Blossoms Will Start Colorful Pageant Tomorrow

BENTON HARBOR, Mich.—(By The Associated Press)—Assured by horticulturists that thousands of acres of fruit orchards will be in full bloom tomorrow residents of southwestern Michigan are preparing to greet more than 60,000 visitors at the fifth annual Blossom Week festival, starting May 6.

Beginning with the election of a Queen of Blossoms from candidates picked from all sections of the fruit belt, the festival will continue through a week with pageants, carnivals and tours through 450 miles of radiant orchards, their trees befitting with bursting buds.

### SIX ORPHANS ARE TO APPEAR HERE

That the new Keith-Albee will offer its patrons many highly entertaining vaudeville diversissements there is no doubt and among the finest acts of the kind to be offered there in the very near future is the act of the Six Orphans with four male and two female performers who are making their first American vaudeville tour.

### MRS. BLACKBURN TICKLES IVORIES

With the Keith-Albee orchestra there is a well known artist—Mrs. Verita Blackburn pianist. For thirteen years she has been identified with the Hyman interests and before that time was pianist at a number of Louisville's foremost theatres.

### LEO VOLKENRATH WILL BE DRUMMER

An important figure in all vaudeville orchestras and one without which no vaudeville orchestra or show would be a perfect whole is one drummer. Leo Volkenrath, for the past sixteen years with the Hyman enterprises, will handle the drums at the new Keith-Albee. That he is an artist in his specialty there is no question. He is a truly finished drummer.

### JOHNNY MARVIN TO GIVE PRINCE UKE

Johnny Marvin sailed May 5 on the "Leviathan" to open May 14 at the Kit Cat Club for eight weeks with options, booked by T. D. Kemp, Jr.

Marvin recorded eight numbers for Victor the past week to be ahead on his disk catalog prior to sailing. A special stunt in which the Harmony Co. of Chicago, ukulele manufacturers, is backing up Marvin is the presentation of a specially gold-engraved uke to the Prince of Wales with David Windsor's coat-of-arms and seal embossed thereon. Marvin also takes over 10,000 miniature ukes for throwaways at the cafe.

### KEITH-ALBEE GETS SPANISH FESTIVAL

The new Keith-Albee is to offer an exceptional act of its bill for the last half of the second week of its career. This act is that of Geraldine Imperio and Co. in "A Spanish Festival of Music, Song and Dance." The act is gorgeously costumed and staged with the real atmosphere of old Spain behind it and the artists of the people in the offering make of it a genuine vaudeville classic. Music and dancing are the chief ingredients.

### ROSE-MARIE STILL THRILLING PARIS

PARIS, May 5.—"Rose-Marie" started its second year at the Mogador with the gross higher than during the first month of its creation here, and Isola Eros, who operates the house, propose to keep it there until autumn at least. This is but one angle of the triumph of American musicals. Russell Janney is getting "The Vagabond King" ready for production soon at the Madeline. Jean Perier will sing the role of Louis XI.

### BILLY "SWEDE" HALL TO RETURN



LLOYD E. STETTLER

Keith vaudeville fans who have viewed vaudeville at the Orpheum since its opening with Keith features, will remember the funny Billy "Swede" Hall, clever Swedish character comedian, and will be glad to know he is coming back to Huntington with his act at an early date. Billy "Swede" Hall has made the Swedish speaking girl character famous everywhere. Associated with him is Miss Jennie Colburn in an original comedy gem entitled "Hilda."

### OLIVETTE HAYNES NOTED HEADLINER

Among the more notable Keith acts soon to be presented at the Keith-Albee is that of Olivette Haynes and Fred E. Beck in a character comedy offering entitled "Her Guardian." The skit tumbles with fun of the most distinctive character. Humor and songs cleverly written and cleverly executed are the act's foundation.

All concrete floors throughout the Keith-Albee Theatre are protected and decorated with

## CEMCOAT FLOOR ENAMEL

a high gloss, sanitary, washable floor enamel which is highly decorative and extremely durable. Write for data and color card.

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"There is a Sonneborn Product for each specific purpose"

After Enjoying

## Keith-Albee Theatre

Get A

Rich Creamy Soda or Sundae and an Appetizing Sandwich at

"The Proper Place to Lunch"

## Wild & Boette

405 Ninth Street Next to Fair Hotel

Huntington's

## Most Popular Dining Place

and

## Really Home-Like Hotel

Welcomes

# KEITH-ALBEE

"Huntington's Two-Million Dollar Temple of Entertainment"

It is with pride and gratitude that we have watched out-of-town people come into the Fifth Avenue and graciously comment on its hospitality and an unusually good place to dine. We shall continue to strive to render every courtesy to "outsiders" as well as to Huntingtonians. You see that they get the best the market affords at the lowest possible prices. Prepared in our snow-white kitchen by expert chefs who have made the Fifth Avenue famous. You and your family will always have a most enjoyable time here.

The

## FIFTH AVENUE CAFETERIA

And The

## FIFTH AVENUE HOTEL

MORRIS BAILEY, Proprietor Fifth Avenue at Ninth Street

# TER-RAZ-ZO WORK--

In The Magnificent, Beautiful, New

# Keith-Albee Theatre

"The last word in architectural efficiency, beauty of design, convenience and comfort in Theatres."

Was Furnished Laid and Finished by

## Joe Pasquale

FLOOR AND TER-RAZ-ZO WORK

211 Eighth Avenue HUNTINGTON, W. VA. Phone 8005



# New Epoch In Theatre World Begins Monday

### Opening of Keith-Albee House Truly History-making in Significance

#### RAE SAMUELS WILL HEADLINE PROGRAM

#### Fondest Dreams of A. B. and S. J. Hyman Will Be Realized Tomorrow

Epoch marking in its significance the opening tomorrow of Huntington's new \$2,000,000 Keith-Albee theatre bids fair to be one of the most notable events in the history of the city.

Fondest dreams of a few years ago are surpassed by the capacity, the magnificence, the elegance, the luxury and the beauty of the big house on Fourth avenue which will make its bow tomorrow with an act headed by the famous Rae Samuels.

The Keith-Albee opening will be for the nation, with the idea of business as usual, only more so. The doors will open at 12:30 and the first picture will start at 1:30.

Admission charge will be 50 cents for all seats except the limited number of lodge seats which will sell at 65 cents each. There will be no reduction for children.

There will be three performances on the opening day, with probably some brief initial ceremonies in the early evening.

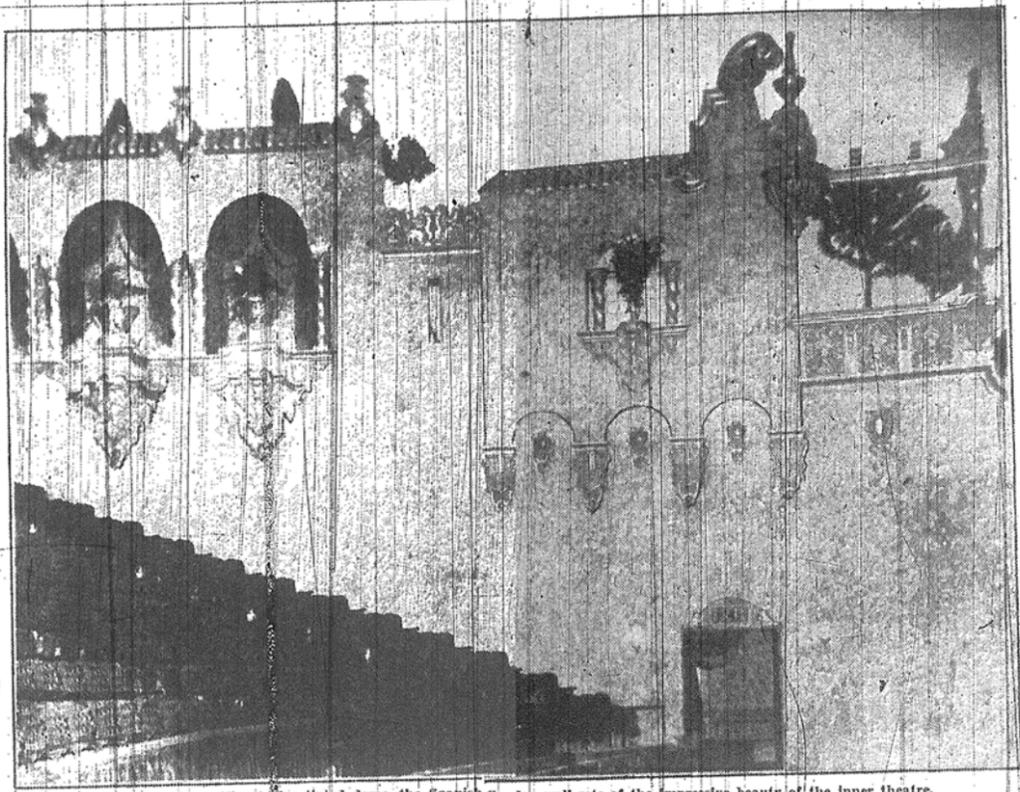
Three thousand seats, carry over a good one, are available in the house, which the Keith-Albee Theatre Co., a Huntington corporation, has ready for the public.

Dignitaries from the Keith-Albee offices in New York, Pittsburgh and Cincinnati will be here for the occasion, A. B. Hyman said yesterday. The opening will be a great event in the lives of the Hyman brothers, A. B. and S. J., who after a modest start in the theatre business here 16 years ago have lived to be the principal figures in the ownership and management of what is undoubtedly the finest theatre in West Virginia and one which compares favorably with the finest theatres in the world.

"In the completion of this house," said A. B. Hyman yesterday, "we have realized our ambition to give Huntington something she is entitled to. Huntington has been kind to us and we are anxious to repay that kindness with real service, such as this house represents."

"We wish the people of Huntington to feel that this is their theatre," said S. J. Hyman. "It was built for

## Interior Wall Sets Off Beauty of Theatre



To the left, towering to the magnificent blue-tinted dome, the Spanish Garden wall sets off the impressive beauty of the inner theatre.

them and we hope and believe they will use and enjoy it. Not only now but through the long years. We anticipate that this house and the character of attractions which it will afford will not only appeal to the people of the city, but will draw people to Huntington from a radius of 100 miles around. And these people, seen in our thoughts when we conceived such an ambitious project for Huntington as the Keith-Albee theatre represents, I am pleased to note that we have had inquiries for reservations from points throughout this radius."

It is a far cry backward from the magnificent Keith-Albee theatre now to be opened and the old Howard on Third avenue, Huntington's first vaudeville house. This was afterward the Hippodrome, managed by I. N. Bullington. A few years ago the Hyman interests entered into an ar-

angement under which Keith Albee was presented at the Orpheum on Fourth avenue. That was the initial step toward the new house. Various negotiations were conducted toward the selection of site and the building of the theatre. The fire which destroyed the Zehet-Baldwin department store on Fourth avenue made this site available together with that of the former Advertiser property adjoining it. These properties owned respectively by the George M. Biggs estate and Col. H. L. Lee were consolidated under the ownership of the Biggs-Lee Realty Co. and in turn leased to the Keith-Albee Theatre Co. for a period of 99 years.

The theatre was designed by Thomas W. Lamb, New York city, in cooperation with Eleanor H. Hammer of Huntington.

The contract was let to the Goode Construction Co. for the erection of a building fronting 120 feet on Fourth avenue and extending back 220 feet to Court street. Ground was broken in March 1927. George Deane was named as superintendent of construction.

The Hyman interests are contemplating, in addition to the Keith-Albee, the Lyric, their original theatre, the Orpheum, the State and the Huntington.

### MAY ASK HIGHER TARIFF ON SPUDS

WASHINGTON, May 5. (By The Associated Press.)—Noting a 23 per cent increase in the importation of white or Irish potatoes, the national agrange has called upon the United States tariff commission for an investigation and possibly a 50 per cent increase in tariff rates.

Official reports, the agrange says, show that during the two calendar years, 1926 and 1927 the importation of white or Irish potatoes into the United States amounted to a total of 10,325,962 bushels, valued at \$13,575,231, an increase of 23 per cent as compared with the volume imported from 1924 and 1925.

It asks the commission to make an investigation of the cost of production in this country and abroad and to fix the tariff so warrants to recommend a 50 per cent increase in the tariff rate.

American's first law school, a training building at Litchfield, Conn., now used as a women's wear shop, may be restored as a relic.

## VAUDEVILLE DANCERS CONTRIBUTE TO ARTS

### Margaret Severn Says She is More and More Impressed by the Influence Which Vaudeville Has on All Forms of Dancing

By MARGARET SEVERN.

Although I had a strict and early training in classic ballet dancing at Covent Garden, London, yet since my coming to America and subsequent identification with the interpretative, Benda-Basque character dances, I am more and more impressed by the influence which the artists of vaudeville have had and are having upon the amazing progress of the United States in the theory for and practice of all forms of dancing. I find from my own personal happy experience in vaudeville and also from my reading of the beginnings of this most modern style of stage entertainment, that dancing has always been a basic and constituent part of vaudeville programs in every locality to which the great Keith-Albee and Orpheum circuits extend.

Names That Stand for Artistry.

Certainly it is a matter for professional pride for the present-day vaudeville dancer to consider that we are successors or contemporaries of such illustrious dancers as premiere artists all as Gertrude Hoffman, Bessie Clayton, Florence Walton, Irene Castle, Isadora Duncan, Lolie Fuller, Claud Allan, Ruth St. Denis, Theodora Kosteroff, Lydia Lopokova, Vlasta Laslova, Adeline Genée, La Napierowska, Argentina, Albertina Rasch, Evelyn Verbist, the Morgan dancers, Alan Foster, Girls and many other premier dancers of every nationality who have been headlines and stars of American vaudeville within the past and present years.

Another phase of the energizing influence of vaudeville dancers upon every branch of American theatricals, the outstanding fact that even now they constitute the very marrow and intelligence of most of the successful musical comedies, light operas and revues of the metropolitan theatres, think of it: George M. Cohan and his

talented sister Josephine, loveliest and most skillful dancer of her day; Fred Stone, Elsie Janis, Pat Rooney, son of a great vaudeville dancer and sire of another; Harry Dixey, the dancing "Adonis" as well as the brilliant comedian; Bonnie Glass of other days; Will Mahoney of the here and now—all great artists and all at one time or another brilliant exemplars of vaudeville in its best and most universal national appeal.

Interpreting the Great Masters. And vaudeville has been equally effective and persistent in its introduction and what one might call "circulation" of the most characteristic dance music. The very, cut or school of what we call jazz music—a mark-form of polyphony—was inspired by native dancing steps promulgated first and in the most popular manner upon our vaudeville stage.

And there is a serious and instructive side to this pioneer work of vaudeville in familiarizing and popularizing the American vaudeville public with the glorious dance scores of Borodin, Klinsky-Korsokoff, Schibine, Mousorgsky, Grieg, Massenet, Mozart, Delibes, Schubert, Schumann, Chopin, Tchaikovsky, Wagner, Verdi, Bizet, Schmitt, Ippolitoff-Ivanoff, Glinka, Debussy, Grieg, Ponchielli, Saint-Saens, Meyerbeer, Halévy, Weber, Puccini, Mendelssohn and Rubenstein. They, all of them, wrote music for the dance and all of their suitable contributions to choreography have been, and are being, played and danced in the vaudeville theatres of this country.

### WATCHMAN RAISES CHURCH CHIME FUND

CINCINNATI, May 5. (By The Associated Press.)—Peter Pogan is a railroad crossing watchman in Cincinnati, but he won for the United States of America and its good people "the blessing of the population of a Rumanian village."

Pogan went to his native village after the world war and found that the church of St. Gabriel had lost its bell.

Upon his return to Cincinnati, Pogan raised \$916.60, bought a bell three feet high and weighing 1,360 pounds, and sent it to the congregation of the St. Gabriel church.

He received a closely written twelve page letter of appreciation.

### BEACONS LIGHT UP HOUSTON BUILDINGS

HOUSTON, Texas, May 5.—(By The Associated Press.)—Imitating stars is a spur to competition among owners of three Houston office buildings.

Electric beacons on the 16-story Carter building for years awed people who looked up at them. In 1925 the Neils Esperson building, once a block away to a height of 22 stories and startled the spectators below with a cupola of flood lights. A year later the Second National bank bought the Carter building, added six floors and erected on the roof a 125-foot steel tower, which holds aloft a circle of powerful lamps.

Now the owners of the new Bankers Mortgage building announce that its 34 stories will be capped with beacons rivaling a segment of the Milky Way.

The three buildings are in adjoining blocks.

American Y. M. C. A. schools in France have as pupils 1,300 Russians who fled from the soviet regime.

## Molten Steel Icebergs' Foe

### Big Blocks of Ice Can Be Shattered to Bits by Shot of White Metal

NEW YORK, May 5.—(By The Associated Press.)—White-hot steel can split icebergs into harmless fragments and break up huge ice jams along the North Atlantic steamer route, says Howard T. Barnes, professor of physics in McGill university, Montreal, in a research report to the Engineering Foundation.

Since 1893, Professor Barnes has been making scientific investigations of the physical properties of ice and practical methods of controlling it. The energy from molten steel, he shows, supplies rays that equal or surpass those of the sun in power to penetrate ice.

"For a reasonable expenditure the menace of icebergs can be removed from the North Atlantic steamer route," the scientist asserts. "Also by skillful engineering utilization of physical researches extending over 35 years, the great expense caused by ice at power plants, bridges and many other structures and the damage from floods caused by ice dams, or jams, can be greatly reduced."

"Ice can be broken up by blasting, or reduced to water by heat, or disintegrated by the aid of chemicals. Quick-acting, sure, powerful, inexpensive methods are required. To supply artificially enough heat to melt a berg or jam is beyond the range of feasibility. Skillful, limited application of heat will, however, accomplish much."

"Thermit can be used effectively at modest cost. Thermit is a mixture of finely powdered aluminum metal and oxide of iron. When properly ignited, it reacts vigorously, generating very high temperatures and producing extremely hot liquid steel. Thermit may be seen in action in city

streets where rail joints of a trolley line are being welded.

"The energy from this molten steel supplies rays that equal or surpass those of the sun in power to penetrate ice for many feet. This action of the white-hot steel upon the ice is remarkable, converting it into hydrogen and oxygen gases so rapidly that a powerful explosion results.

"In this way a huge jam may readily be broken up so that it will float piecemeal harmlessly down the river, or an icebergs be split into fragments so small as to be no menace to commerce."

## GEORGE SNEED IS VETERAN FLY MAN

Every modern theatre must have a competent fly man. At the Keith-Albee that man will be George Sneed who has spent thirty years of his life around the various theatres of this city, and has worked in all departments. He is a skilled mechanic and one of the most dependable men in the business.

## We Congratulate The Management of The Beautiful New KEITH-ALBEE THEATRE

For Better Amusement Visit the Theatre—  
For Better Service—Visit Us  
"All Branches of Beauty Culture"  
ORIGINAL EUGENE PERMANENT WAVE  
Exclusive Ladies' and Children's Hair Cutting Shop.  
No Waiting.  
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## LOMBARDS

First National Bank Arcade  
Just a Few Doors East of Theatre

## OUR —

Best Wishes and Hearty Congratulations To the Management Of

## The New KEITH-ALBEE THEATRE

## Hotel Frederick

Just Across the Street  
DINING ROOM and COFFEE SHOP

## National Music Week Begins Tomorrow

And no finer time could have been selected for the auspicious opening of this great new theatre. When you attend the Keith-Albee you will see not only the best vaudeville acts and pictures but you will hear music on a par with that of any theatre in the country.

A magnificent pipe organ, manned by an artist, will supplement the excellent renditions of a real orchestra. And please remember that you can hear the same selections that they will play on the famous Victor-Orthophonic.

See the display of musical instruments just west of the lobby entrance to the new theatre and at your first opportunity visit our new home. We'll be glad to have you come in and inspect the biggest little music store in Huntington.

## Kenney Music Co.

319 Ninth Street New Location Telephone 21930

## We Too— ARE PROUD OF KEITH-ALBEE

And Wish for This Theatre the Success That It So Justly Merits

## Amsbary & Johnson

321 Tenth Street  
FREDERICK HOTEL BUILDING

## AS IS USUAL--

We were called in to complete details on the Millwork of Huntington's Finest Theatre.

## Keith-Albee

Ask Mr. Deatherage  
Supt. of Construction

## HUNTINGTON SASH, DOOR & TRIM COMPANY

459 Camden Road

# New Film Hero Rough 'n Ready, Not Handsome

Emil Jannings is Probably Responsible for Change in Screen Diet

VICTOR McLAGLEN HAS HELPED, ALSO

Jannings' Newest Picture, "The Patriot," is Said to be His Finest

LOS ANGELES, May 5.—(Universal Service)—Hollywood, the fashion center of motion picture types and modes, is establishing a new style in male stars. The handsome, leading man with the marcel wave or the sleek, glossy locks is being discarded in favor of the sturdy, rough-and-ready type who will play anything from a roughneck sailor to an underworld crook.

Francis X. Bushman and Maurice Costello, screenland's first male idols, won much of their adulation through their appeal to the women of the country. Their personality, their physique and their good looks stimulated many a feminine heart beat. Then followed Richard Barthelmess, Rudolph Valentino, Jack Gilbert, Ronald Colman, Richard Dix, Ramon Novarro and others who might have posed for any advertisement of what the well-dressed man should wear. Valentino symbolized for a brief time what Mrs. Public expected of her leading man, a charming lover, a gallant suitor and a man whose primary appeal was romantic. A Latin in type, dark shining hair, a splendid figure, broad shoulders and a pair of flashing black eyes were considered the perfect combination for a screen hero. Spanish, Italian and Mexican youths who fancied they bore some resemblance to Mr. Valentino, flocked to Hollywood. Ramon Novarro was groomed for stardom as the direct result of the Valentino vogue.

Seek Successor  
Months after Valentino died his successor was mentioned with as much concern as if we were choosing a dictator to follow a Mussolini. Young men with lustrous black eyes and handsome profiles sent photographic explanatory notes that they were glad to look exactly like the great Valentino.

Who should follow Valentino? became a guessing contest in every newspaper in the country. August 23, 1926, nearly two years ago, and a successor has not yet been named. When a new idol is created it is fairly certain he will not be another Valentino. Instead of the Latin type the new king will be rough and ready—for that is the type now in demand. For that reason, now being exhibited by our Hollywood studios, the new king will be more of a character actor. He will depict life in its many phases. He may beam the sea, he may go to war, he may dig for gold in the Klondike, or rifle through the plains, but love-making will be only incidental. He will be a type who will show life as it really is, not in its romantic aspect alone.

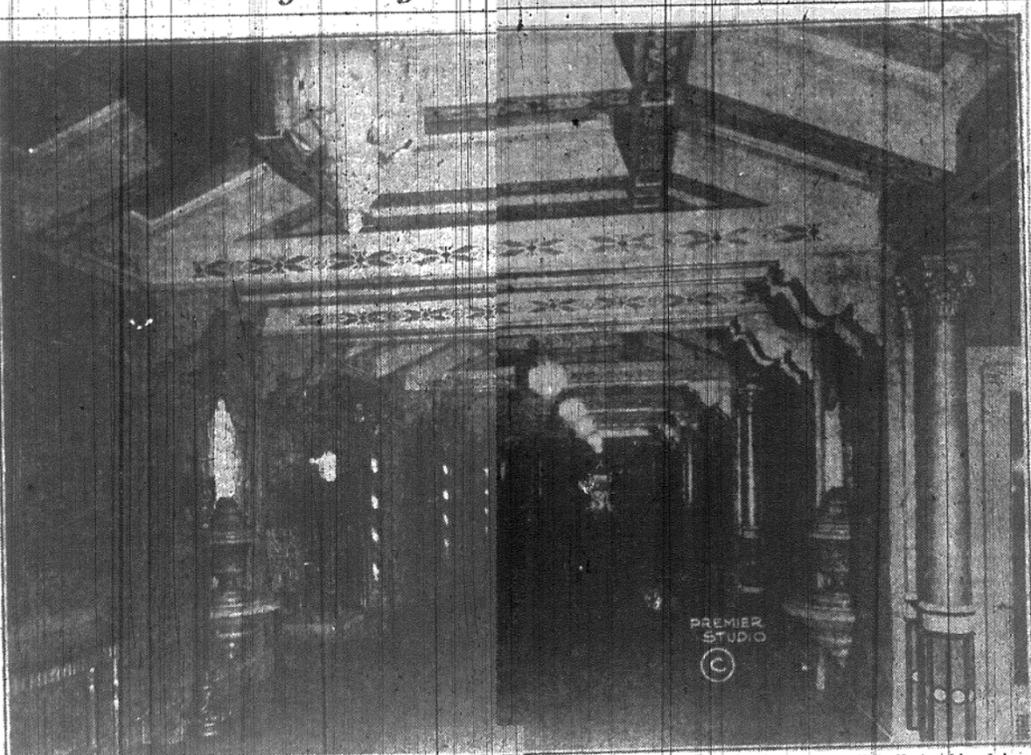
Emil Jannings who will wear any sort of a disguise to establish a character, may be directly responsible for this change. Jannings' first great triumph was "The Last Laugh." He played a doorman whose whole life was centered in his job. Mr. Jannings' characterization was superb. Then followed other roles, all different but all of them excellently portrayed.

The public flocked to see Jannings' pictures. Here was a screen hero who wasn't handsome and who made no attempt to set the feminine heart going through its masculine sex appeal.

Newest Is His Best  
"The Patriot," said to be Mr. Jannings' best and incidentally the finest picture Ernst Lubitsch has ever produced. It is rumored, will give Mr. Jannings a great chance for the king's crown which has never been worn since it was laid aside by our study.

Victor McLaglen, another favorite, made one futile attempt to play a handsome hero and was nearly laughed off the screen. The movie going public just couldn't see the uncouth Captain Flagg colored and admired, develop into Don Jose, silk-stockinged Toreador. "The Loves of Carmen" almost became a fatal mistake for Mr. McLaglen. He was wise enough to recognize how foolish it was to try to make a drawing-room gentleman out of a

# Beauty of Foyer Enhanced by Lighting



A part length which reveals the beauty of the foyer on the second floor. Every detail of appointment is worked out and the effect achieved is enhanced by the subdued lighting.

# DANCE LOVERS NEED TO MEMORIZE THESE TERMS TO UNDERSTAND DANCE

Technical Definitions of Steps Explained Here by Famous Alice Remsen; Honest, You'd be Surprised!

Patrons of the new Keith-Albee will, in course of time, view many wonderful dancers on the stage of the beautiful new theatre, many of which they will know nothing at all about unless they acquaint themselves with the technical terms applied to the wide range of steps as presented by vaudeville dancer artists of all classes.

Following is a highly interesting article written by one of New York's most famous choreographers of the dance and writer as well, Miss Alice Remsen, whose articles were made understandable not only because of her own personal knowledge but by that of the famous dancing teacher, Maurice Cole:

rough diamond. Mr. McLaglen will continue being himself, and because of that his popularity will increase.

One of the most recent of the new heroes is a real he-man, Gary Cooper. Samuel Goldwyn first brought Mr. Cooper to the screen in "The Winning of Barbara Worth." He was discovered by every woman who saw the picture as the perfect answer to the maiden's prayer. Then he played just a bit in "Wings" and more signs were wafted heavenward. "The Legion of the Copedmen" further cemented his reputation.

There are many who believe Mr. Cooper's legitimate successor to Valentino. That, I suppose, will depend upon the quality of stories given him.

Many people have wondered why Samuel Goldwyn who is usually so wise, did not keep Gary Cooper under contract. Sam himself says that all the women went crazy over Cooper and advised him to sign him but that some of his male advisors, especially directors, voted against it. "For the first time in my life," said Mr. Goldwyn, "I did not use my own judgment."

Butler Is Praised  
Now he believes he has another Gary Cooper in Walter Butler, the young man he brought from England to play opposite Vilma Banky.

ways of all kinds. Patabasque—Sessone—Somersuite—moe, etc., etc. Acrobatic dancing on the toes. Front and back pasnoaks—a'chappes—Plier, and aerial. Russian wing with one foot and two feet. Plier feish, plier-up—pirouette. Cake walk and back bend—walk over and back bouret, all on toes. Then the plain acrobatic. Front and back flambers; front and back walkovers. Tinszigs, which are walk overs with hands one after another, which is not to be confused with the Arab Tinszige, which is a pinwheel without touching hands to floor, invented by an Arab and named after him.

Rolling crab, chest rolls; splits right and left, dislocation split, front and rolling split; No. 1, rolling round like a clock; No. 2, walking splits covering space back or forward; No. 3, front split with roll over, wind the clock single and double knee drops of all descriptions. Time step and break are the first steps to learn. There are only two fundamental breaks, the change break and finish break; the rest are all fake breaks. The following are the different styles of Tap Dances: Acrobatic, Buck and Wing, Clog (Lancashire, heel and toe), Eccentric, Reels (Scotch and Irish), Jigs (Scotch, Irish and Sand), Highland Fling, Hornpipes (Sailors' and Scotch), Soft Shoe, song and dance, Schottische, Sword Dance, Waltz Clog.

Both old and new names for them are: Minuet, Mazurka, Lancers, Quadrille, Polka, Waltz, Hesitation Waltz, Barn Dance, Tango, One step, two step, three step, Texas Tommy, Bunny Hug, Grizzly Bear, Cake Walk, Get Over Sal, Balling the Jack, Oceana Roll, Lame Duck, Machiche, Pandango, Walking the Dog, Baltimore, Fox Trot, Collegiate, Eagle Rock, Charleston, Black Bottom and the Varsity Drag.

Then there are folk dances of all nations, including Hungarian, Russian, Japanese Fan Dance, Spanish Fan Dance, Shawl Dance, American Indian Dances, war, snake, buffalo, etc., and a great many more.

Adagio—Slow lifting ballet. Arabesque—Graceful ballet step. Apresgrandis. Balance. Bells. Broeze, Butterflies. Cuts—Chapee—a'chappes (forward and back) Entreehat. Fly-away—Forzes—Patachat—Re-

Acrobatic, Buck and Wing, Clog (Lancashire, heel and toe), Eccentric, Reels (Scotch and Irish), Jigs (Scotch, Irish and Sand), Highland Fling, Hornpipes (Sailors' and Scotch), Soft Shoe, song and dance, Schottische, Sword Dance, Waltz Clog.

The following are a few of the steps used in tap dancing: Off to Buffalo, Falling Off a Log, Pendulum wings, Rougon, spread eagle, high kicks, knee kicks, cramp rolls, French twist, double shuffle, etc. Oriental dancing is another type, including Hula, Nautch, snake, contortion, etc. Ball room dancing a kindred art.

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# Flying Fish Is Also A Glider

Vexing Question as to How Fish Flies Has Not Yet Been Settled

NEW YORK, May 5.—(By The Associated Press)—The troublesome question, "How do flying fishes fly?" is still pestering scientists, although many attempts to solve the mystery have been made.

J. T. Nichols, curator of recent fishes at the American Museum of Natural History, and C. M. Breder, Jr., research associate of the New York Aquarium, find some truth in both sides of the argument as to whether these fishes sustain their flight by flapping of the wings, or pectoral fins, or whether they merely soar as gliders.

Writing in "Natural History," the museum's journal, the ichthyologists say: "The flight is largely a planing one, but at certain times and under certain conditions a definite wing motion may enter into and contribute to it. The enlarged pectoral fins or 'wings' are on anatomical grounds and structurally—from an engineering point of view—ideal gliding planes, so arranged as to be easily held rigid at the proper angle.

The wings of large flying fishes are sometimes seen to vibrate or flutter, a motion more reasonably referable to tension in setting them, or to the wind, than to a definite function in flight. In very small and young fishes, on the other hand, the wings vibrate to such an extent that they blur, like those of a flying insect. It seems that, with an increase in age and size, a buzzing beetle-like flight is replaced by a true soaring flight, and that the former is very likely a function of absolute size as are so many larval specializations.

Undoubtedly the chief use of flight to these fishes, say Nichols and Breder, is in escape from predaceous enemies.

The observations were based on the collection of flying fishes gathered by William Beebe's Arcturion expedition.

# HEAVEN ON EARTH SEEN FOR LAZY MEN

OXFORD, England, May 5.—(By The Associated Press)—Lecturing to the Universities Congress, Professor Burstall, of Birmingham university, told his hearers that "science is going to put into our hands the possibility of a Heaven on earth."

"The only limits to what we can

Managing Director



C. E. TIPTON

do lie within ourselves," he said, "but I venture to think that unless the human being makes up his mind which way he wants to go, this science instead of being a blessing will be a curse."

# Bamboo May Be Grown In South

Georgia Experimenters Are Intrigued by Idea of Raising Bamboo

SAVANNAH, Ga., May 5.—(By The Associated Press)—Local experiments with bamboo are declared by growers to have demonstrated the importance of its culture in the south. There is a market for both the timber bamboo and the edible varieties. A grove near here has attained a height of 60 feet. Young shoots of the edible bamboo are used as a vegetable and salad.

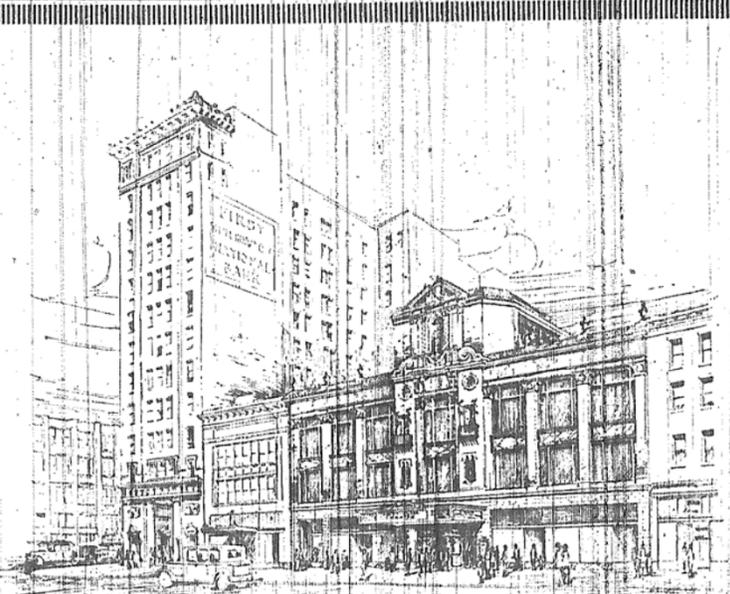
Producers say most bamboos will thrive wherever cotton is grown successfully, providing fertile, well-drained soil. They make an excellent windbreak and as evergreens are sought for landscape ornamentation. The light poles serve a great array of farm purposes, while the heavier timber is used in the manufacture of furniture. Building material and for the last nine years there has been a federal ban on the importation of live bamboo or seed from foreign countries, to keep out dangerous plant diseases and insects. Georgia growers cooperate with the department of agriculture in obtaining stock.

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