

KEITH-ALBEE

S E C T I O N



Huntington's Two Million Dollar Temple of Amusement

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, and fourteen months before its formal opening.

It is situated on ground leased from Duggan 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.

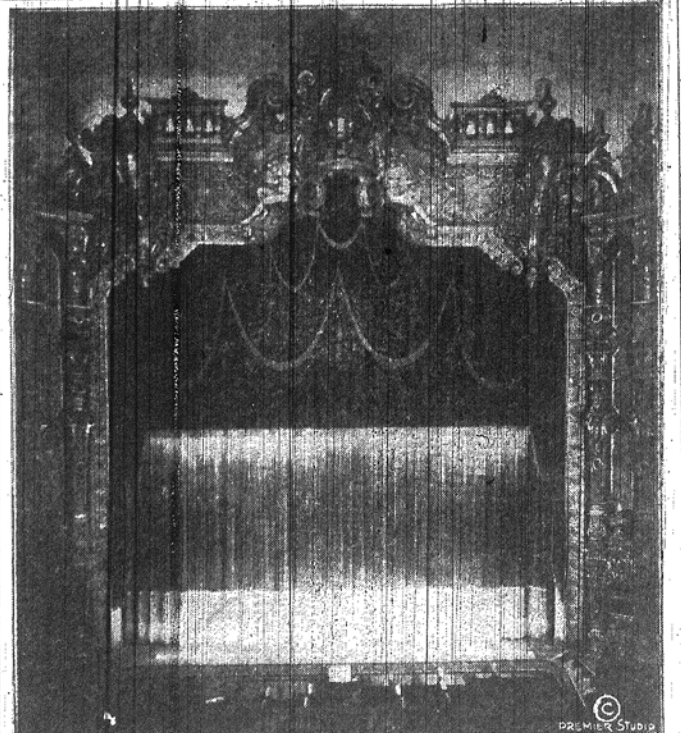
The theatre is operated by the Keith-Albee Theatre Corporation, of which A. B. Hyman of this city is president; I. Livson, of Cincinnati, vice-president; and S. A. Hyman of this city, secretary-treasurer. The Hymans will be the managing directors.

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

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 faced 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 marquee 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" theatre, 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 arrangement 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 system, its own transformers and vault unit system governing lighting. Rest rooms on each floor for patrons while the 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 any temperature throughout the house that may be deemed best. Every seat in the house is a Victor. They are ingeniously 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 local seating capacity of the theatre is 3,000, divided into 1,800 on the lower floor, 1,000 in the balcony and 200 ledge seats.

The side of the stage, equipment for taking 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 delay, 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 equipment standpoint, but also from an attendance standpoint.

Reginald Denny Offers Latest

"Good Morning Judge" Considered Greatest Comedy of His Career

A BRILLIANT CAST
Freddie Grey REGINALD DENNY
John Harrington Mary Nolan
Ruth Grey Dorothy Gulliver
Jerry Otis Harlan
Elton William Davidson
Mr. Grey William Worthington
First Cook Bull Montana
Second Cook Sailer 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 this Denny has a role tailored to his talents.

He 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 varied 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 "Collegians," also has a prominent role. Otis Harlan plays comedy part while others in the stellar cast are William Davidson, William Worthington, Bull Montana, Sailer 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 cinematist 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 reformed at the mission for homeless bums. 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 us a friend of the beautiful mission worker and threatens to expose him. How he escapes exposure and sets 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 "tearless" in the role of the tragic clown in the Herbert Brenon production he appeared in great slap feet and the journals added to the effect. Loretta Young, Nils Asther, Bernard Siegel, Clay Pitt-Gerard, Owen Lee and others appear with the star.

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.

1835—Lafayette Theatre, Lancers, near Canal.

1835—New Franklin Theatre was at 175 Chatham street.

1836—Little Broadway Theatre, also known as Euterpean Hall, was at 410 Broadway.

1841—Barnum bought the American Museum, Broadway and Ann street. It was called Vauxhall Gardens.

1848—White's Melodion, at 53 Bowery; admission, 12½ cents, including a drink or cigar.

1854—American Varieties, 7 Chatham square.

1857—Pete Morris's Varieties, 210 William street, formerly the Coliseum.

1858—Boym'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 444 Bowery.

1870—Theatre Comique was at 514 Broadway. Here Harrigan & Hart made their fame.

1873—Kernan opened first variety theatre in Baltimore, the Central.

1875—Tony Pastor moved to 585 Broadway.

1879—Koster & Bial's was at Twenty-third street, west of Sixth avenue.

1881—Tammany Hall; Tony Pastor moved here in 1881.

1883—The birth of "vaudeville." B. F. Keith opened store house next to old Adams house in Boston, Mass.

1884—Kohl & Middleton opened the Clark Street theatre, Chicago.

1885—B. F. Albee joins B. F. Keith in Boston.

1886—Orpheum Circuit; Orpheum theatre, San Francisco, opened by Gustave Walters.

E. P. Albee leased the dime museum in Brooklyn and made it a vaudeville theatre.

Kohl & Castle start their partnership at the Olympic 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. P. 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.

1896—J. J. Murdoch opened the Masonic Temple Roof, Chicago.

1901—Wilmer & Vincent, variety theatre in Utica, N. Y.; Oscar Hammerstein, Victoria theatre, New York City.

1903—Gus Sun started in Springfield, Ohio.

1906—B. F. Keith and E. P. Albee opened first vaudeville house in Columbus, Ohio.

1912—Darcy Williams sold his entire chain of theatres to B. F. Keith for \$200,000.

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. P. 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 word of it."

1928—Keith-Albee theatre, Huntington, W. Va. First Spanish atmospheric vaudeville theatre. Opened May 7, 1928. "A dream of beauty."

Executive Director



S. J. HYMAN

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

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 now serving sandwiches and coffee to the upon hour throng of office-workers in some metropolitan lunch room dreams of the thrill she would get out 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 not on the menu, and stenographers, says Mary, are the crankiest customers.

"And, yes, the waitress has to put up with a lot of adding, the same as anywhere else. It's the electricians that do most of it in a studio cafe, probably because they have been sitting up among the spotlights all morning and getting homesick."

What may surprise some people who get a little tired of eating their noon-day meal off a counter is the fact that the lunch counter section of a studio cafe is patronized by stars and directors as much as by electricians and carpenters. Chester Conklin and other nearly always eat at the counter. Ernst Lubitsch usually can be seen leaning back at a table enjoying a cigar and conversation comfortably after lunch, but about 4 o'clock in the afternoon he perches himself at the counter and has cake and coffee. Joan Crawford has what one might call ordinary enthusiasm. She likes to pass out into the kitchen and contribute an idea or two. Few women players, however, ever eat at the counter.

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 Builders hardware millwork

Where the Greatest Number Buy Their Lumber

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 27,330
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.

William A. Schmitt's, McDonald's and Martha Washington Candies in 1-2-3 and 5-lb. sizes.

Try Our Home-Made Ice Cream—It's Different

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 position in opposing the X-ray as a method of modifying the genes, or life giving cells, and to eliminate new characteristics in living organisms, thus accelerating evolution.

He says that "undesirable and harmful mutations," or basic changes often occur when the powerful X-ray 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 Exposed the X-ray Experimenting on Fruit Flies." He reported that by selecting carefully measured flies among the genes he had been able to alter some and leave others unchanged.

Eventually Dr. Muller plans to perpetuate the good qualities of genes and eliminate the poor ones.

I-H Flour entirely satisfactory money refunded.

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. By means of this battery of fans the spacious building will be comfortable warm in the winter time and cool during the summer.

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. Under each seat on the main floor there is a small ventilator which will throw off 200 cubic feet of air per minute. All the units have been installed and tests have proved the above figures.

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

Three of the units are located on the main 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 in. The third fan is the smallest and furnishes fresh air to the projection room only. All three projection machines are hooked up with the fan, allowing all smoke or odors to pass out directly through the ventilating system rather than first being thrown out into the room.

A small unit located in the basement will pump either hot or cold air into the lobby. In the winter time patrons of the theatre will be able to come from the cold into a warm lobby before entering the main floor and in the summer time they may come from under the hot sun into a cool 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 central boiler which may be operated on either 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. A large area may be heated from the basement to the surface and taken out 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 LITERACY 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 workers at its biennial convention in San Antonio.

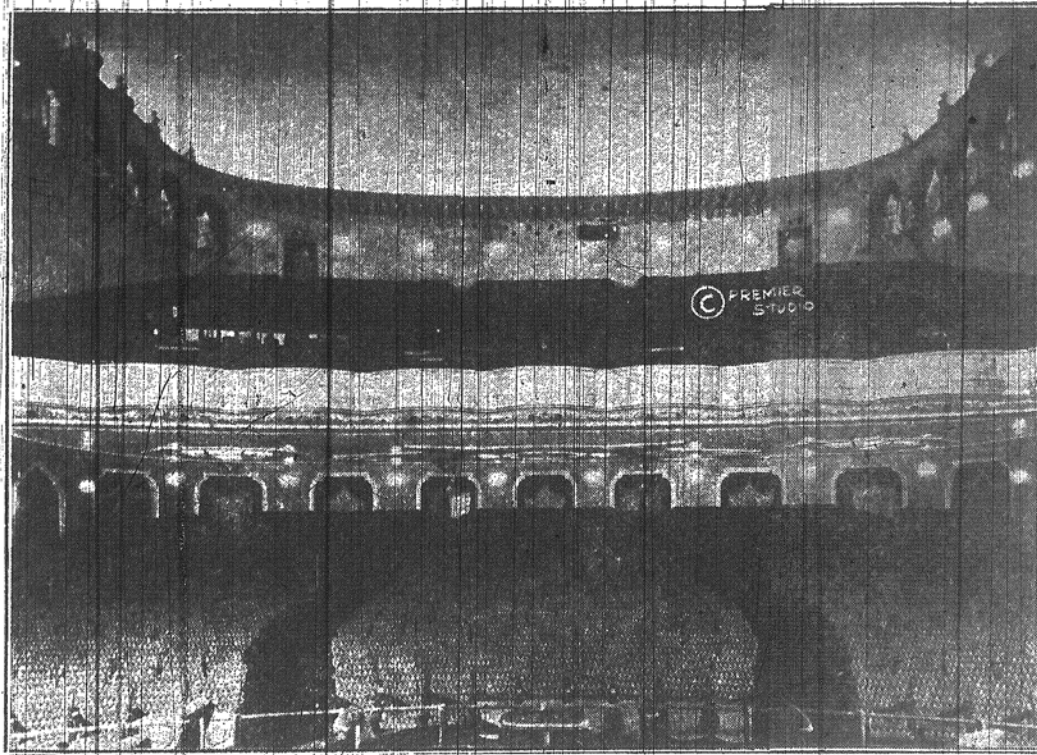
Under the direction of Mrs. William F. Blackman, chairman of the department of education, there will be a session of the school every morning during the convention.

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

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

Eight Czech-Slovak boys and six many girls are visiting Princeton in 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 3000.

SPANISH MOTIF CARRIED OUT IN NEW PLAYHOUSE

Large Promenade, Two Stories High, is Luxuriously Furnished and Carpeted; Heavily Brocade 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 architecture prevails.

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

On the right as you enter the theatre proper is a stairway leading down to the ladies' suite which is furnished in Louis XVI style with the walls and draperies brocade 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 brocade while the draperies are of Orchid satin with brocade 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 with French mirrorings. The furniture is in green and gold brocade. Smoking tables, lighters and all modern conveniences are in evidence.

Turning to the left as you enter the theatre proper 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, velvet 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, velvet tables and mirrors. Palms and the things 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 proscenium is placed 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 this musical town, famous center of the manufacture of wind instruments.

Here, in the trade founded by Jean de Hotenterr, 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, is a 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, flowing with a current of 12 feet a second, in three and one-half minutes. To prevent a long 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 head 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



JOHN A. PEAU

burgh, 68, and Detroit, 69. 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.

European Time Very Confusing

Daylight Saving, as Practiced in Many Countries of Europe without Reference to Neighbor Nations is Exasperating 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 on 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, led 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, Holland, 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 is owned, Urbes, France, has built a public gymnasium, theatre, and bath.

The CHAS. H. HAGAN And COMPANY

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

The KEITH-ALBEE THEATRE ON FOURTH AVENUE

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

THE NEW Keith-Albee Theatre

Has Our Very Best Wishes

After the Theatre—Visit Us—

Charles Restaurant

Formerly Busy Bee

527 Ninth Street

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

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 many long years ago. Today judicious advertising is just as much a part of any business success 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 Theatre for eight years as theatre manager and publicity expert throughout that 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, severing 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 2-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 Amburgh Circus, in this 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 Glavin 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 carpenter 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 Comstock and Gost'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.

Buses are making the shoe business poor, say repairmen around Bolton, England. Folk who pace walked now ride.

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 remained 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

OKLAHOMA 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 unobtainable 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 Charleston, 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 honey-moon ship is on the rocks.

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

Somermet's latest wedding, 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.

Somermet 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 Somermet had been hobnobbing in Hollywood.

Somermet'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. Somermet 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. Somermet makes the following charges against her husband: That Somermet concealed, before his marriage, that he was the hero of two international elopements, several divorce suits and a moral turpitude deportation suit by the United States Government.

That Mr. Somermet so far forgot himself that he passed \$300 worth of worthless bouncing checks on Mrs. E. C. Worthington, the mother of his child, and that the bride's mother, widely known society woman of Hollywood, Tex. earned \$100,000 for him.

That Mr. Somermet mistook his wife for a punching bag on innumerable occasions. Occasionally Somermet thought she was a football, his wife says. Three cracked ribs and numerous black eyes and blue spots are mute witnesses of Somermet's so-called way. According to the wife's suit, that Somermet failed to earn a penny from the date of his marriage until two weeks ago, when he got the San Francisco stage engagement. That Somermet, 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 Somermet's customary condition was one of that extreme degree of intemperance commonly referred to as "cock-eyed," and that he pawned his wife's jewelry to

funds with which to buy booze. That Somermet 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 we were living in the Yucca Apartments in Los Angeles, and Mr. Somermet was beating me two boys, who lived across the hall, interfered. One of them punched Pat on the mouth and knocked him down," Mrs. Somermet told her attorney, Mr. Hazehurst, in Los Angeles. "On various occasions he has been thrown out of the apartment where we lived by reason of his behavior toward me."

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

"I'm absolutely guiltless," Somermet 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 noise. 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 Somermet 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," Somermet 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 worthless bouncing checks on Mrs. E. C. Worthington, the mother of his child, and that the bride's mother, widely known society woman of Hollywood, Tex. earned \$100,000 for him."

Asked how many pennies, he replied: "Well, I've done my best."

PEPITA GRANADOS, HARRY HOLBROOK

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 Holbrook, the former of whom is known throughout the entire world of vaudeville as "Queen of the Castanets." The latter is a baritone of exceptional ability. Their act, "A Spanish Serenade," with A. V. Lufkin 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 "Maytime."

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. Let's Walter Plimmer, associated off 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

within 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 late 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

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

Washed Ohio River Sand and Gravel

C. & O. - B. & O. - N. & W. - Barge - Truck Deliveries

FOUR PLANTS

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

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. Here 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. Grapful 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

nishings 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 Papadny night club 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, and 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 boncny 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 dailies. At the same time the Parady Club, where 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 ideas will handle the theatre interests 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 move perfectly present a picture faster 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 Ophium.

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 to deliver a sermon 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 song refrain on the church organ.

ROY SNECK 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 Snack, "wizard of the strings" etc. Mr. Snack is one of America's greatest harp and ukulele 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 Speck'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 Vende, 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 film 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 "light fireworks 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 harmonious gesture. She was an atom, lost in a powder blue mist; an atom with tiny feet and slender limbs that were twin symphonies entwined in silken hose, and shimmering in the silver spotlight."

"She stood upon her toes a lovely figure—motionless, graceful, adored, upraised, dainty head poised; a model for a sculptor."

"A whisper of music drifted across the footlights—a tremulous sigh from the violin, 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 outflung pirouetted around the stage; then, with youthful abandon, she leapt into the air, turning, bending, swaying, light as thistle-down, her twinkling feet pouncing 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 past 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 motor 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

"And See Yourself in Central Glass"

CENTRAL GLASS CO.

Twentieth Street and Second Avenue

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

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

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 Rocky and Capitol theatre in New York City, the stage of the new theatre measures 90 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 up to 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 no smoke can come through around the ends of the drop. Tacked on the wall of both sides of the stage are signs 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.

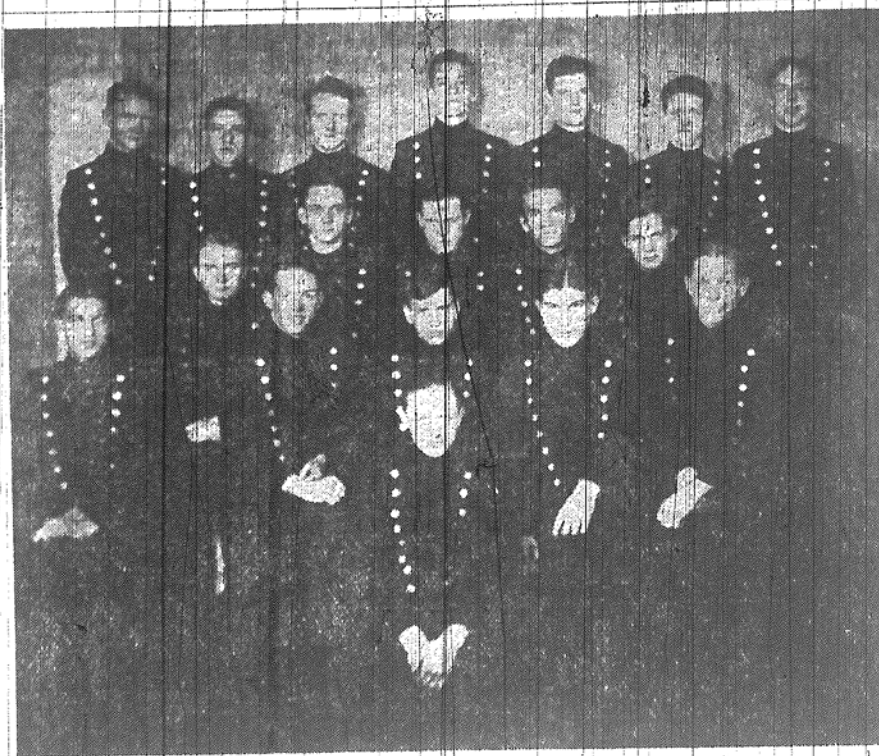
The new Westinghouse pre-set electrical control board of its kind built by the Westinghouse electric company. Incidentally, it is the first truly successful electrical board to be built by this company and sold to the Keith-Albee interests.

The board controls 100 lamps on the stage with a total wattage of 149,000. 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 lever on the board in their proper position, 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 hand baggage 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 bottom 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 smoothen 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."

Overboarded 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 Theatre'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 built 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-Nordlinger 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 uninterruptedly 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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EVERY PERSON IN HUNTINGTON WILL
PRIDE THEMSELVES UPON THE FACT
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SPECIAL ATTENTION TO REPAIRING AND OVERHAULING

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 "story 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, E. F. 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 starring in the same opera at the Hollis Street theatre. But 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 "took" with the

Keith-Albee Orchestra



Photographed by Halper 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

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 peanut 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 have been more loudly heralded than it is in the new \$2,000,000 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 most hardened and experienced operator and even the uniformed layman himself will gaze 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 aside of the times. Man, still believe that a projection machine is cranked, that it requires constant attention and is a burden to the operation.

Nothing will surprise the 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 stereoscopic 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.

Pivotal features of the projection room are the fire doors 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, Marion 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, also 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 said he 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 Pantages, without informing Jimmy nor has he heard from any of them since that day.

Friday the Morgans, with Willy Connor, treasurer of the Billmore theatre, New York, left for Los Angeles where they will remain for two weeks visiting, 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 this 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. "Night warden" in the air now, en- ules Federal soldiers to double fly-

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Orchestra At Keith-Albee To Be Augmented

Joseph Kroberger 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. Kroberger and his group of seven musicians who have comprised the orchestra at the Orpheum theatre during the three years that vaudeville has been presented there.

Mr. Kroberger 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, 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 overtures.

Mr. Brown is well known to Huntington theatregoers 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 Lyric 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 proscenium.

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 Kroberger and his orchestra, together with Mr. Brown at the Wurlitzer, will come into their own as the orchestra and organist of a theatre the size of the Keith-Albee.

Commenting on Mr. Kroberger'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. Kroberger 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. Kroberger 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-

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 reside 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-

EDGAR HEYL HAS MANY SPECIALTIES

Edgar Heyl, flutist, 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.

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 rope 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, 1910.

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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.

Marble and timbers 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 marvelous beauty and design.

At the entrance center, where lobby and sidewalk meet, is the ticket booth, under a coffered ceiling 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 Levante marble. A pillar in the center, 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 hand-painted 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 entrance is paved with red Levante marble, and floored with pink marble.

The inner vestibule is wainscoted with Napoleon gray marble, with red Levante and heavy ornamental plaster cornice. An elevator from this section serves the 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 carpet, red in texture and with a dark red background which is a part of the general red and gold color scheme, on the four 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 red and gold, it leads one to remember as to its practicality. But it's very practical 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 stage and foyer. Drapery curtains of Botticino marble lead upon the circulating ice water system which supplies the house, sand at 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 one 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.

In the balcony one catches a marvelous impression of the theatre. The walls are so designed as to give the effect of a Spanish town and garden on either side, but each side is different from the other. Ambassadors and there are trees in the background.

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 velvet 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 balmy summer nights.

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, 23 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 velvet 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.

Debuting on this bill, and doing well are Lee and Tennit and the Manganen 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 predominating 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 insect 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 basins in pure white porcelain.

JOE KROBERGER HEADS ORCHESTRA

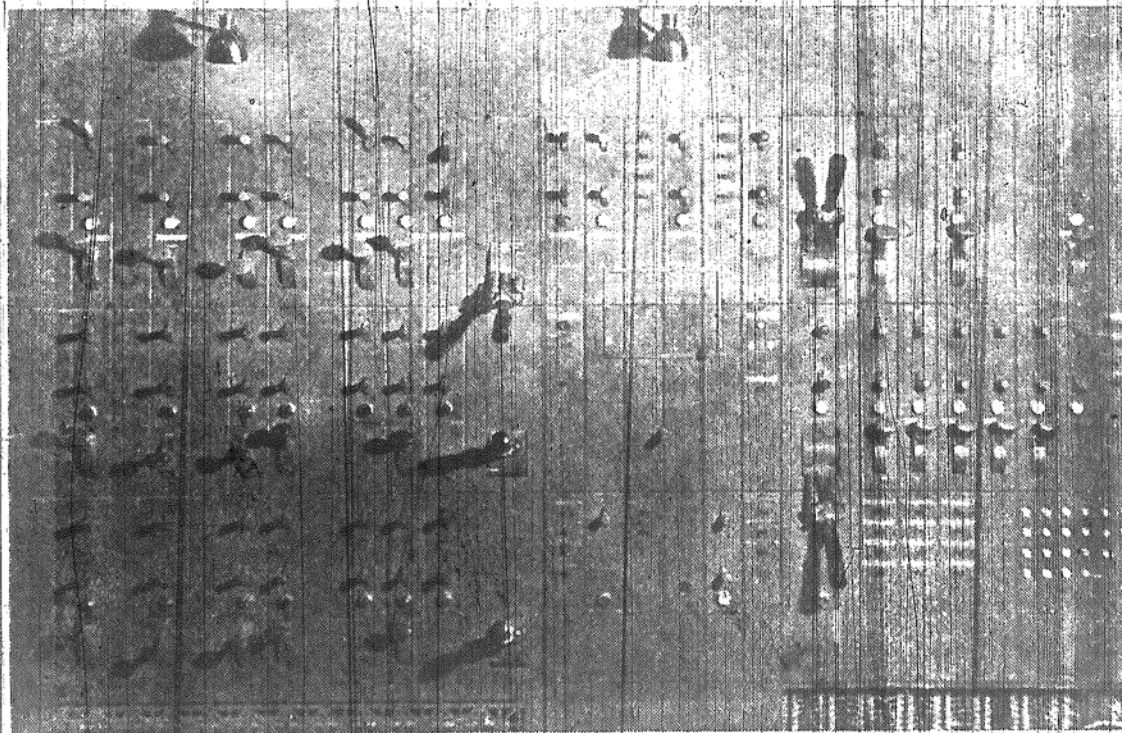
In the pit of the beautiful new Keith-Albee there will be seen as days go by, an orchestra of exceptional merit, directed by Mr. Joseph E. Kroberger, whose brilliant and effective handling of the vaudeville musical routine at the Orpheum has won for him and his players the glowing tributes of countless 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 theatre 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 Heermann, concert master of the Cincinnati Symphony Orchestra and has had a long and successful career.

OUTSTANDING DANCE ACT TO BE OFFERED

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 versatile pair have just returned to America after three years spent in the music halls of Europe.



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 Pro-
vided in Building

INDIVIDUAL LOCKERS
AND SHOWERS READY

Maids, Cleaners, Male Port-
ers 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.

Both the electrician and the en-

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

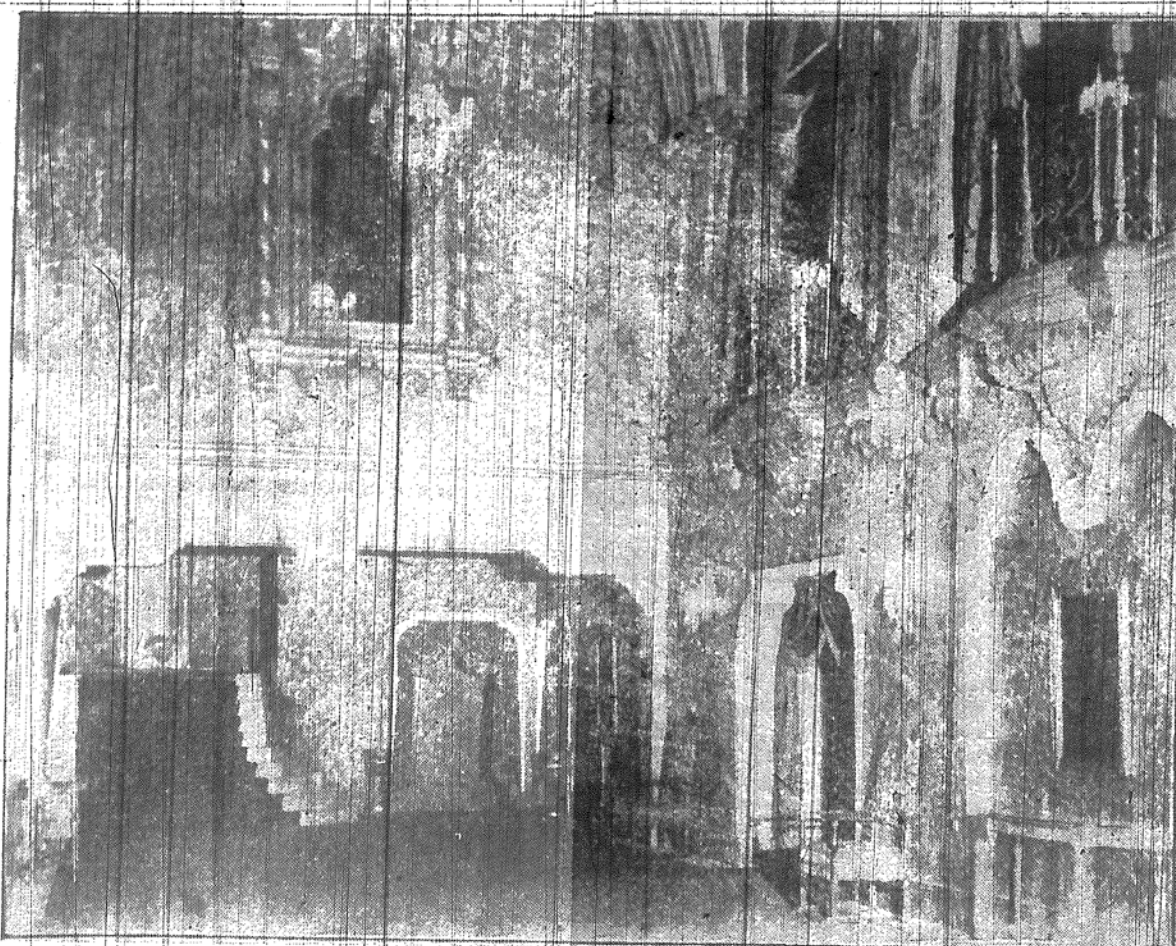
A survey of the rooms and equipment provided for the attendants leads to the conclusion that the building was designed with the needs of the employees at the theatre constantly in mind.

DAWES PAYMENTS BENEFIT FRENCH

PARIS, May 5 (By The Associated Press)—French farmers, who raised a storm of protest against the acceptance of German agricultural products as part of the Dawes payments from Germany, now take quite a different view. It was brought out in the meeting of the National Association of Farmers here.

Importations have run into high figures during the last three years, —15,705 horses, 45,309 cattle, 241,037 sheep, and somewhat more than 300,000 tons of beet sugar. M. Etienne de Felcourt, in making the report, affirmed that the French markets had been very slightly influenced and that French agriculture had experienced real advantages from these payments in kind from Germany.

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.

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 bent with bursting buds.

A blossom parade from Benton Harbor to St. Joseph, Mich., is the crowning affair of the festival, with a hundred or more floats, blossom-covered, taking part in the parade.

Candidates for Queen of Blossoms will be presented by more than 50 cities in the region and the reigning queen will be named as the festival opens. Miss Violet Peters of Benton Harbor, queen last year, is again among the candidates this year. When the queen has been chosen, other candidates form her court for the duration of the festival. Uncertain weather caused officials of the festival much worry over the possible date of the budding, and finally the state horticultural department announced there would be blooming fruit trees by May 6, definitely setting the festival date.

SIX ORPHANS ARE TO APPEAR HERE

That the new Keith-Albee will offer its patrons many highly entertaining vaudeville diversions 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. This is a foreign act of vastly different calibre than the average and is destined to create a near-furore at the new house.

MRS. BLACKBURN TICKLES IVORIES

With the Keith-Albee orchestra there is a well known artist, Mrs. Verla Blackburn piano. 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. She is an orchestral arranger of exceptional ability, doing all the arranging for the organization she is now and is to be a part of. Few vaudeville pianists are as competent and finished in their work as Mrs. Blackburn.

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. Mr. Volkenrath received his certificate in piano at Dana Musical Institute, Ohio.

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.

KEITH-ALBEE GETS SPANISH FESTIVAL

The new Keith-Albee is to offer an exceptional act on 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 mastery 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 Bros., who operate 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 Madeleine. Jean Perier will sing the role of Louis XI.

Ass't Manager



LLOYD E. STETTLER

BILLY "SWEDE" HALL TO RETURN

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 seeing 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. Back 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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Rich Creamy Soda or Sundae
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"The Proper Place to Lunch"

Wild & Boette

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Most Popular Dining Place
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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. . . . 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

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Keith-Albee Theatre

"The last word in architectural efficiency, beauty of design, convenience and comfort
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Was Furnished Laid and
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Actors' Needs Provided For In 21 Rooms

Every Convenience Adding to Comfort of Players Arranged in New Building

AUTOMATIC ELEVATOR IS AT THEIR SERVICE

Twelve Double Dressing Rooms, Four on Each of Three Floors, Provided

Nothing that would add to the comfort and convenience of the actors while they are playing has been neglected in the new Keith-Albee theatre. Only in a limited number of the largest and most elaborate theatres in large eastern cities can these conveniences, which approach luxuries, be duplicated.

No less than twenty-one rooms have been provided in the building for the exclusive use of the actors. Special rooms, modern appliances and complete equipment to meet every need and wish of the actors, including even the performers in the animal acts, were included in the plans for the new theatre and the result more than justifies the architect's care and labor. It is a veritable actors' paradise, according to actors who have visited the theatre during the past week.

The conveniences for the actors include twelve double dressing rooms, four on each of three floors and all served by an automatic elevator.

Each of the dressing rooms is equipped with a shower bath, lavatory, dressing table, equipment racks and wardrobes. The floors are covered with expensive rugs and the entire effect is luxurious and pleasing. An electric buzzer system operated from the stage switchboard is connected with each of the dressing rooms so that members of any act can be warned from the stage of the approach of the time for their appearance.

In addition to the twelve perfectly appointed dressing rooms two large dressing rooms with dressing tables all along the wall and showers sufficient for the use of six persons at the same time are provided for the male and female choruses. The floors are lined with mirrors and the accom-

Gateway to Wondrous Beauties



The marquee of the new Keith-Albee Theatre behind which lies a beauty of design which truly "haggars description."

modations in each of the two rooms are complete in every detail.

Not satisfied with meeting the demands of the human performers for accommodations, a large tiled bath room completely equipped with electrical dryers and other needed appliances is supplied for bathing the animals. In this way all possibility of the animals contracting colds is avoided.

Realizing the need for them a kitchenette and laundry room are a part of the general system of conveniences set aside for the use of the vaudeville artists. The kitchenette is equipped with an electric range, a refrigerator and other modern kitchen appliances while the laundry is supplied with complete modern equipment.

But two rooms for the use of performers remain for meditation, room and the "green" room. The first is for the use of the actors when they desire solitude. By entering it and

locking the door they are secure from disturbance until their desire for solitude for thought is past.

The "green" room situated on the right of the stage is the actors' club room. It is the National Vaudeville Artists' headquarters for the actors while they are in this city.

Directly allied with the actors are the musicians and a large room is provided for their use. Fitted out as a lounge, it adjoins a large musical library lined with long rows of music files.

This completes the survey of the actors' conveniences. The dressing rooms are located on the first, second and third floors, the "green" room on the first floor and the remaining rooms are situated in the basement near the stage.

Cash registers are crowding the picturesque "cassiere" from her high chair in Paris cafes.

Armour Kin To Pay Debts Of Many Millions

J. Ogden Armour's Fatal Speculations Left Burden on His Family

LOST MILLION A DAY AT ONE TIME

Husband Would Have Wished, It, Explains His Widow Simply

CHICAGO, May 5. (By The Associated Press).—In the code of the Sheldons, strict New Englanders, from which came the widow of J. Ogden Armour, packer, a debt was "hateful." It was a mark against the name until liquidated—dollar for dollar.

Because of that, and because "Mr. Armour would not want others to suffer in anything for which he was even directly responsible," Mrs. Armour and her daughter will pay more than \$10,000,000 out of their personal fortunes to settle the debts of the packer.

The daughter, Mrs. John J. Mitchell, is a child of a packer whose career first attracted attention to Dr. Adolf Lorenz, the Austrian, Armour brought the surgeon to this country and the success of his treatment of the crippled child paved the way to fame in America.

Chief of Armour's obligations, when he died last summer in London, was the Sutter Basin project in California. The packer had envisioned the Sutter Basin dotted with numerous small farms inhabited by hundreds of contented families recruited from congested cities. It lies north of Sacramento, in the Feather river district.

Post-war reconstruction stopped the reclamation project, shrank the value of the land and left Armour and those who had invested with him with 50,000 acres that were worth millions less than had been put into them.

Speculations in sugar and investment in several activities reduced the Armour fortune, estimated in 1921 at \$120,000,000, to only a fraction of that. When he died he owed Armour and Co. \$18,000,000. During one period of his losses Armour said he dropped a million dollars a day.

"My daughter and I feel very strongly about the responsibilities of debt, and the suffering that may devolve upon others when just debts are repudiated," remarked Mrs. Armour.

"There is not to be a single suspicion of a shadow on the name of my husband and my daughter's father. No sacrifice would be too great for that. But we do not feel it is a sacrifice. It is our privilege to do the one thing that Mr. Armour would have wanted done."

Her eyes flashed proudly as she uttered "privilege."

After all the marketable securities in the estate of Armour are sold there still will be needed \$10,000,000 to liquidate the debts. This will come from the bank accounts of Mrs. Armour and her daughter. Besides the packer's widow has bought in \$6,000,000 in warrants outstanding against the Sutter Basin Co., and turned them over to a new corporation.

MADAME CURIE IS NOTABLE 'QUEEN'

PARIS, May 5. (By The Associated Press).—The ten most important women the world has produced are all Europeans in the majority judgment of more than a million French newspaper readers, who voted on the subject.

Only one American was mentioned—Loie Fuller, the dancer who died in Paris a few months ago.

Madame Curie, famed for research with radium, led the list, which was compiled by the newspaper *Quotidien*. Second in order of popularity was Sarah Bernhardt, followed by Nurse Edith Cavell; George Sand; Evangeline Booth; Louise Michel, the "red virgin" of the Commune; the Countess of Noailles, French poetess; Madame Severine, a radical journalist; Suzanne Lenglen, and Madame de Staël, who mixed politics with tea parties in Napoleonic days.

Besides Loie Fuller, mention was made of Emmeline Pankhurst, the suffragist, and George Eliot, the novelist.

Italians are migrating to abandoned farms in southeastern France, but many acres still are idle.

Dunant Will Be Honored May 8

Man Who Conceived of Red Cross Emblem and Service Was Swiss

WASHINGTON, May 5. (By The Associated Press).—The hundredth anniversary of the man from whose ideas grew the greatest humanitarian organization of the ages—the Red Cross—will be observed by 50 nations on May 8.

Jean Henri Dunant, citizen of Switzerland, was the man. He lived a quiet life and died in obscurity, but every Red Cross flag that flies around the world is a symbol in recognition of Dunant's memory, because the flag of his native land, red with a white cross, was reversed to make the banner of the international Red Cross.

Dunant's horror at the heartlessness with which wounded soldiers were left on the battlefield after a great battle led him to write a book in which he urged formation of voluntary societies to succor the wounded in time of war, and to give aid in epidemics or national disasters in time of peace. The idea was heartily received, an organization was formed and today more than 20 million people of many nations have been enrolled under the Red Cross banner.

While traveling through Lombardy in 1859, Dunant came to the region of the collision of the armies of Austria, led by Emperor Francis Joseph, and of the Franco-Sardinian forces, led by Napoleon III and the King of Sardinia to decide supremacy in northern Italy.

Three hundred thousand men were in the conflict, which lasted 15 hours. Thousands of dead and wounded were scattered over the battlefield, without attention or care.

Dunant drove to Castiglione and besought the aid of peasant women and girls for the dying soldiers. For three days Dunant and his volunteers carried on. When he had done all that he could he returned to his home in Geneva and wrote the book that prompted formation of the Red Cross.

MINNEAPOLIS HAS 'VISIBLE' AIRPORT

MINNEAPOLIS, May 5. (By The Associated Press).—Standing out on the landscape as a mammoth concrete-fringed saucer, Minneapolis' new municipal airport is easily identified from the sky, aviators say.

The flying field, which comprises 325 acres, is surrounded by the old Minneapolis hard-surfaced roadway which was abandoned long ago as an expensive venture.

Acquired at a cost of \$150,000, the new field will be equipped as a Class A airport and operated on a 24-hour-a-day basis.

Musical Director



JOSEPH E. KROBERGER

WAYBURN STAGED 40 JUNIOR SHOWS

Ned Wayburn staged, personally or by proxy, 40 amateur "Follies" for the Junior Leagues of America this season. The total of Junior Leagues in the country is 97.

The Junior Leagues regard themselves, and are generally regarded by others, as composed of the daughters of the best (not always the richest) families in any city in which there is an organization.

Wayburn has a large assortment of skills by the late Tommy Grey, used by the Junior Leagues regularly.

PATRONS' CONVENIENCE THEATRE WATCHWORD

Efficiency and Beauty Have Been Combined With Surprising Charm in New Playhouse. Nothing Has Been Omitted

The new Keith-Albee theatre might truthfully be called the millennium in convenience, so thoroughly and so elaborately have the architects and builders of the playhouse proceeded to make convenience for its patrons the very foundation of the theatre's policy.

From the minute the theatre-goer steps into the main lobby he becomes impressed with the idea that, finally here is one place where convenience, efficiency and beauty are combined in one big lump. When he starts to buy his ticket he does so without fear of having to stand in a long line for any length of time, for two large box offices there are able to take care of any size crowd in a minimum of time.

If he has come to the show too early and does not wish to loiter into the middle of the feature picture, he can slip down into the men's waiting room and red room where large comfortable chairs have been provided.

Here also he may check his hat and coat, the check room being located conveniently between the men's and women's quarters.

After he has finished his smoke, he returns to the main promenade where he hands his ticket to a uniformed usher who has been trained in politeness. He reaches his seat, and instead of sitting down on a hard board, he sinks down into a comfortable and handsome cushioned seat which insures his comfort during the show.

Each seat is also ventilated individually which is just another item included for the customer's comfort. If, during the show, he becomes thirsty, he slips quickly out of his seat and, treading on a thick, luxurious carpeted walk to the rear of the theatre, where all convenient spots he finds marble designed fountains with ice cold water. He need never fear that the water will be warm or unpleasant for a fragrant fragrance system hidden from view keeps the water at chilling temperature at all times.

Modern theatre architects have long realized the need of smoking rooms for the ladies, and in the new theatre we find furnished and artistically but simply furnished and artistically arranged smoking quarters, a miniature beauty parlor and elaborate lavatory facilities. Every thing is in harmony—the color and texture of the woodwork, the lighting effects of everything.

Members of the theatrical profession have in no wise been neglected. Backstage or rather under the stage, sofas and settees will find haunts; dressing rooms, bath-rooms for their pets, checking facilities and a hundred and one other comforts especially designed for them.

Elevators have also been provided for them to reach their dressing rooms, located in three tiers high above the stage in the fly gallery.

For the nervous actor, who takes a snipe just before his turn there is a small room, just off stage where he may stand and await the call for his act.

All Huntington Will Be Proud
—OF THE NEW—
KEITH-ALBEE
"2 MILLION DOLLAR"
THEATRE

WE CONGRATULATE the OWNERS and BUILDERS

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a wonderful environment of Beauty,
Comfort and Convenience"

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ALBEE**

Huntington's Two Million Dollar Theatre
and is Also the Official Piano of the Entire
Keith Circuit and
All Vitaphone Productions

Never before has any instrument been so fully deserving of the popularity as that which is accorded.

The BALDWIN PIANO

"CHOOSE YOUR PIANO AS THE ARTISTS DO"

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 lobby seats which will sell at 25 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 one a good one, are available in the house which the Keith-Albee Theatre Co., a Huntington corporation, has ready for the public.

Digitaries 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 three theatres in the world.

"In the completion of this house," said A. B. Hyman yesterday, "we have realized our ambition to give Huntington something that 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 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, too, were 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 arrangement 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 looking toward the selection of a site and the building of the theatre. The first, which destroyed the Zehet-Bischoff department store on Fourth avenue made this site available to the Hyman brothers. The former Advertiser property adjoining it, these properties owned respectively by the George M. Biggs estate and Col. H. L. Biggs were consolidated under the ownership of the Biggs-Bischoff 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 association with Eleanor & Handover 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 operating, in addition to the Keith-Albee, the Lyric, their original theatre, the Orpheum, the State and the Huntington.

WE TOO—
—ARE PROUD OF
KEITH-ALBEE

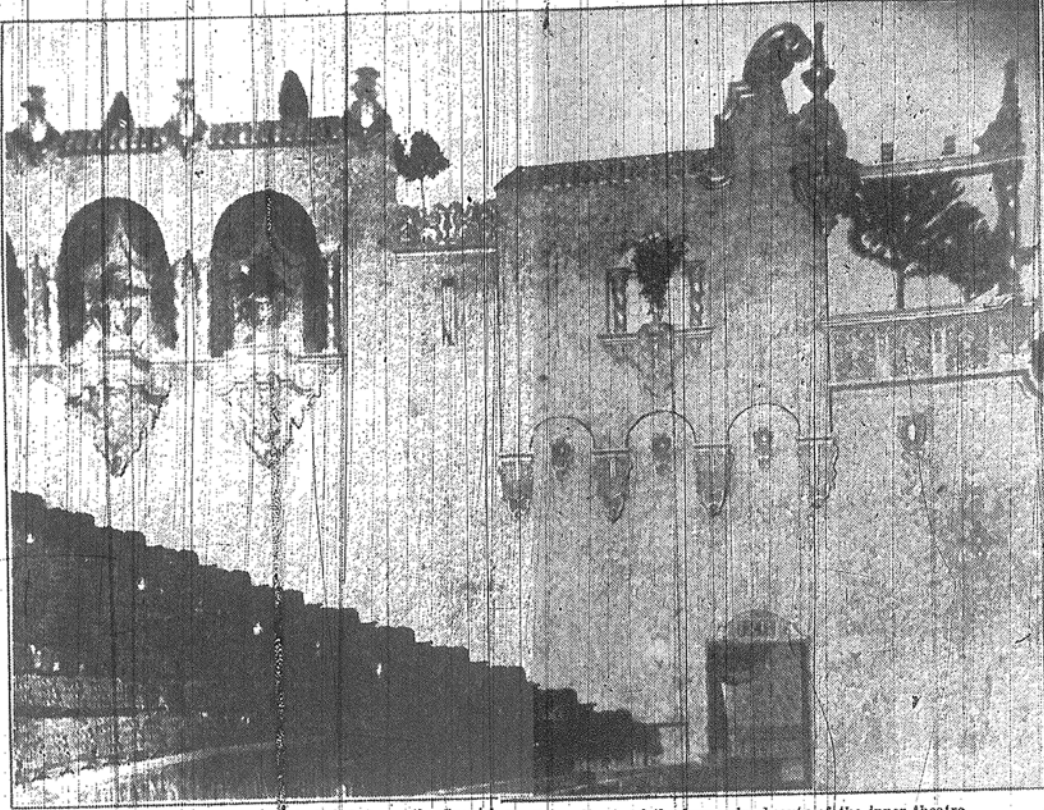
And Wish for This Theatre the Success That It So Justly Merits

Amsbury & Johnson
221 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

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.

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, flexible, and more expressive 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 as Gertrude Hoffman, Bea Clayton, Florence Walton, Irene Castle, Isadora Duncan, Loie Fuller, Claud Allan, Ruth St. Denis, Theodor Kosloff, Lydia Lopokova, Vlasta Jaslova, Adeline Genée, La Napierowska, Argentina, Albertina Rasch, Evelyn Verbit, the Morgan dancers, and 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 very 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 cult 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 great terpsichorean music as well as progressive dance movements in the United States. The induction of Russian, Slavic, Greek, Byzantine, Morish, Spanish, oriental and alien European folk dances, ballets and stage choreography into the eclectic programs of vaudeville, also served to familiarize the American, vaudeville public with the glorious dance scores of Borodin, Rimsky-Korsokoff, Schabine, Moussorgsky, Grieg, Massenet, Mozart, Delibes, Schubert, Schumann, Chopin, Tchaikovsky, Wagner, Verdi, Bizet, Schmitt, Ippolitoff-Ivanoff, Glinka, Debussy, Glinka, Ponchielli, Saint-Saens, Meyerbeer, Halsey, 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 Wells Esperson building rose 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 the 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 iceberg 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, since has worked in all departments. He is a skilled mechanic and one of the most dependable men in the business.

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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.

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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

LO 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 savior 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 flattered they bore some resemblance to Mr. Valentino, flocked to Hollywood. Ramon Novarro was crowned 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, muscular, well-proportioned figures were sought for photographs to look exactly like the great Valentino.

Who should follow Valentino? became a guessing contest in every newspaper in the country. Valentino passed away 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 and for that reason, now being exploited by our Hollywood studios. The new king will be more of a character actor. He will depict life in many phases. He may be a man who may go to war, he may dig for gold in the Klondike, or risk his neck over 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 won since it was laid aside by our Rudy. 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 loved 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!

Patriot 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 dance artists of all classes.

Following is a highly interesting article written by one of New York's most famous exponents of the dance and writer as well, Miss Alice Remsen, whose article was 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 audience's prayer. Then he played just a bit in "Wings" and more signs were wafted heavenward. "The Legion of the Condemned" 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, objected 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. Curiously enough, "The Big Parade" which started Jack Gilbert on his way to fame is the picture that gave Karl Dane his first recognition. Mr. Dane's "film" began almost at once, and he became popular as Gilbert's portrayal of the private who lost his leg in defense of his country.

ways of all kinds. Patabasque—Scissors—Somersaults, etc., etc.

Acrobatic dancing on the toes.

Front and back pasports—a-chap-pes—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 bourlet, all on toes.

Then the plain acrobatic.

Front and back flambers; front and back walkovers.

Tinsizes, which are walk overs with hands one after another, which

is not to be confused with the Arabian Tinsize, 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:

Adagio—Slow lifting ballet.

Arabesque—Graceful ballet step.

Apreschinski—Balance. Bells.

Breeze, Butterflies.

Cuts—Chapeau—a-chappe (forward and back) Entrechat.

Fly-away—Forces—Patabasque—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.

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.

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 vexing 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 bee-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 Arcturus expedition.

HEAVEN ON EARTH SEEN FOR LAZY MEN

OXFORD, England, May 5.—(By The Associated Press)—Lecturing to the Universities Congress, Professor Burstell, 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, requiring 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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* It is pleasing to Huntington's Member of the Federal Reserve System to extend its best wishes to the great magnificent theatre and the individuals who possessed the vision to see the possibilities of such an enterprise.

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TO YOU who read these lines the KEITH-ALBEE owes its being. To the hosts of artisans who, down through the Ages, devoted their lives to the development and perfection of the Modern Temple of Amusement, is due a debt of gratitude for this beautiful home of the Motion Picture and Vaudeville. Their inspirations, given permanence in expression, have made possible this—The Theatre Beautiful.

ENGINEERING, Architecture, Invention and their train produced this structure. *Painting, Sculpture and their allies* made it beautiful. *Music, hand-maiden of the Arts,* gives it life.

PRESENTLY Science will lift you out of yourselves and take you to far places where Romance and Adventure still live, returning you anon to the happy contentment of Here and Now.

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