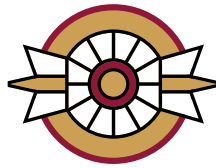


OVER THE YEARS



KEITH-ALBEE
PERFORMING ARTS CENTER



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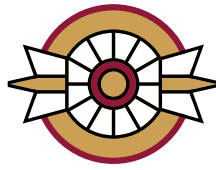
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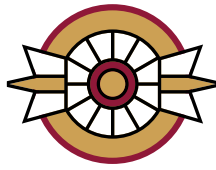
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Keith-Albee Is The Ultimate In Theater World

Workmen Rushing Gorgeous
Playhouse Through
for Opening

MONDAY, MAY 7. IS
THE INAUGURAL DATE

Experts in Every Line Are
Equipping and Decorat-
ing Palatial House

Looking backward over a period of many years, reviewing the events of outstanding importance in the history of Huntington, one finds no single instance to compare in importance with the opening of the new two million dollar theatre, the Keith-Albee, gift of art and the years to the people of this city and to the entire tri-state region.

On next Monday, May 7th, when the doors of this magnificent playhouse are thrown open to the public, Mr. and Mrs. Theatregoer will behold an institution of such glory and beauty that it will be a municipal source of pride.

To make this possible crews of skilled workman are rushing at top speed. Painters and decorators. Stage equipment installers. Marble men. Drapery hangers and carpet men. Electricians. In fact all of the finishing trades.

The electrical expert, Mr. Eddie Silverman, from the office of the architect, Thomas W. Lamb in New York, is right on the job with his corp of electricians putting the finishing touches to the electrical effects. Engineers from the Westinghouse plant in Pittsburgh are completing and testing the monster stage remote-controlled switch-board.

Expert carpet men from New York are rushing the labor of laying miles of fine carpet with its underpadding of Orite which gives that luxurious depth.

Mr. Frank Maxwell, the interior decorator of all Keith houses and his foreman are pushing the labor of completing the decorating. Mr. Maxwell has received a wire from Mr. Albee to go immediately, upon finishing here, to the Keith Memorial theatre in Boston, which is now ready for decorating.

Skilled men are tuning the monster Wurlitzer-Hope Jones Unit organ. One of the finest in the land.

Drapery men from New York are working night and day to fit and hang the fine velvets, plushes and drapes.

Expert stage mechanics from Peter B. Clarke & Co. of New York are here and finishing the installing of the most modern counter-weight stage equipment in the country.

Mr. Jack Gelman of the National Theatre Supply Co. and his crew of workers are putting the finishing touches to the big Hy-Low intensity projection machines flood-lights spot-lights, generators, reostats and all of the machinery that goes into the booth of a large theatre.

Rae Samuels Will Headline At Keith-Albee

"Blue Streak of Vaudeville"
Numbered Among Finest
Keith Entertainers

FIVE SPLENDID ACTS
ARE ON THE PROGRAM

Reginald Denny Picture Will
Augment First Bill in
New Playhouse

The magnificent new 2-Million Dollar Keith-Albee Theatre will open, Monday, to the theatre goes of Huntington and the entire Tri-State region with a program of the highest order of merit, headlining Rae Samuels, known the world over as "The Blue Streak of Vaudeville."

Wherever vaudeville is known Rae Samuels is known. Personality, individuality, peculiarity, vivacity, charm form the key stone upon which Miss Samuels has built her vaudeville reputation and upon which she has erected an enduring structure.

She is called "The Blue Streak of Vaudeville" because "blue streak" is supposed to represent something with the speed of lightning and she has it. She goes from mood to mood, humor to humor, pathos to comedy, from comedy to burlesque and back again with lightning-like rapidity and her medium of expression is kaleidoscopic. Vaudeville has taken such good care of her that she has had to devote most of her time to the "two-a-day" only. There are but two exceptions—two was when she appeared with one of the series of the Ziegfeld Follies. The second was when she appeared with "The Moulin Rouge," a big New York amusement enterprise.

Miss Samuels is a happy addition to any bill or any attraction and if it is a ragtime has any gratitude it should be most liberal in bestowing it upon this fair exponent because she has done so much to prolong its life.

Barham and Sexton, a team of as clever and original entertainers as are found anywhere in the stage world will hold an important spot on the bill that will open the new Keith-Albee. They will come here direct from Boston.

The Ryan-Noblette Revue is a notably high class song and dance feature with beautiful girls and versatile young men, all trained to the last essential. This revue is of a type vastly different from the usual revue act in that it is not only possessed of a world of real talent but is beautifully costumed and staged with lavishingness.

Lowell Drew and Company will lend a rare touch of color and comedy to the bill with their original songs, steps and fun.

Monroe and Grant, the opinion on the Keith-Albee's first bill, will be seen in "Go Ahead Chaffey," a trans-pole absurdity which proceeds through a sweeping gale of merriment.

The feature picture on this brilliant array of entertaining features is Reginald Denny's "Good Morning Judge."

A Pathe News Weekly and Comedy will be offered.

The bill for the last half of the week will feature Harry Howard another notable Keith headliner presenting: "Born To Be Laughed At," in which he is assisted by the charming Betty Burroughs. Harry Howard has been laughed at with and because of all over the civilized world. He is a natural born comedian who has through many years improved upon his natural ability by study un-

THEATERS



*"ALICE TERRY in
THE GARDEN OF ALLAH"
• LYRIC •*

*"CORINNE GRIFFITH in THE GARDEN OF EDEN"
• PALACE ALL WEEK •*

RAE SAMUELS
"The Blue Streak of Vaudeville"
KEITH HEADLINER
PREMIERE of the new KEITH-ALBEE

til, today, he ranks among the foremost comedy entertainers in America. He is an irresistible funster with comedy patter, songs and dances.

Alexander and Santos in "A Variety Divertissement" is another act of outstanding merit, color and appeal. It is a revue but such an unusual revue that it enters the unforgettable class. Featured with this brilliant act are Curran and LeTenz and Doris Jones. These are few players in vaudeville of greater talent or more versatile than these players. They offer singing that is exceptional, dancing that is unusual, comedy that is of the highest class and the dances that stamp the artists as the finest. It is a vaudeville edition de luxe.

Maude Hilton and Almy in "A Kiah-foe" will present something different in fun. They grind out comedy patter that is almost startling in the rapidity of its flow and with it all they sing wonderfully. Hilton and Almy are two girls but the sort of girls one doesn't see on the vaudeville stage.

The Joe Mania Trio in "Having A Few Ups and Downs" is another act with a rare twist to it and it serves to complete a most delightful array of entertainment features.

Grandas-Holbrook and Company is in the third position act on this remarkable bill and it is another act that audiences will go home talking about.

The feature picture for the last half of the week is "Dressed To Kill," with Edmund Lowe and Mary Astor, a scintillating romance of the new underworld where crooks are polished and wear evening clothes and romance rides high, wide and handsome.

"For sweet nutritious bread, use I-H."



THE TWO Million Dollar Theatre
Dedicated to the People of Huntington and the Tri-State

Opens Tomorrow!

Premiere Performance at 1:30 P. M.
Shows Open at 12:45 P. M.

Gala Night Shows at 6:45 P. M.
Shows Open at 6 P. M. Promptly

— THE STAR OF STARS —
RAE SAMUELS
"THE BLUE STREAK OF VAUDEVILLE"
HEADLINING AN ALL-STAR BILL
of the BEST IN VAUDEVILLE!
— AND ON THE STAGES —
REGINALD DENNY in
"GOOD MORNING JUDGE"
The "King of Laughter" in His Greatest
Comedy Drama With Beautiful Mary Nolan

SCALE OF PRICES FOR THE OPENING DAY
ADMISSION 50c -- LOGE BOXES 65c

NOTE:—The above prices to all admissions on the opening day for adults and children.

— Scale of Prices After Opening Day —
MATINEE . . . 35c -- LOGE BOXES . . . 50c
NIGHTS . . . 50c -- LOGE BOXES . . . 65c
CHILDREN . . . 15c



MON TUES WED THUR FRI SAT SUN
BARGAIN MATINEES
MEN AND WOMEN 100 to 2:00 P. M. DAILY

KEITH-ALBEE
BENTONINGTON'S TWO MILLION DOLLAR THEATRE MAJESTIC

You won't need any excuse to laugh at this 30-act when she sets out to show, please, and find they are too big for her!

BEBE DANIELS
a Paramount Picture
"THE 50/50 GIRL"
WITH JAMES HALL

Laugh! Thrill! Suspense! and Then Some More Laughs!

—ON THE STAGE—
THE FAMOUS FUN AND MUSIC TANDER
FOSTER, FAGAN & COX

—MATINEE—
After 30-act
Hour
Adults 50c
Laps Boys 25c
Children 10c

—NIGHTS—
Adults 50c
Laps Boys 25c
Children 10c

with **JACK RIANO**
Olio Southerns — Corbett Twins — Davis Sisters — Richard Harris

MARTY AND NANCY
PRINCESS PAT
PRESENTED BY BERT NELSON
DEXTER TRIO

ALSO—COMEDY — FAYNE NEWS — AEROPH FABLES
OVERTURE "TOM AND FRANK"
Orchestra Direction J. E. Knicker
COMING
ROY SMECK

Keith-Albee Scores Hit of Second Week

The second week of the new Keith-Albee opened yesterday afternoon to a house crowded with election holiday, who received the acts with enthusiasm vying with that of the opening night. Rightly, too, because the bill now showing is the best yet. Regular big time show, with excellent talent and not a bum act on the bill.

Gerber's Gaieties, feature act, is a clever revue with five girls and two boys. They have a fast routine of dances, songs, eccentrics and comedy. The Corbett twins are tappers perfectly timed. They do a rope skipping dance that is new, and a tap chained together. The act is beautifully costumed with a finish in a barnyard with the girls dressed as chickens that is effective. A clown dance by one of the boys is entertaining.

Foster Fagan & Cox is a singing male trio. Good looking boys with well blended voices in amusing songs, accompanied by stage piano and banjo.

Marty & Nancy is a dance team that hit hard with pain and fancy stepping. A dance pantomime, burlesquing the usual boy and girl flirtation stunt got by big. Quick changes of the girls' costumes helped, and she had lots of pep and plenty of dance ability. The big hit of the act was the appearance of a little three year femme, not billed, but introduced as a surprise. For stage presence she could not be beat, and could dance, sing and wise crack with the best.

Princess Pat appeared in person with her trainer, Bert Nelson, after a short film review of her history. This is an interesting novelty.

The openers, the Dexterous Trio, two boys and a girl, do acrobatic stunts and balancing feats. The boys do most of the work, and the girl decorates the act pleasingly.

The film feature is Bebe Daniels in "The 50-50 Girl," wherein a modern high stepper gets her bluff called by the good looking James Hall, again

proving nothing at all except that Miss Daniels is an excellent comedienne. A comedy, "Yes, Yes, Babette," Aesop's fables and a news weekly complete the program.

3 MILLION DOLLAR
OPENING TODAY A SUPERIOR BILL HEADLINING
ROY SMECK
FAMOUS RADIO STAR AND VICTOR RECORDING ARTIST
—AND OTHER FINE VAUDEVILLE ACTS INCLUDING—

Almost "Houdini Follies"
3 NELSONS
These Clever Boys Are Natives of Ashland, Ky.

OLIVETTE HAYNES
—AND—
FRED E. BECK

GERALDINE IMPERIO
AND CO.

—AND ON THE SCREEN—
WILLIAM BOYD
IN
"Skyscraper"
WITH ALBERTA VAUGHN

A comedy drama that towers like a giant "skyscraper" above any other ever screened—a production that will hold you spellbound to the final take-out!

—OVERTURE—
Keith-Albee, Symphony
Orchestra
J. E. Knickerbocker, Director

BARGAIN HOUR 25c
From 1 P. M. to 1 P. M. — Men and Women

—ALSO—
Light Comedy and Pastic
New Musical

JACK MOSSER REVUE
Song, Dance, Comedy

Stage *In Review* Screen
By Geneva Kent

**Clever Jazz Artist
Heads Keith's Bill**

Roy Smeck, popular broadcasting and recording artist, headlines the bill at the Keith-Albee for the first half of the week, with a fast musical turn. He does amazing things on the guitar, uke, banjo, and mouth organ, in the order named, and by the time he gets to the banjo, that boy certainly needs some fire insurance. The audience brought him back for three encores, and then tried for more. His imitation of a jazz band in action, and his "Memphis Blues" brought down the house.

The Jack Mosser Revue, four girls and two boys, features dancing and comedy scenes. All are good dancers, young and attractive. A duet high kicking dance by the girls, an eccentric by one of the boys, and a bronzed Indian dance were especially noteworthy.

The Three Nelsons, two boys and a girl, billed from Ashland, do stepping and songs, with some good, smooth juggling work and got a good hand. They introduced another Nelson, "Skinny" at the end of the act, a clever youngster who Charlestoned and Black Bottomed.

Haynes & Beck is a boy and girl team with a line of comedy chatter. The girl is funny.

The Geraldine Imperio Company is a trio of Spanish dancers, two men and a girl, who opened the show. They had a routine of Spanish dances, featuring a Bull Fight Fantasia and a Whirlwind Dance, and of course, the Tango. One boy is fast on the piano in a medley of classical and popular numbers. The act is beautifully staged and costumed, but perhaps lost a little from its spot on the bill.

The feature film, "Skyscraper," with William Boyd and Sue Carol is worth seeing all by itself. Life, death, love, thrills and comedy, mostly the latter, on top of a twenty story building. The film held the audience until the last scene. It seemed to be Ashland night. Alberta Vaughn, another tri-state girl, had an important part in "Skyscraper."

Otis Mitchell And His Singers At Keith-Albee

Vaudeville's Most Artistic
Singing and Musical Act
Tops Big Bill

MUSICAL COMEDY
FAVORITES THERE

Pilcer, Douglas and McKenna
Another Fine Act—
Just Back From Europe

Entering upon the third week of its career the new Keith-Albee Theatre will offer a vaudeville bill of incomparable charm topped by the Otis Mitchell Maryland Singers, numbered among the most artistic and successful singing and musical acts now in American vaudeville. This brilliant act features the Rieman Sisters, song specialists. Other artists on the bill include Pearl Royer, contralto; Ethel Williams, soprano; Mildred Hessler, mezzo soprano; Mildred Thomas, pianist and Otis Mitchell, comedian biggest Broadway musical successes and are talented entertainers. A lady quartette, all young and attractive and each the possessor of a superb voice lend strength to the feature. Their quartette renditions are a revelation to the most artistic ear. The act is gorgeously costumed and staged.

Another notable act on the big Keith program is that of Elsie Pilcer, Dudley Douglas and "Boots" McKenna, internationally famous musical comedy favorites just returned from a successful tour of Europe and South America. The Elsie Pilcer in the act is a sister of the renowned dancer, Harry Pilcer, one time dancing partner of the colorful Gaby Delys, favorite of the King of Spain and whose demise occurred several years back. The members of this act went abroad six months ago, appearing in the principal theatres of London, Paris, Buenos Ayres, and Rio de Janeiro. They not only brought back with them a large assortment of new dances but many gorgeous costumes. This trio is as famous in the musical comedy world as they are in vaudeville.

Tom and Lee Donnelly in a delightful comedy skit entitled "At the Club" and two additional acts of high calibre complete the splendid program opening Monday at the Keith-Albee. The headline act is Brooks and Nace, two of vaudeville's most famous and colorful entertainers.

The feature picture on the bill is Lon Chaney's latest and possibly his greatest dramatic offering, "Laugh, Clown, Laugh."

The bill for the last half of the week, starting Thursday, will feature another of vaudeville's greatest entertainers, Frank Van Hoven, the dippy, mah magician, together with Cleo Balcom and Girls, a big musical comedy production; Wilber, Riley and Towns, Star and Rollo and others. The feature picture will be Richard Barthelmess in "The Little Shepherd of Kingdom Come."

PROMISE PICTURE
BY ANITA LOOS

John Fox, Jr.'s Tale On Screen

Richard Barthelmess Comes
to Keith-Albee in Effective
Film Offering

A notable film attraction to be presented on the bill at the Keith-Albee during the latter half of this week is "The Little Shepherd of Kingdom Come," from John Fox, Jr.'s famous tale of the Cumberlands and in which Richard Barthelmess stars.

As Chad Buford, the Kentucky mountain lad, who dreamed of "the settlement's" books and grand persons, Dick Barthelmess has added another lovable and unforgettable portrait to his already brilliant gallery.

Throughout the last few years Barthelmess has grown to be more than a name or even a personality, merely incidental designations. He has become a symbol—Romance to Everygirl and Son to Every mother—the Man-boy. A very real Peter Pan, refusing to grow up. A mirror reflecting the boyhood days of Everyman.

If these United States ever decided to erect a monument to American Youth, then this self-same Tollable David and Little Shepherd will be its model—idealistic—composite—the culmination of the great American crusade.

Dick, they call him—all of them! And that's significant. It's boyish and yet manly. Only chums and buddies call a man named Richard by the more intimate and friendly Dick. Girls, too. It's irresistible.

There may be a reason for this aura of friendliness and warm intimacy. The realists and romanticists would have various and sundry reasons, but the simple fact is that Dick is a man-boy at heart. A man-boy in his outlook on life, his philosophy and dreams.

A man-boy who steals away from his make-believe world whenever he can and loses himself on his yacht at sea or traveling in strange countrysides. A man-boy who thinks young and lives young. A man-boy with man-reasoning and boy-irresponsibilities, whose moods are those of a boy of fourteen still dreaming of conquering worlds and whose love of life is that of a man of thirty, enjoying the full-grown fruits of experience and values.

Dick Barthelmess as Chad Buford is a revelation, startling and breathtaking. It is uncanny that a man should be able to etch a delicate character such as Chad after the six year interval since David.

"The Little Shepherd of Kingdom Come" will long occupy the deepest recesses of the American heart because Dick Barthelmess has given it flesh and blood and soul; because only the screen's man-boy could have imbued it with feeling and understanding.

NORMA SHEARER

KEITH-ALBEE OPENS TODAY!

WHERE SUPERIOR ENTERTAINMENT AND ENVIRONMENT MEET!

ON THE STAGE **VAUDEVILLE** ON THE STAGE!

—FEATURING—
THE EXPONENT OF SYNCOPATED SONGS—
GENE GREENE
WITH KOYLE and FRANCHES

THOMAS & JOHNSON
FET — COMEDY — SONGS

MORTON JEWEL CO.
"A VAUDEVILLE MORASS"

THE DOLL SHOP A DANCE OFFERING DE LUXE

—ON THE SCREEN—
WITH **SOUND** —ON THE SCREEN—
WITH **SOUND**
And Talking Scenes And Talking Scenes

THE SPIELER

—STARRING—
ALAN HALE — RENEE ADOREE
The Carnival Is Here!!!
ROMANCE — LOVE — INTRIGUE — MYSTERY.
A Saga of the Carnivals!!!

—SEE AND HEAR IT—

—OUR SCREEN SPEAKERS—
AL HERMAN ENTERTAINMENT AND NEWS
A FOX MOVIE TALKIES NEWS

BARGAIN HOUR 25c
From 1 P. M. To 3 P. M.

Norma Shearer Here Thursday

Attractive Star Has Role of
Gold Digger in "A
Lady of Chance"

Coming to the Keith-Albee on Thursday of this week is that ever lovely and talented Norma Shearer in her latest sound synchronized screen production, "A Lady of Chance," which offers proof that a man may "look like a million dollars" and still not have a dime.

"A Lady of Chance" presents the attractive star as a professional gold digger who, after years of experience at picking out wealthy men who were easy to "fleece," selects a handsome young fellow who is wiring his mother of a million-dollar promotion scheme, and finds, after marrying him that she miscalculated. Johnny Mack Brown, former Alabama football hero and one of the screen's most promising actors, assumes the role of the young man whose appearance proved an interesting enigma to the expert gold digger.

Based on a story by LeRoy Scott, celebrated novelist and playwright, "A Lady of Chance" has been directed by Robert Z. Leonard, and relates the adventures of a trio who are working a badger game with Dolly, played by Miss Shearer, too clever for her companions at times.

Cast as a telephone operator in an exclusive New York hotel, Dolly plies her trade, accepting the attentions of flirtatious old men and then having a "convenient husband" surprise her as she is with her victim and separate him from his bankroll. Teaming up with two former pals the girl completes one game, departs with the entire proceeds, and just as she is ready to marry a handsome young inventor for his money the two former partners arrive on the scene, furiously persistent. Knowing that the only way she can get the young man's money is to marry him, divorce him and sue him for alimony, or work the old racket in a new way, the girl goes through with the wedding, only to find upon arrival at the groom's southern home that he is practically penniless, though hopeful of making a fortune on a new kind of cement

Notable Sound Films Coming

City's Most Beautiful Play-
house Will Present
Fine Talkies

The Keith-Albee, Huntington's the-atre beautiful, gets away on the full tide of the New Year, with a flying start with pictures that will be, practically exclusively from now on, all sound, dialog, music, singing and talking productions. The biggest pictures recently made and those being made are all produced with sound, either sound effects, sound effects with music. It is these attractions of the highest type, that will be shown at the Keith-Albee in the future.

The first of this particular new series is Norma Shearer's latest, "A Lady of Chance" with sound synchronization which includes a gloriously beautiful musical score.

Other sound, talking, music and singing attractions coming to the Keith-Albee soon include Colleen Moore's "Synthetic Sin" which opens Monday; followed in the following week by Richard Barthelmess in "Scarlet Seas," "Show Folks," "Alias Jimmy Valentine" and others.

In addition to the big sound and talking feature pictures the Keith-Albee will continue showing such added attractions as Movietone News, screen vaudeville novelties and kindred short subjects.

KEITH-ALBEE MON. TUES. WED.

—ON THE STAGE—
VAUDEVILLE
DIRECT FROM THE NEW YORK THEATRE GARDEN
12-ENTERTAINER-12
DAVE WHITE
AND HIS
"WHITEHAWKS"
—FEATURING—
BOTH STANLEY — LILLIAN FIELDS
KING OF THE CHUCKERS
MILK & SALT — SALT & MILK — SALT & MILK
—ON THE SCREEN—
BILLY CLAIR
COMEDIAN DELICIA
MATHEWS TRIO
—FEATURING—
"HATTY & HERMAN"
—FEATURING—
"EAST & DORSE"

SYNCHRONIZED TO SOUND!
WITH SPECIAL EFFECTS!
HEAR—
THE REACTION!
FROM 1 P. M. TO 3 P. M.
25c

COLLEEN MOORE
IN
SYNTHETIC SIN
WITH ANTONIO MORINO
SHE HAS TO BE AWFULLY GOOD—TO BE SO BAD!!!
Colleen as a small town beauty who wants to see life as it is told in the hottest headlines. She opens up in a great way — and finally it's great fun, but the other actors for her part.
—ON THE SCREEN—
MOVIE TALKIES AND SINGING
MOVIE TALKIES
HEAR AND SEE
FROM 1 P. M. TO 3 P. M.
25c

KEITH-ALBEE [STARTING TODAY!]

BARGAIN HOUR 25c
FROM 1 P. M. TO 3 P. M.

A GREAT STAR'S GREATEST PICTURE!
Woman against woman — fighting with every weapon
— for a man! One of a hundred amazing moments in
Norma Shearer's greatest picture!

Norma Shearer
and
Johnny Mack Brown
Lionel Strehlan
Giles Lea
A LADY OF CHANCE
WITH SOUND EFFECTS
—ON THE STAGE—
VAUDEVILLE
—Featuring—
MARSHALL MONTGOMERY
IN PERSON — SUPPORTED BY SCOTLAND DE HAVEN
—FEATURING—
EAST & DUMKE
"TWO BIG BASS OF HONORABLE"
—FEATURING—
"NOODLES" FAGAN
"WHAT PUNKY MEAT"
—FEATURING—
3 LORDS
DANCE NOVELTIES

Dave White's 'Whitehaws' To Open Week

Notable Musical Organization
Tops Fine Vaudeville Program

**FORSYTHE, KELLY,
ANOTHER GOOD ACT**

**Hatt and Herman Will be
Seen In New Sketch,
'Modified Training'**

Dave White and his White Hawks top the splendid bill of Keith vaudeville opening at the Keith-Albee Monday. This organization of musicians is numbered among the snappiest bands now touring the Keith circuit and has been heard in every big city in America. It comes to the Keith-Albee direct from a protracted engagement in Omaha which followed a long run in Denver where it appeared as the featured attraction at the Brown Palace for two weeks. There are eleven entertainers in the Whitehaws.

This is a brand new band in the musical field and one to be remembered. Dave White and his Whitehaws stand at the very head of the musical procession. Stepping to music is by no means a new undertaking for Mr. White. He has successfully done so in fast company, keeping pace with the best of them. He has scored repeatedly in vaudeville and musical comedy knows him well. He was with the "Passing Show" for two seasons and appeared with Geo. M. Cohan's famous Broadway success, "Mary". In assembling the Whitehaws he brought together seven musicians of pronounced ability and speed and then augmented the band with three specialty artists, Ruth Stanley, Lillian Fields and George Crooker. They, with Mr. White, supply the songs and dances. Mr. White's principal contribution is an original step which he calls the "Baltimore," and which is fast capturing the wide popularity enjoyed by the Charleston and Black Bottom.

Another act of outstanding merit on this program is that of Forsythe and Kelly, two of the cleverest entertainers in vaudeville. This versatile pair are students of the best there is in fun and song and their comedy is of the contagious sort while their singing voices color their act in a most entrancing manner.

Hatt and Hermann, offering "Modified Training," will be seen in an act that has a world of color, action and

Excellent Vaudeville Show at Keith-Albee

East and Dumke top a splendid bill at the Keith-Albee theatre ending the week, in pleasing melody and nutty dialogue. Both men have good singing voices, and Mr. Dumke is plenty hot on the ivories. Their patter nonsense took extremely well with the audience, and a nice hand greeted all efforts. Obviously old hands at the vaudeville game, their well poised stage manner was well liked. A new song, written by the team, was given the audience last night.

Marshall Montgomery gives a beautifully staged ventriloquist act, assisted by a company of two, with sets representing a yacht. The dummy, a wise-cracking kid brother of the girl talks, whistles and sings, while the ventriloquist eats, smokes and drinks, with no noticeable movement of the lips.

"Noodles" Fagan keeps the audience laughing throughout a chatter and song act, assisted by Mary, a "whale" of a girl, who does some fast and snappy stepping, in spite of her size. "Noodles" pleased by picking out individual members in the audience and razzing them, to the amusement of their neighbors. If the customers don't want to be razed, they shouldn't come in while "Noodles" is talking.

Three Lordons, two men and a girl, have a good opener, in a mixture of trampoline and bar stunts, with a comedian getting laughs. The girl dances prettily.

"A Lady of Chance," is the film feature, with Norma Shearer, John Mack Brown and an excellent supporting cast. Clever and unusual, the story deals with an "angel face" whose racket is wheeling and swindling rich men. What happened to her when she tried her wiles on John Mack Brown is interesting and amusing.

'Show Folks' Is Here Thursday

Keith-Albee Will Present
Story of "Ham Hoole"
and a Girl

"Show Folks" synchronized with sound, telling a stirring and appealing tale of love, life, romance and human interest is the splendid attraction to be presented at the Keith-Albee this week, starting Thursday.

Telling in highest praise of the merits of this excellent picture is the following review from Harrison's Reports, one of the most drastic critics of motion pictures published today:

It is a story of back-stage life, but it is so well done that it exerts a powerful appeal to the emotions of pathos. It does not make itself with trappings but it grows on one as the story unfolds. The most powerful part of the picture is the last three-and-a-half feet, where the characters talk. It will be hardly possible for any one to conceal his emotions in that part. And it is not maudlin; the sentiment is healthy. The human interest in those situations is caused by the fact that the heroine throws down a brilliant stage career for the man she loved, even though that man was an egotist and felt that his success as well as the success of the heroine had been owed to his efforts, whereas it was the heroine that had brought it about. But the heroine shows unselfishness and steadfastness, virtues that make a character lovable on the screen, just as they make him in real life. The scene that shows the heroine rehearsing as a star in a dramatic production, stealing away and going to the hero, who was playing in vaudeville, to take her old part in his act, so that he might not fail, will bring tears to the eyes of tender-hearted persons. Her turning of a deaf ear to the entreaties of the theatrical producer to stay in his show, telling her how much he loved her, and offering to marry her, is another tenderly pathetic situation.

The plot has been founded on a story by Philip Dunning. It was directed by Paul L. Stein with skill. Eddie Quillan is an excellent hero; he impersonates the role of an egotistical actor with realism and conviction. Miss Basquette is surprisingly good. The two make a very good pair. And their voices register well. Robert Armstrong is the theatrical producer. His voice, too, registers well. Beanie Barriscale, as the old actress, down and out, is excellent. Perhaps many of the old picture-goers would want to see her in talking pictures now if they knew that she is in the cast. She has not lost any of her old acting ability. Carol Lombard is in the cast.

ADDITIONAL FIRE

TOWERS SIGHTED

Here Thursday

Walter McNally, Beloved Singer, Headlines Vaudeville Bill

Walter McNally, famous Irish baritone, is coming to the Keith-Albee, on Thursday of this week for the last half of the week. He will be assisted at the piano by the well known composer pianist, Granville, English.

Walter McNally sang his way to fame in Ireland long before he was ever heard in America. He is native of Westport, County Mayo, Ireland whose beautiful voice carried him from a business career into the world of music and onto the stage. He made his first appearance as Danny Mann in "The Lily of Killarney" at the Queen's Theatre in Dublin. He had all Dublin talking and after that his rise was meteoric, soon ranging at the head of his own opera company playing and singing baritone roles in all the standard Irish operas of Balfe, Benedict and Wallace and in the operas of Verdi, Puccini, Sounod, Leoncavallo, Mascagni and others. Then came a season at Naples with twenty-five performances of the San Carlos Opera Company, followed by a concert tour of every county, province and town in Ireland, singing the songs that made the name of McNally a household word the length and breadth of the Emerald Isle.

Then came a trip to America as a tourist. He sang at a gathering of his countrymen in this country and after that his chance to return to Ireland was small. America has held him ever since and patrons of the Keith-Albee will have the pleasure of hearing him for three full days this week. He only recently completed a long engagement with "The Student Prince."

'Scarlet Seas' Opens Monday

Richard Barthelmess Stars in Adventurous Story of the Sea

Richard Barthelmess, supported by Betty Compson, opens at the Keith-Albee, Monday in his latest and bravest dramatic romance, "Scarlet Seas," which tells a tremendous, gripping story of romance, love and adventure on the high seas, synchronized with sound effects and music.

"Scarlet Seas" has to do with what happens to a man's soul when he finds himself in mid-ocean, alone with a girl of the underworld, adrift, hungry, thirsty, baked by a broiling sun. This is the problem that is solved in this exceptional drama of the screen.

It was directed by John Francis Dillon, whose record with "The Noose," one of Barthelmess' greatest hits, gave him an enviable reputation.

Barthelmess is supported by an exceptionally capable cast headed by Betty Compson in the feminine lead and Loretta Young as the featured ingenue. The heavy role is enacted by Jack Curtis, who is fast becoming one of the meanest villains on the screen, while other colorful roles are played by Knute Erickson, James Bradbury, Sr., Larry Fisher, Fred O'Beck, Bill Wilson, Shifty English and others.

Sol Polito acted as chief of a battery of 12 cameras, while a fleet of vessels ranging from a huge 1,200-ton sailing vessel to a half-a-dozen speed-boats were used in filming the spectacular outdoor and sea sequences. Most of the exteriors were filmed on the western end of Catalina Island.

This Week's Amusements At The City's Theatres

Keith-Albee — Mon.-Tues.-Wed. — Keith's supreme vaudeville featuring "Dance Bits" with five talented steppers. Feature picture, "Scarlet Seas" with Richard Barthelmess. Movie-tone vaudeville novelty act, "Connelly and Weinrich" offering Songalogue. This clever team are musical comedy stars. Movietone, News and comedy.

Thurs.-Fri.-Sat. — An entire new bill of Keith vaudeville featuring the famous Irish baritone, Walter McNally. Feature picture, "Show Folks." Movietone vaudeville act, Rose and Taylor with their Montmartre Orchestra from Hollywood in a trio of delightful numbers including that new hit "Just Once Again." Movietone News and comedy.

The Orpheum — All Week — Colleen Moore in her greatest screen success, "Lilac Time" supported by Gary Cooper. Synchronized with sound effects and with the beautiful theme song, "Jeannine I Dream of Lilac Time." Select light comedy. Metro-Goldwyn News Weekly.

State — Mon.-Tues.-Wed. — John Gilbert in "Cameo Kirby" supported by Gertrude Ohmstead in a stirring romance of gambling days on the Mississippi. Select comedy, "You Know She Dares 'Em." News Weekly.

Thurs.-Fri.-Sat. — The Singapore Mutiny with Ralph Ipoe and Estelle Taylor, a signaling melodrama of the high seas. Select light comedy, "Come Get Your Baby and How." News Weekly. On Saturday only a new episode in the big serial, "The Eagle of the Night."

Coming Attractions: Keith-Albee — "Alias Jimmy Valentine." Orpheum — All week — "Abie's Irish Rose." State — "The Escape" with William Russell.

French girl makes "Lilac Time" one of the most discussed pictures of the year. Carey Wilson, who scenarized the screen version, not only included the many stirring episodes that made the stage play one of the greatest in history, but elaborated on parts for filming that could only be vaguely suggested in the spoken drama. George Fitzmaurice's direction of this colorful love story is said to be the best of his long career. The supporting cast of "Lilac Time" includes Gary Cooper, hero of "Beau Sabreur," "The Legion of the Condemned" and other big productions; Burr McIntosh, George Cooper, Cleve Moore, Kathryn McGuire, Eugene Becker, Emilie Chautard, Jack Stone and many others.

MOVIETONE ACT HAS REAL MERIT

In a movietone vaudeville act of outstanding merit patrons of the Keith-Albee, starting Monday, will see and hear Dolly Connelly and Percy Weinrich, two of the talking screen's finest artists. They will present "Songalogue," a song revue of rare charm. Both Miss Connelly and Mr. Weinrich are popular musical comedy stars, the latter being a brilliant composer as well. He wrote all of the music for Julian Eltinge's shows and other hits such as "Put On Your Old Gray Bonnet," "Where Do We Go From Here," "Sweet Older Time" and others. All of the compositions in this movietone act are Mr. Weinrich's own numbers and include:

"I Told Them All About You," "Tellin' the Birds, 'Bella! the Bee," "They Didn't Believe Me," "Moonlight Bay," "Wholly You Were A Tully" and others equally as popular.

Noted Dancers Headline Acts At Keith-Albee

Broadway's Noted Steppers Open Vaudeville Week With 'Dance Bits'

'JUMPING JACKS' OFFER NOVELTY

Five Decardos Are Known Throughout the Realm of Vaudeville

The splendid program opening at the Keith-Albee Monday for the half week features several of Broadway's best known dancers who will be seen in a mass of color, action and music both vocal and instrumental in a delightful variety act entitled "Dance Bits." Not only do these clever people dance until you weave with sheer joy at their grace and agility, but they twang guitars and sing "to beat the band." Costumes are beautiful and the stage sets lavish and lovely. The act introduces the versatile Billie and Dolly O'Brien with

Randy and King in stepping such as one seldom sees. They are all young and full of pep and personality.

Another excellent act on this bill is that of Demarest and Deland in Musical Nonsensicalities featuring "The Cuckoo Concert." It's a skit and a deucedly clever one with neither rhyme, reason or logic. They are singing funsters who play the piano and entertain every single one of the fifteen minutes they are on the stage.

The Five Decardos known throughout the world of vaudeville as "The Jumping Jacks" offer a rare novelty in action. This clever quintette offer a most sensational act bearing down hard on super-athletics. Innumerable dare-devil and hair-raising stunts are done with lightning like speed. There is an attractive girl clown in the act who lends much to the performance as she is a finished pantomime comedienne and the only one of the kind on the vaudeville stage. Excellent comedy and wonderful original feats make this act an exceptional one.

Headlined on the bill for the last half of the week is the famous Irish baritone, Walter McNally, offering a cycle of song gems. He is assisted at the piano by Granville English the well-known composer pianist.

**KEITH
CALBEE**

LAST 2 DAYS!!

—ON THE STAGE—

**WALTER
McNALLY**

Late Star of "Student Prince"
Assisted By
GRANVILLE ENGLISH

**HELEN
HIGGINS**

Assisted By
Billy Allen — Anders Gira

AND OTHER BIG ACTS
VAUDEVILLE

—AND ON THE SCREEN—
**WITH
TALKING!!**

Pathe
**"SHOW
FOLKS"**

Pathe
Picture

**Eddie Quillan
Lina Basquette**

**HEAR
THEM
SPEAK**

**ROBERT ARMSTRONG
BESSIE BARNES
and CAROL MARSHALL**

BARGAIN HOUR
From 1 to 2 p. m. —

25c

This Week's Amusements At The City's Theatres

KEITH-ALBEE: Monday, Tuesday and Wednesday—Keith vaudeville featuring a quartette of acts of unusual merit with—Feature picture, "Alias Jimmy Valentine" with William Haines starred. Synchronized with talking scenes. Movietone News, Vitaphone acts and comedy. Act—"Serpentine."

Thursday, Friday and Saturday—An entire new bill of Keith vaudeville featuring—Feature picture, "The Flying Fleet" with Ramon Novarro. Movietone News and vaudeville acts—Val and Ernie Stanton. The Grantland Rice Sports Review and comedy.

on the screen, "Bare Knees," the flap-sensation picture.

Thursday, Friday and Saturday—Buster Keaton and Ernest Torrence in "Steamboat Bill Jr."

RIALTO: Monday and Tuesday—Fred Thompson in "Don Mike," Comedy and Cartoon.

Wednesday—Dolores Del Rio in "Loves of Carmen;" Comedy and News.

Thursday—Milton Sills in Men of Steel;" Western and Comedy.

Friday and Saturday—Yakima Canutt in "The Iron Rider;" Haunted Island Serial and Comedy.

Friday and Saturday — Yakima Canutt in "The Iron Rider;" Haunted Island Serial and Comedy.

AT KEITH-ALBEE

The Keith-Albee Theatre is to present the outstanding film vaudeville act this week. "The Novelty on the first half of the week is "The Vile phone Girl" who offer "The Serpentine Dance" with orchestral accompaniment, together with "Chinese Calligraphy" and "The Coll Dance". An even two dozen beautiful girls appear in this act in the most alluring Oriental dances.

Tal and Ernie Stanton, two clever English comedians who have been seen in person at the Orpheum, in Keith vaudeville two years ago, are on the film vaudeville bill for the last half of this week. They are musical comedy and variety stars and will be seen and heard on the Keith-Albee screen in "Out Yourself a Piece of Cake" and "English As She Is Not Spoken". Some of the numbers they will sing are "Let A Smile Be Your Umbrella", "Horsie Keep Your Tail Up", "Cause It Ain't That Kind Of A Cow", "The Little Pig Moved Right Away" and "Alice Where Art Thou".

GALLA RINA AND 'SIS', POPULAR RADIO STARS TOP KEITH-ALBEE BILL

Favorites of Radio and Brunswick Recording Artists Will be on Program With Peter, the Great Ape

The bill opening at the Keith-Albee theatre, Monday headlines Galla Rini and Sister, Brunswick recording artists and popular radio favorites whose voices have been heard throughout the entire country both on phonograph records and over the radio. They will be seen and heard, in person, in "A Musical Diversity In Two Parts," first, "The Baby Grands" and second, "Melody-Land," in the latter of which Galla Rini will attempt to demonstrate why he is known as the world's most versatile musician. This clever team have appeared at all the leading radio broadcasting stations from coast to coast. Galla Rini's fame is merited for he plays every known musical instrument. Some of his finest work is done with his piano accordion.

The wide range of acts on Monday's bill marks it as one of unusual interest. Contrasting, vividly with the act of the Galla Rini is that of "Peter the Great, the educated ape in 'The Ape and One Woman.'" This ape is one of a very high order of intelligence and his work so closely approaches the actions and thoughts of man that one thinks of him and human beings in the same instant. He

is an actor and shows that he knows it by the very fineness of his performance. With his mistress and trainee he does things that are almost uncanny coming from a simian.

Every man, woman and child who have been seeing the various minstrel shows visiting Huntington for years has seen and heard or at least knows of Nick Hufford, blackface singing comedian who comes to the Keith-Albee Monday in his new vaudeville offering, "One Loose Page From the Book of Fun." He is a reformed minstrel—in other words, after years of burnt cork characterizations he has doffed the blackface and is doing his fun without makeup. His songs, gag and patter are delightful.

An act possessed of rare beauty and a great deal of appeal to the average vaudeville fan is that of Carl Sister and Company, four pretty and shapely girls and one man. Featured is Helen Wright. The act is called "A Cycle of Life" and is a living picture offering with wonderful lighting effects. It is all presented in a new way with song. It is a new combination of beauty and melody.

The feature picture on this bill is "Alias Jimmy Valentine" with William Haines and Nancy Carroll.

'STREET SCENE' EASILY TOPS ALL OTHER SHOWS ON BROADWAY TODAY

Elmer Rice Weaves Picture of Garbage Cans, Riveting Machines and Milk Wagons—and It's Effective

By GILBERT W. GABRIEL
(Universal Service Dramatic Critic).
NEW YORK, Jan. 19. — "Street Scene," Elmer Rice's new play in Mr. Brady's playhouse, is by all counts the most interesting drama in and of New York today.

I brought every prejudice I could against my enjoyment of "Street Scene." There was no instinct I did not feel it trampled. No hope for a tomorrow's theatre it did not dash down. It was a huge factory for petty realisms. A sort of autophotography of gutter incidents and dumbwater melodramas; a machine without imagination or ingenuity enough to discard all such countless details as the garbage can, the glum passersby, the racket of riveters, milk wagons, ambulances up and down the block.

No use. Mr. Rice had done his job magnificently—and magnificently it overcame every qualm and every wry, cool principle. Backward or forward as it thrills us, this "Street Scene" is yet one of the most effective and fascinating ideas our theatre has achieved.

down portraits in shorthand. "Street Scene" is overrun with thumbnail glimpses of city types, creatures who do no more than walk across the stage, silent or gabbling characteristically, and who then disappear from the play as immediately and completely as they do from your retina in real life. The same success attends this trick as fell to the composer of "Louise" when he captured all the random notes of the ragpickers, peddlers and hiccuppy wasters of Montmartre; the same that Eichheim wins when he wanders down some pungent lane in the far orient and scribbles each meager little sound into a richly accumulated score.

Of such is the kingdom of the street-corner which Mr. Rice has invaded. He has worked his major plots up to such pitches, you scarcely realize how incidental they are, how almost unnecessary to his prime idea. The idea of a street which is the sum of all it accumulates of brick and grime and stone and blackened mortar, gutters awash with the floating filth of a heavy rain, pavements drying misshapen in a grey city sun. The idea of a street which,

'Midget Follies' Will be Presented

During the three last days of this week the Keith-Albee theatre will present the greatest company of midget artists in the world and which company has just completed a long tour of the Pacific coast appearing in every big city and every theatre of prominence in the west.

The "Midget Follies of 1929," is the title of this unusual and charming offering and is a big revue in eleven scenes, all played by miniature artists. These clever little people are versatile, talented and clever. In their revue they offer entertainment far above the average and away out of the ordinary. This is something different—a big revue that is a little revue. Specially the Midget Follies is a knockout and has won the praise of the critics all over the country. The players are all midgets, all perfectly formed and all possessed of ability far beyond their size. They are really considered the world's greatest petite players and are all prima donas, dancers, actresses, comedians and just as capable as the full grown members of the profession.

Other acts on this same bill are Niblo and Spencer in "1,000 Miles From Nowhere," a comedy travesty of the seas; and Moran and Wiser with Donna in "Laughs and Thrills."

Ramon Novarro At Keith-Albee

Another "Rookies" Comes To Local Playhouse on Thursday

There is coming to the Keith-Albee screen on Thursday of this week a picture that has won the praise of press and public wherever it has been played. That picture is Ramon Novarro's latest film achievement, "The Flying Fleet."

"The Flying Fleet" is a picture that will be long remembered by everyone who sees it. Those who saw "Rookies" still speak of it as one of the rarest pictures of a decade. "The Flying Fleet" is even greater than "Rookies" and is considered the most superb and thrilling romance of the air ever made. It has photography that is nothing less than wonderful, acting that is splendid, a cast that is without a peer and scenes so big one gasps. It has intense heart appeal and deep human interest; it tells a love story that gets right into the hearts of old and young alike and it has adventure to the nth degree.

UNIQUE ROMANTIC DRAMA IS COMING

It is difficult to conceive, Nancy Carroll, as shopworn. She is too bright, too elusive, too lovely to give

William Haines Stars In Talkie

"Alias Jimmy Valentine"
Will Be At Keith-Albee
On Monday

THE CAST

Jimmy Valentine . . . William Haines
Doyle . . . Lionel Barrymore
Rose . . . Lella Hyams
Swede . . . Karl Lane
Avery . . . Tully Marshall
Mister Lane . . . Howard Hickman
Bobby . . . Billy Ricks
Little Sister . . . Evelyn Mills

The use of dialogue to build up a smashing dramatic climax in a photoplay is illustrated in "Alias Jimmy Valentine." Metro-Goldwyn-Mayer's first picture with talking sequences, which comes Monday to the Keith-Albee Theatre for three days.

The new picture remains on the "dope" and "silent" up to the point where Jimmy, in the person of William Haines, is seated in his office, in the bank of which his prospective father-in-law is president, and is visited unexpectedly by Doyle, the hard-boiled sleuth who knows of the safe-cracking exploits that preceded his reformation, and is eager to take him back to justice.

At this point, where the interest and excitement of the audience is presumably at its highest pitch, up to the final fadeout, spoken words are used to supplement the cinematic action. The scene here is exactly the same as it would be on the stage, with Doyle, in the person of the vet actor Lionel Barrymore, probing relentlessly into the boy's past, Jimmy parrying his thrusts adroitly; then, in a second's time, without any let-down in dramatic intensity, the scene is changed to the vault downstairs, where the small sister of the girl Jimmy loves is accidentally imprisoned.

Lionel Barrymore, who is said to exert much the same sort of quiet influence on young players making their debut in sound pictures as a veteran ball trainer does on training camp rookies, was selected for the part of the detective after a careful canvas of Hollywood talent.

The film critic of the "New York Graphic" made the following comment about Barrymore, after the premiere of the picture in the East: "There has never been a voice recorded to date on Movietone, Vitaphone or any other method, which could compare with Lionel Barrymore's."

William Haines makes his entrance into the talking picture field with "Alias Jimmy Valentine," as does Lella Hyams, who has the feminine lead in the picture. Both are said to have done exceptionally well, despite their inexperience in this new medium of expression. In fact, according to Hollywood executives of various companies, there are very few actors or actresses on the coast who cannot, with a little practice, meet all the demands of the talking film. Most of those whose voices have been tried to date have far surpassed advance expectations.

Credit for directing the first Metro-Goldwyn-Mayer film with talking sequences goes

Aerial Film Heads Keith-Albee Program

"The Flying Fleet," on the screen, is the head attraction at the Keith-Albee theatre for the end of the week.

M. G. M. and the U. S. Navy co-operated in a stupenduous way to make one of the most authentic and comprehensive air pictures yet filmed. To George Hill, director, goes the credit of producing a rare gem without the aid of continuous plot or too much sentimental interest.

When the whole country is air-minded, this true picture of the flying eagles of the navy will take like wildfire.

From Annapolis, the cradle of the navy, to San Diego, to Pensacola, back to San Diego again, and on a giant plane over the Pacific on a trip to Honolulu, the story wends its way. Scenes of battleships, planes, training school, middies and all the colorful and thrilling paraphernalia of the nation's defense give some idea of the magnitude of the navy's air service.

The aerial photography is wonderfully done, and the sound accompaniment adds realism.

The story has humor, the friendship between men and a delightful love story, with Anita Page and Ramon Navarro. It has bravery, sacrifice and the elemental drama of man's struggle against the powers of nature.

On the vaudeville bill, Niblo and Spencer, two men and a girl, open with a hokum act in two scenes. The chatter and gags come thick and fast, and the second scene, a boat in the middle of the ocean, is effectively staged.

Moran-Wiser and Donna present a skilful hat throwing and sailing act, letting the audience help. Some Indian club juggling and the girl's singing lent variety.

Midget Follies, with a group of about 14 of the tiny entertainers, stage a miniature vaudeville bill of their own, including solo and ensemble singing and dancing, and comedy.

An acrobatic team, a burlesque boxing match, a xylophone solo by Prince Ludwig, whom everyone will remember, were put over big. The troupe wore beautiful costumes, and the act was well staged. The leader acts as master of ceremonies, introducing his entertainers to the audience.

Val and Ernie Stanton in a talking

[illegible]

Jack Norworth Headlines Bill At Keith-Albee

Splendid Array of Vaudeville Talent Opens at Theater Monday

**MUSICAL COMEDY
SKIT IS INCLUDED**

Melodious, Futuristic Skit Tops Program for Last Half of Week

Opening at the Keith-Albee, Monday, for the first half of the week, is an array of outstanding vaudeville talent topped by the acts of Jack Norworth and Company and Dave Ferguson, both of which have been headliners on the Keith Circuit for many seasons.

The Norworth act is billed as Jack Norworth and Dorothy Adelphi, the Broadway comedy stars in the comedy classic "The Nagger" which, in addition carries with it some fifty song numbers. Despite the fact that Mr. Norworth is presenting a comedy skit his songs stand out with pronounced charm about them. Few people sing a song better than he does. The skit itself was done at one of the Lamb's Gambols which in itself means it has unusual merit. After that it became part of the Ziegfeld Follies. W. C. Fields played the part Mr. Norworth now plays. It is a picture of henpecked domesticity.

Mr. Norworth has just recently returned from the Pacific coast where he produced and appeared in a number of musical comedies and revues in San Francisco and Los Angeles. His starring vehicles are too numerous to mention here. One of them, "My Lady Friends" is the farce from which "No. No, Nanette" was made. He was one of the pioneers in the revue type of entertainment and was so successful that a theatre was built for him in New York.

Dave Ferguson is another act on this bill that will be welcomed by local vaudeville lovers. Mr. Ferguson, an artist of the finest type, has been here twice previously and both times scored tremendously with his audiences. This time he is coming in "Neighbors". He is a character com-

edian equally as well known in vaudeville and the legitimate. He believes life is a mosaic with various types of people forming the patterns. In "Neighbors" he takes a few of them and assembles them in a group of his own adding both comedy and pathos to his characters. The lyrics are pungent little stories of man's hopes, humors and disappointments. Some of his outstanding work on the legitimate stage was with "The Kiss Girl" and "The Lonely Cinderella". For several years he was associated with William Collier one of the best known stars of the legitimate stage.

A delightful musical comedy skit on this bill is "Topical Topics" with half a dozen clever boys and girls in new and original music, versatile dancing, comedy of the snappiest sort and costumes and stage sets of rare beauty.

THEAT

MAE MACK
LITTLE MISS FIXIT & PALACE

GARY COOPER
NANCY CARROLL
in THE
SHOPWORN
ANGEL
AND KEITH
VODVIL
KEITH-ALBEE

W. POWELL, EVELYN BREN
INTERFERENCE 100% TALKING
ORPHEUM

15

THEATERS

Norma Shearer in *"THE TRIAL OF MARY DUGAN"*
ORPHEUM

Vilma Banky in *"THE AWAKENING"*
PALACE

Joanne Castle in *"THE LETTER"*
KEITH-ALBEE

Lawrence Gray in *"SHADOWS OF THE NIGHT"*
STATE

YOUTH ROMANCE SONG PEP MUSIC
Elsie JANIS Wrote It And She Knows Her Theater

THE TWO LEADERS OF THE YEAR ARE "THE RAINBOW MAN" —AND—
All-talking-Singing-Playing
CLOSE HARMONY
Featuring CHARLES BUDDY ROGERS NANCY CARROLL
JACK OAKIE and SWEETS GALLAGHER

BETTER THAN HOT!! NEWER THAN NEW!!
Hear: "Go Places and Do Things!" "I'm An A-Twister," "She's Got a Dance."

IT'S GOT "BROADWAY MELODY" BEAT!!

KEITH-ALBEE NEXT WEEK

OPENS TODAY!

100% ALL-TALKER!

IT'S GOOD STUFF..

SEE — HEAR
Madison Square Garden!
Eating at Belmont Park!
Subway Traffic!
Grand Central Station!
Broadway!
The Great White Way!
SINGING! TALKING!

KEITH ALBEE

SPEAKEASY

SHE GOT HER MAN!
That she had to see the parade at all the "White Way" restaurants and that it was a romance and a love that kindred Broadway couldn't be denied!

Actual Scenes — Actual Sounds
Actually Photographed In
The Great Metropolis

HEAR All That You SEE
A SYMPHONY OF THE SIZZLING CITY — ITS THOUSANDS OF VOICES — ITS DRAMATIC UNDERTONES.

FEATURETTES
STAN LAUREL — OL HARDY
LAUGH NOT "LIBERTY"
—Mortimer Nevelles—
"MEET THE MISSUS"

with
PAUL PAGE
LOLA LANE
HENRY B. WALTHALL
HELEN WARE
SHARON LYNN

BARCADE 25c
BALCONY 30c

COMING!!
The hit of the town!
"Close Harmony"
Before You "Went Broadway"

hear New York City talk

HIS LATEST SOUND SUCCESS!



HAINES
in
A MAN'S MAN

KEITH-ALBEE THURSDAY
FRIDAY
SATURDAY

KEITH-ALBEE

LAST DAY

ANOTHER GREAT
**ALL-TALKING
SUCCESS!!**



The Man I Love

with
MARY BRIAN
RICHARD ARLEN
BACLANOVA
HARRY GREEN
JACK OAKIE

A Paramount Picture

—FEATURETTES—
MOVIE TONE ACTS FEATURING
**JULIA SANDERSON
FRED ARDATH**

ALSO HAL ROACH COMEDY
"A PAIR OF TIGHTS"
MOVIE TONE NEWS

BARGAIN HOUR
1 TO 3 P. M. ———— **25c**

BALCONY — NIGHTS ———— 25c

KEITH-ALBEE

LAST DAY!

—ON THE STAGE—
**MEXICO'S
CELEBRATED
MOTOR-
CYCLE
COSSACKS**

THE FAMOUS MEXICO
CITY MOTORCYCLE
OFFICERS

AND OTHER BIG ACTS
VAUDEVILLE

—AND ON THE SCREEN—
**"NED McCOBB'S
DAUGHTER"**

—WITH—
**IRENE RICH
THEODORE ROBERTS**

WITH
SOUND



KEITH & ALBEE

OPENS NEXT SUNDAY!

A BRILLIANT TALKING SINGING-DANCING-FOX MOVIE TONE MUSICAL ROMANCE THAT SETS A NEW STYLE IN SCREEN ENTERTAINMENT!



SUNNY SIDE UP

A "SEVENTH HEAVEN" OF JOY with the "STREET ANGELS" of DREAM HITS

CHARLES FARRELL JANET GAYNOR

AND
EL BRENDAL
The "SWEDEN" PANIC OF THE COCKEYED WORLD!

THE "HIT" OF "HITS!"

READ THESE VERBAL BOUQUETS
By the NEW YORK REVIEWERS

MORRIS HALL - *"THE TIMES"* - "SUNNY SIDE UP" ABOUNDS IN GOOD FUN, WHIMICAL TOUCHES AND BRILLIANT STAGING. JANET GAYNOR IS DELICIOUS."

QUINN MARTIN - *"THE WORLD"* - "WILLIAM FOX HAS ANOTHER 'HIT' TO CONTENT WITH IN 'SUNNY SIDE UP'!"

JULIA SHAWELL - *"THE GRAPHIC"* - "NEITHER MR. ZIEGFELD, MR. WHITE NOR MR. CARROLL EVER STAGED ANYTHING QUITE SO EFFECTIVE AND NOVEL."

ROSE PELWICK - *"EVENING JOURNAL"* - "PUT 'SUNNY SIDE UP' ON YOUR LIST OF PICTURES TO SEE - IT IS IRREPRESSIBLY GAY AND UTTERLY DELIGHTFUL."

OPENS NEXT SUNDAY!

THE GREAT-EST OF THEM ALL!



LAST 2 DAYS!

ALL-TALKING



PATHE presents
William BOYD
in

HIS FIRST COMMAND

Forthy Sebastian

PATHE & CIGARETTE
ALL MUSIC CIGARETTE & CIGARETTE

— AND IN ADDITION —

CHARLIE CHASE
ALL-TALK COMEDY

MOVIE TONE ACTS — NEWS
BARGAIN HOUR — 1 to 2 — 25c
BALCONY — Night — 30c
Except Saturday

This Theatre Equipped With Western Electric Sound System



KEITH & ALBEE

OPENS TODAY!

TALKING THRILL SENSATION!

THE BISHOP MURDER CASE

with BASIL RATHBONE, LEILA HYAMS, ROLAND YOUNG, GEORGE F. MARION

ALL-TALK!




DEATH FOLLOWED THE BLACK BISHOP!

S. S. Van Dine's best-seller murder mystery novel now comes to the screen as a gorgeously entertaining talking picture. A series of strange deaths—each accompanied by the ominous emblem of the black chess bishop and a Mother Goose rhyme. Then Philo Vance, gentleman and detective, gets to work.

BARGAIN HOUR 25c
1 to 2 P. M.
Night 30c
Except Sat. & Sun.

Also
Movie Tone Acts
Movie Tone News

—EXTRA ADDED ATTRACTION—
LAUREL & HARDY
(STAN and OLIE)
IN THEIR NEWEST 100%
ALL-TALKING COMEDY RIOT
"NIGHT OWLS"

This Theatre is Equipped with Western Electric Sound System

HEAR !
"Dream Lover"
"My Love Parade"
"Paris, Stay the Same"
"Let's Be Common"
"Nobody's Using It Now"

HAILED!
"A 4 STAR HIT!"
*"EASILY THE
 BEST PICTURE
 OF THE YEAR"*
Liberty Magazine

**MAURICE
 CHEVALIER**
The Love Parade
 AN ERNST
LUBITSCH
 PRODUCTION
 JEANETTE MACDONALD
 LUPINO LAKE LILLIAN BOW

a
Paramount
 Picture

**KEITH
 ALBEE**
TOMORROW!

"A HIT!"



**KEITH
 ALBEE**

— TODAY — TUES — WED! —

CHASING
 WITH
CHARLES KING
BESSIE LOVE
RAINBOWS

*"Metro-
 Goldwyn-
 Mayer
 ALL
 TALKING
 PICTURES"*

All-
 Sound,
 Talk,
 Dance!

↓
SEE
 The Famous
**TALKING
 MUMMY
 OF LUXOR**
 —IT SPEAKS—
 Exhibition on
 Mezzanine
 Balcony

with
 Technicolor

— Also —
 OUR GANG
 ALL-TALK
 COMEDY
 MOVIE-TONE
 NEWS

BARGAIN HOUR — 1 to 2 — 25c
BALCONY — Nights — — 30c
 Except Saturday

*This Theatre Equipped With
 Western Electric Sound System*



**KEITH
 ALBEE**

**GREATEST
 BLACK FACE
 SHOW EVER
 PRESENTED!**

**NEXT
 SUNDAY !**

**THE GRAND
 PARADE**
EPIC OF MINSTRELSY



KEITH ALBEE
HER MOST
THRILLING TALKIE!

JOAN Crawford

PAID
A Metro-Goldwyn-Mayer
ALL TALKING picture
with
ROBERT ARMSTRONG
MARIE PREVOST

OPENS SUN!

KEITH ALBEE
LAST DAY!

George Bancroft

— IN —
"SCANDAL SHEET"
— WITH —
RAY FRANCIS — GIVE BRIDE
EXTRA ADDED ATTRACTION
— ON THE STAGE —
"THE BLUE
RIDGE
RAMBLERS"
A RIOT OF HILL-BILLIE
MUSIC, SONG, DANCE, FUN
— ALSO —
All-Talk Sennett Comedy
Movietone News—Novelties
BARGAIN HOUR
1 P. M. TO 2 P. M. **25c**
BALCONY—NIGHTS (Except Sat.) — 50c

KEITH ALBEE **OPENS TODAY!**
The International!
SENSATION!

MARLENE DIETRICH
IN
"The Blue Angel"
— WITH —
Emil Jannings

A Paramount Release

The ravishing woman who captivated America in "Morocco," now astonishes two continents with her superb performance in "The Blue Angel." Marlene Dietrich is superb! And Jannings, the great, speaks for the first time on the screen. He is magnificent!

Soul-searching drama! You'll talk about it, think about it, long after its last tense scenes fade from the screen!

— FEATURES —
ALL-TALK COMEDY
BARGAIN HOUR
1 TO 2 P. M. **25c**

COMING SUNDAY—The Screen's Greatest Lovers Together
JANET GAYNOR — CHAS. FARRELL

GRIN WITH WYNN!
IF YOU THINK THE MARN BROS. ARE FUNNY — YOU HAVEN'T SEEN A THING 'TIL YOU SEE ED WYNN!

ED WYNN
"The Perfect Fool" in
"FOLLOW THE LEADER"
With **GINGER ROGERS** and **STANLEY SMITH**
BY SPECIAL ARRANGEMENT with FLORENZ ZIEGFELD

A Paramount Picture

He's cuckoo — and contagious! Never a moment of sanity from the time he cracks his first dizzy grin until he fades limply into looney-land! Romance becomes roars!

— ALSO —
ANDY CLYDE
IN HIS NEWEST COMEDY RIOT
"NO—NO"

KEITH ALBEE
OPENS TODAY!!!

THE FUNNIEST FELLOW ON STAGE OR SCREEN!
To see and hear this goofy gayety gives you the funniest feeling you ever had! See his marvelous new inventions. Hear him "kidnap" Broadway's snappiest beauty!

BARGAIN HOUR
25c
1 TO 2 P. M.



KEITH ALBEE

OPENS TODAY!

**Greater Than
"The Big House"**



ONLY ONCE IN A DECADE DOES SUCH A SMASHING DRAMA COME TO THE PUBLIC — THE PASSION RACKED HEART OF A WARDEN'S DAUGHTER AND THE PRISON CRUCIFIED SOUL OF A YOUNG KILLER — A WARDEN WHO'S BIBLE WAS—

The CRIMINAL CODE



WALTER HUSTON
PHILLIPS HOLMES
Constance Cummings
Mary Doran

Held Over!
COMPLETE CHANGE PROGRAM
"Blue Ridge Ramblers"
—WITH—
"Dad" Williams
CHAMPION NOVELTY FIDDLER
MUSIC—SONG—DANCE
—On The Stage—

COMING—SATURDAY NIGHT!
TRI-STATE OLD-TIME FIDDLERS CONVENTION.
Old Time Music—Songs and Dances By Old Timers From All Around This Section! 11

BARGAIN HOUR
1 To 2 P. M. **25c**
Balcony—Night
Except Sat. and Sun. **30c**

KEITH ALBEE

OPENS TODAY!

FROM THE GREAT BELASCO STAGE TRIUMPH!





Here is the most talked of picture of the year!
Marion Davies, in her crowning comedy performance as Tony, the bachelor father's favorite child. It's a riot!

Marion DAVIES

with RALPH FORBES and C. AUBREY SMITH in

The BACHELOR FATHER

A ROBERT E. LEONARD HIT!

Not in all her glorious screen career has Marion Davies had a role so rich with fun and thrills and romance. No wonder! It's the celebrated Belasco stage play that ran for months on Broadway. Now its fame increases with this perfect entertainment of the talkies! Don't miss the best of the year!

—FEATURETTES—
MACK BENNETT ALL-TALK COMEDY
"MY BAKEN"
MOVIE TONE NEWS

Bargain Hour
1 P. M. TO 2 P. M.
25c
Balcony
Night
30c
(Except Sat.)

Mack-Gladys-Meyer ALL TALKING PICTURES

KEITH ALBEE

OPENS TODAY!

CLARA BOW



"NO LIMIT"

THE "IT" GIRL WINS!

with STUART ERWIN, NORMAN FOSTER, HARRY GREEN and DIXIE LEE

She gets "her man"—but is he worth the price? He smashes her illusions, breaks her heart, drags her from luxury to the law's clutches. Yet she loves him—see why! Thrill to the new Clara, you've never before seen!

A Paramount Picture

ON THE STAGE

BLUE RIDGE RAMBLERS

10 BRUNSWICK RECORDERS AND RADIO BROADCASTING HILL-BILLIES

COMING SUNDAY

ON THE STAGE

—ALSO—

MACK BENNETT ALL-TALK COMEDY
"HOLLYWOOD THEME SONG"
MOVIE TONE NEWS — SPOTLIGHT

FEATURETTES!

1932 HOLIDAY SUPER-HIT OPENS!
TODAY!
 WISHING YOU ALL A HAPPY
NEW YEAR

KEITH ALBEE
 A PEACH OF A PAIR!!

JANET GAYNOR CHARLES FARRELL
 in their new FOX picture
DELICIOUS
 with EL BRENDAL
 Music by
GEORGE GERSHWIN
 THE SCREEN'S GREAT LOVERS
 IN THEIR GREATEST ROMANCE
 SINCE "SUNNYSIDE UP," DON'T MISS IT!

**AT THEIR HAPPIEST...
 PEPPIEST... and GAYEST!!!**
 ENTIRELY DIFFERENT FROM ANYTHING ELSE THEY'VE DONE!!

— EXTRA ADDED ATTRACTION —
ZAZU PITTS and THELMA TODD
 IN "WAX MANIA" ALSO MOVIE-TONE SOUND NEWS

HOLIDAY
 BARGAIN
 HOUR—1 to 2 **35c**

KEITH ALBEE
TODAY!
 & MONDAY
The Whole Town's Gone—

BLONDE CRAZY
 — WITH —
JAMES CAGNEY
JOAN BLONDELL

YOU'LL GO FOR THIS ONE IN A BIG WAY — YOU'LL LAUGH — YOU'LL HOWL — YOU'LL CRY!!!

— EXTRA ADDED ATTRACTION —
JOE COOK
 IN "PASSING THE BUCK" NEWS

SUNDAY
 BARGAIN
 HOUR
 1:00 P. M. **35c**

COMING TUESDAY!!!

"THE FALSE MADONNA"
 A Paramount Picture
KAY FRANCIS
 WITH WILLIAM BOYD CONWAY TEARLE

KEITH-ALBEE
TODAY ONLY!
VAUDEVILLE
 — AND ON THE SCREEN —

JOHN LIONEL
BARRYMORE
RASPUTIN and the EMPRESS

FEATURE 1:15—4:15—6:30—9:30
 VAUDEVILLE 2:30—3:45

Balcony 20c | Lower Floor 30c
 Children 10c

KEITH ALBEE

OPENS TODAY!

IT'S ONE OF THE BIG DOZEN

You'll Get Plenty of Laughs and Romance Seeing What Happens Behind The Drawn Curtains of "Private Lives"

NORMA SHEARER
ROBERT MONTGOMERY

IN THE NOEL COWARD PLAY THAT BROOK THE NATION WITH LAUGHTER

Private Lives

WITH REGINALD DENNEY, JEAN HERESOLD, UNA MERKEL. directed by SIDNEY FRANKLIN

BOY FRIENDS COMEDY

THE SUNDAY NEWS, SATURDAY

KEITH ALBEE

TODAY! & MONDAY!

Laughs and Romance When These Two Great Stars Draw The Curtains on "PRIVATE LIVES"

Meet Coward's Great Play That Shook The Nation With Laughter!

NORMA SHEARER
ROBERT MONTGOMERY

PRIVATE LIVES

with Reginald Denney

Also—Boy Friends Comedy Meritones Sound Stage

Under Bargain Show—1 to 2 P. M. 35c

— COMING TUESDAY —

WILLIAM POWELL

HIGH PRESSURE

IT'S ONE OF THE BIG DOZEN

Evilyn BRENT

EXTRA ADDED ATTRACTION

First Time in History

ENTIRE GAME IN SOUND AND TALKING!

SO. CALIFORNIA

— VS —

At The Pasadena Rose Bowl New Year's

TULANE

KEITH ALBEE

TODAY!

MON & TUE

Before Your Unbelieving Eyes

The Greatest Romantic Thriller Ever Made!

A Man Turns From A Lover Into A MONSTROUS FIEND!!

"LIVE UP IN Every Theater Frisco" Kite Cannon M. V. Daily Every

It's One of the Big 12

A Paramount Picture

DR. JEKYLL AND MR. HYDE

Fredric March

William Hookins, Ross Hobart

SUNDAY BARGAIN SHOW—1 to 2 P. M. 35c

COMING WEDNESDAY!!!

THIS RECKLESS AGE

WITH CHAS. "Buddy" ROGERS

Chas. Kugler Peggy Shannon Fannie Dee

FREE PHILCO RADIO

WED. NIGHT

KEITH-ALBEE TODAY TUES. WED. !

3 SOLID HOURS OF ENTERTAINMENT!

—ON THE STAGE—
NIXON & SANS
 RKO HEADLINERS

HARRY SHANNON
 AND HIS Recording Orchestra

DANDE BREVITIES
 AND OTHER ACTS

JOHN ETHEL LIONEL
BARRYMORE
RASPUTIN
AND THE
EMPRESS!

Stage shows 3:40, 8:45; 2 shows only

VODVIL !	CHILDREN	BALCONY	Lower Floor
PRICES !	10c	20c	30c

New Stage And Screen Program Thursday

KEITH-ALBEE 3 BIG DAYS OPENS TODAY!

Katharine
HEPBURN

THE GLAMOROUS NEW STAR
 IN A STORY OF A FAMOUS
 AVIATOR WHO FAGED LOVE
 MORE THAN DEATH!

YOU'LL NEVER FORGET
 HER! Hailed the world
 over... as the most mag-
 netic personality in the
 talking screen... A
 star overnight... but her
 public reaction... is an
 unforgettable drama of a
 brilliant romance...
 GREATER than under-
 standing!

ON OUR STAGE
VAUDEVILLE
 —FEATURING—
MEERAN AND NEWMAN
 N. B. C. RADIO STARS

HOLLYWOOD WALKER
JIMMIE
SAMMY BERGO
 Oriole Terrace Garden Orchestra

TONY & CARL
 5 Personality Steppers

MASTERS
 OF THE
 SCREEN

THEATRE PRICES
 BALCONY 20c
 30c
 LOWER FLOOR
 10c

CHRISTOPHER STRONG
 WITH COLIN CLIVE
 BILLIE BURKE
 HELEN CHANDLER

COMING SUNDAY !! "THE WHITE SISTER" WITH HELEN HAYES AND CLARK GABLE AND NEW VODVIL BILLS !!

KEITH-ALBEE 4 BIG DAYS OPENS TODAY!

**Another Smashing Three-Hour Stage
 And Screen Program!**

ROMANCE
ETERNAL!

The two stars of
 the hour now elec-
 trify the love-
 story of the cen-
 tury!

A LOVE STORY
 TO THRILL THE
 WORLD!!

HELEN HAYES
CLARK GABLE

THE White Sister

WITH LEWIS STONE — LOUISE CLOSER HALE

—ON THE STAGE—
ALL AMERICAN
GIRL REVUE
 —FEATURING—
FLORENCE STEVENS
 AND TWO DEBUTANTES

BROADWAY BILLIE
 YOU'LL BE
 CRAZY
 ABOUT HER

DUNN SISTERS
RUTH MACK
 CORREY'S
 DANCING
 REVIEWS

V-A-U-D-E-V-I-L-L-E

THEATRE PRICES
 1:10
 4:00
 6:55
 9:45

THE ROUGHEST
 AMUSEMENT
 TRAIL IN
 THE COUNTRY

Valvill
 3:15
 6:10
 9:00

CHILDREN	10c	BALCONY	20c	LOWER FLOOR	30c
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KEITH ALBEE OPENS TODAY!

—ON THE STAGE—

JACK CLIFFORD & LESLIE
THOSE MERRY JESTERS

THE PRINCE OF PERSONALITY
SAL GUMMINGS
AND HIS MUSICAL CAVALIERS

THE SUNSHINE GIRL IN PERSON
MOLLY SON

THAT MUSICAL RUBE
FITCH COOPER
ORIGINATOR OF MUSICAL DAB

JERRY THE TANKER ORGONA | FERANDOS SISTERS

BROADWAY BAD
JOAN BLONDELL
RICHARD CORTEZ

10¢ 20¢ 30¢

KEITH ALBEE OPENS TODAY! 5th ANNIVERSARY PROGRAM

OLD NEW BROADWAY IT BILLY!

IT'S BATTY!
COCKEYED! GOOFY! NERTS!

JOE E. BROWN
in **ELMER THE GREAT**

THAT MERRY GIGGLE CHORUS
WALZER KUBAN
AND HIS N. B. C. ORCHESTRA

GRIFF MORRIS
AND HIS N. B. C. ORCHESTRA

HENRY NEISEN THE PHOENIX MAN
JULIA DEVEAU PRIMA DONNA
NEAL

THOSE SMART GIRLS

10¢ 20¢ 30¢

This Week's Amusements—What to See—Where to See It

Keith-Albee

[illegible]

of tricks, faces and objects amaze the victims, amuse the audience and reveal their magic as they seek to show each other up. They solve a puzzle, find out the secret of the work of the police. They reveal secrets of magic and show why the hand is quicker than the eye. It is enlivened with comedy as the players are outwitted.

On the same program the Capharnaum is offering the Bennett comedy, "Private Wives" and news teleplay.

Next Wednesday brings to the Capharnaum John Gilbert in his newest picture, "Fast Workers," supported by Robert Armstrong, Mae Clark, Muriel Kirkland, formerly with the Stuart Keith company, and well known in "Happiest Days" with Jack H. Harris, Hamilton, Victor Bruce, William Evans and others. "Fast Workers" gives Gilbert a role more colorful than he has had since "The Big Guy." The picture is a comedy of tough guys who thought they were more tough until one wise girl shows

Rialto

One of Zane Grey's most challenging stories of western frontier life, "The Heritage of the Desert" and "Up-town New York," a Jackie Coogan picture, form a double bill at the Biographical today and tomorrow. Randolph Scott stars in "Up-town New York," the picture in "Heritage of the Desert," which deals with the sinister plans of a foreign count to sell salmon over who attempts to bring the count to justice by include cattle rustling. His plans are upset, shortly after a young man, who is the count's son, is killed. Scott appears on the scene. "Jackie Coogan" is directed by Shirley Grey and features a cast of stars.

Another double bill, "The Lone Wolf" starring Sally Eilers, Ben Lyon, and Charles Rogers, and "The Rinslet and the Fox" starring Tom Mix, will be featured at the Biographical Tuesday and Wednesday.

Theatres



Theatres





WHEELER & WOOLSEY in "DIPLOMANIACS"
KEITH-ALBEE



"CIRCUS QUEEN MURDER" (TUESDAY)
PALACE

JAMES CAGNEY in "PICTURE SNATCHER"
ORPHEUM

This Week's Amusements—What to See—Where to See It

Keith-Albee	State	Rialto
<p>The Keith-Albee theatre offers a varied program of stage and screen entertainment running for four days beginning today. On the screen will be Wheeler and Woolsey's newest photoplay, "Diplomaniacs" a musical comedy with a galaxy of girls in new songs and dances, the comedians themselves in new kinds of roles. On the stage Raynor Lehr and his 40 musical comedy entertainers will hold</p>	<p>winds around a romance between Dunn and Boots Mallory told in a rather different way with a happy finale at the fadeout. A comedy and news weekly will complete the program.</p> <p>Ken Maynard and his horse Tarzan in "Drum Taps" with the Los Angeles Boy Scout Troop No. 397, will be the feature at the State theatre for three days starting today. It's a picture with an appeal for scouts and</p>	<p>Kate Smith, one of radioland's best known entertainers, comes to the Rialto theatre today for a two-day stay in "Hello Everybody." The story was written by Fannie Hurst, and injected into the plot are opportunities for the "song bird of the south" to sing her "Moon Song" as well as "Pickaninnies' Heaven," "Out In The Great Open Spaces" and "Twenty Million People." Randolph Scott and Sally Blane head the supporting cast. Two feature-length pictures, "The</p>

academy winner, the picture presents a story of epic qualities, moving from New England to the old west, revealing characters and events of significance with the growth of the country.

Concerning the picture, the New York Herald-Tribune critic declared it was "vastly better than Smilin' Thru".

World's fair night will be observed at the Palace Tuesday night and on the screen will be Adolphe Menjou and Great Nissen in the Liberty

This Week's Amusements—What to See—Where to See It

Keith-Albee	State	Rialto
<p>Ruth Chatterton opens at the Keith-Albee Theatre today in the role of Lilly Turner, in the production of the same name. She is supported by George Brent and Guy Kibbee, Frank McHugh and Ruth Donnelly in a story that is reminiscent of her "Frisco Jenny" save that both theme and plot are even more daring. It's a love story about an alluring tent show girl, madly in love with a weakling. She could not resist, and "fell" for every strong man that ever became attached to her show. Where brawn was, it didn't matter to Lilly Turner about the brain. She wanted to be loyal to one man but there were too many men in her past to let her live her life as she desired. She carried on until one of her strong men, crazed with desire for more of her kisses, returned to exact a terrible revenge.</p> <p>On the same program with "Lilly Turner" the Keith-Albee will present the musical specialty "So This Is Harris," featuring Phil Harris in a 30-minute musical comedy specialty. A cartoon and news weekly will complete the program that will close Wednesday night.</p> <p>Thursday brings to the Keith-Albee William Powell's newest production, "Private Detective 62," in which the star is supported by the beauty of "Cavalcade," Margaret Lindsay and</p>	<p>Frank McHugh, Henry Stephenson, Grant Mitchell, Charles Middleton. This same program includes a comedy and news weekly.</p> <p>Next Saturday brings James Cagney to the Orpheum in "The Mayor of Hell," in which he is supported by Madge Evans, Allen Jenkins, Arthur Byron and others.</p> <p>In the role of a ward heeler with the superintendancy of the reform school as a political plum, Cagney finds himself thrust into a difficult situation. Through a young nurse with whom he falls in love, his interest in the plight of the boys is aroused and he proceeds to kick out the grafters and tyrants responsible for the abuses.</p> <p>A large cast of principal players and a group of 350 boys in the roles of reform school inmates, indicate the sweep of the film. Madge Evans has the leading feminine role.</p> <p>On this same program the Orpheum will offer the comedy, "A Divorce Courtship" and news weekly.</p>	<p>WIDER IMMIGRATION REGULATIONS URGED</p> <p>MONTREAL, July 29 — (United Press)—A more vigorous immigration policy during Canada's recent period of prosperity would have done much</p>



Theatres

RUTH CHATTERTON in "LILLY TURNER"
KEITH-ALBEE

She, deserves a change of Atmosphere



Even "Home Sweet Home" becomes monotonous after seeing the same four walls and no others day after day . . .

A free evening ahead, an evening to relax, to enjoy—with the pell mell rush and anxiety of the home out of sight and out of mind.

Men and women who appreciate the advantages of setting apart a portion of each day for amusement are the ones who accomplish their workday tasks with greatest ease. Every dollar expended in this way will give a return in increased efficiency and health.

take her to the "Talkies"

There is Always a Good Show at the
KEITH-ALBEE and ORPHEUM

KEITH-ALBEE

TODAY & SAT!

I LOVE THAT MAN

Edmund LOWE

Nancy CARROLL

ALSO:—"TAXI BOYS" COMEDY
Also: FABLES, CARTOON, NEWS

Matinee All Seats **25c**

BALCONY NIGHTS 25c

ALWAYS COOL

OPENS SUNDAY!



INTERNATIONAL HOUSE

PIERO HOPKINS JOYCE
W. C. FIELDS BOB VALLEY
FRANK SINATRA GEORGE
BURNS & GRACIE ALLAN
COL. SPOFFORD & BOND
CAR CLOWWAY & DORIS
SAM HARTER BOB LUDLOW
BART & BOB MARSH
GIRLS IN CLOTHES
A Continuous Program



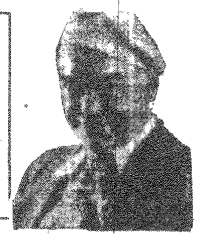
PALACE

HUNTINGTON

TODAY
STAGE
5:15
7 P. M.
9:15

EACH SHOW GETS BETTER!

ON THE STAGE!
THE COLLEGIATE MUSICAL REVUE
"MY CAROLINA"
WITH A CAST OF
30 ARTISTS



FEATURING

BILLY PURL

AND THESE STARS—GORDON BENNETT, Broadway's Young Irish Tenor of "Student Prince"—DONALDSON FOURSOME, Sensational Adagio Dancers—THE HAXTON SISTERS, Musical Comedy Stars—MARIE SWEET, Vanderbilt Luminary—THE MODERNETTES, A Unit of Eight Gorgeous Girls—FAY HAYE—Presentation Blue Brook—JIMMY HARRY, The Dance Artist—MICKY McGLYNN, 20 Pounds of Dynamite—THE COLLEGIANS, 10 Piece Orchestra.

ON THE SCREEN

**WHAT HAPPENS WHEN
STRANGERS MARRY?**

An action-packed romance in the Java jungles . . . as hate seethes and love flares between two men and a woman!

JACK HOLT

"When Strangers Marry"



BAL. 25c—LOWER 35c

Children 15c

WHEN LILLIAN BOND

STATE
LAST TIME TODAY!

—ON THE STAGE—
POPEYE
—IN PERSON—
IMPERSONATOR OF THE
FAMOUS CARTOON

ARIZONA STAR
COWBOYS

MARION WALLICK'S
CIRCUS

WALLY HART

DICK & JEAN

VAU-DE-VILLE

—AND ON THE SCREEN—
"TERROR ABOARD"
Also:—"Clancy of Mounted" Serial

Any Seat 15¢ Children 10¢
Any Time 15¢ Always 10¢

TOMORROW!

COWBOY!
TIM
MCCOY
FIGHTING FOR JUSTICE

Keith-Albee

In "College Humor", which opens at the Keith-Albee Theatre today there comes to that playhouse a comedy with music which features Rip Crosby, Burns and Allen, Richard Arlen, Mary Carlisle, Jack Oakie, the Ox Road Co-eds and many others. "College Humor" is all comedy and music. In it "Croonology" sweeps the nation. It shows college life not as it is but as it ought to be. Songs featured include "Learn To Croon", "Moonstruck", "Play Ball", "The Old Ox Road" and others. "College Humor" will be at the Keith-Albee for four days only beginning today.

As an added attraction, the first 500 ladies to enter the theatre to see this production will be presented with a copy of the popular magazine "College Humor".

On the same program with the picture there will be a stage feature of note. Revella Hughes will be presented in person by the management in a program of songs. Revella Hughes' lyric soprano voice is familiar to thousands of Huntington people who know her personally and have heard her with pleasure. Her Broadway training and wide musical comedy experience in addition to her work on the air through the Columbia Broadcasting System has familiarized her to other thousands outside Huntington. She will sing a series of numbers with a general appeal including "Farewell To Arms", "Memories of You", "You Are Mine", "You" and "Indian Love Call," a song that "never grows old." She will appear daily during the run of "College Humor".

An Aesop's Fables cartoon comedy "The Puckin' Pup", a spotlight, "The Regatta" and news weekly will complete the Keith-Albee program.

KEITH-ALBEE OPENS TODAY!

CHATTERTON IN A ROLE THAT FITS HER LIKE BLACK SILK TIGHTS! SHE HAS A SEAMLESS SKIN FOR STRONG MEN!

She Was Too Much of a Woman to Lead a One Man Life!

Ruth CHATTERTON
"Lilly Turner"
WITH GEORGE BRENT

LOWER FLOOR... 25c
BALCONY... 50c
CHILDREN... 25c

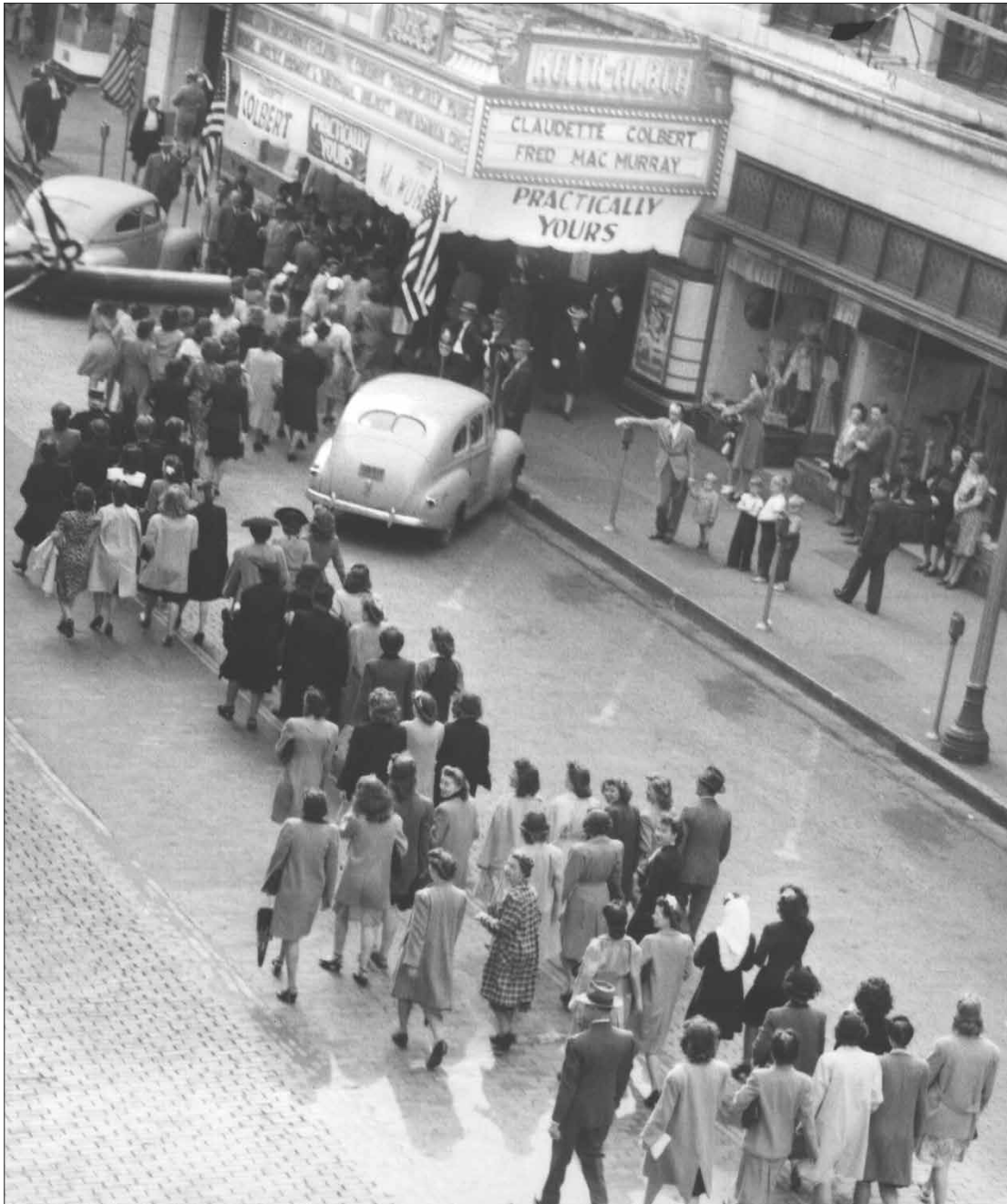
SPECIAL SEATS! THE HOUSE OF THE FUTURE!
REVELLA HUGHES

EXTRA ADDED ATTRACTION!
A NEW REFRESHING NOTE IN ENTERTAINMENT!
IN THE HISTORY OF THEATRE
"SO THIS IS HARRIS"
A brilliant tale master... starring
PHIL HARRIS
Honey-toned radio star
WALTER CATHERY
Famous name of the film, and at the cinema, gramophone, and radio!

COMING! TOMORROW! **WM. POWELL** IN "PRIVATE DETECTIVE"









4 The Herald-Dispatch & Advertiser, Huntington, W. Va., Friday, February 9, 1973

Gild Of The Past Remains

Once second in size only to New York's Roxy Theater, the Keith-Albee is used today for live performances and films.

At one time it was the area showplace. People came from miles around to view the gilded decorations and luxurious curtains. The ushers wore uniforms with gold buttons.

This was Huntington's Keith-Albee Theater, built for the golden era of Hollywood's motion picture industry.

The theater's construction

took 14 months to complete and cost \$2 million. From the 120 foot face on 4th Avenue, the building extended 200 feet deep. Five hundred fifty tons of steel and more than two million bricks went into its construction.

At the time it was built, it was second in size only to New York's Roxy Theater.

Inside, it was an architectural mixture. The stuccoed walls were Spanish and the stained glass windows were Moorish. There was also a dash of Pennsylvania Dutch very popular at that time and examples of the Greek and Roman style marked by marble and gild.

The ceiling appeared to be fluffy white clouds drifting across a star-studded midnight blue sky.

The unusual, opera-type boxes located near the stage were fakes, put there to hide the pipes of the organ. As plush as the rest of the theater, they were hung with dark red velvet and gold curtains. They were mounted with golden bernini pilasters festooned with cher-

ubs and an assortment of rococo decor.

Opening night, May 8, 1928, featured a Reginald Denny comedy, "Good Morning, Judge," a Pathe news reel review and five vaudeville acts.

The theater had its own eight piece orchestra and a pipe organ. The conductor was Joseph Koreberger and H.B. Brown was organist.

Named for the theatrical families of Keith-Orpheum circuit and the Albees, who had recently acquired the Orpheum chain of theater enterprises, it was owned by the Greater Huntington Theater Corporation headed by A.B. and S.J. Hyman. Theater manager was James T. Dunbar.

As with all theaters of that time, it devised many schemes to attract attendance. In 1936 it started "Bank Night."

For this event, persons registered weekly for a \$1,000 prize. A huge drum with the names was carried to the stage and a name drawn.

The list of those registered was checked. If the winner wasn't present or hadn't registered that week, the prize was given away to several persons in \$25 or \$50 amounts.

Theater and movie business declined, spurred by the development of the drive-in movie and television. Stage shows took up part of the slack.

In 1939, the Marshall Artist Series moved to the theater.

Now "The Keith" is used for the artists series, an occasional concert and, of course, movies.

The maroon and gold curtains are faded, the gild is peeling and the stars in the ceiling don't work. But what remains, however worn, gives today's moviegoers some idea of the grandeur of the theater when it was in its prime.

City Aid To Theater Group Doubtful

By JUDITH CASTO
Herald-Dispatch Staff Writer

1/23/76
Huntington City Council yesterday held out little hope it could find funds in its budget to assist a private group in purchasing the Keith-Albee Theatre, but agreed to consider the project formally at its Feb. 2 meeting.

Members of The Huntington Endowment for the Arts, Inc., and its subdivision, Friends of the Keith-Albee, asked the city for \$500,000 to help buy the historic theater, which they hope

to turn into a center for the performing arts.

In making the appeal, Elmore Taylor, compared the group's request with the \$15 million it would cost to build a new auditorium at the \$15-million price tag to put a performing arts auditorium in the Civic Center.

MS. TAYLOR said rental income from office space in the theater carries the expenses of the building, which include a \$12,000-a-year lease for the land on which the Keith-Albee

stands. The building is owned by the Greater Huntington Theatre Corp., but the land is leased from the Higley-Long estate. The lease expires in 50 years.

Asked for rental figures and utility costs, Mr. Linda Frankel Jensen said the group had been asked not to make them public by Jack Ripman, president-treasurer of the corporation.

"But we know it (the property) does make money," she added.

Several council members said they were sympathetic to the project but

were not certain there was money in the budget.

"THE KEITH-ALBEE must definitely be preserved, but I don't see where the money is in our budget," Councilman Carl Johnson said. "It may come down to the bare fact that we don't have the money."

"The \$500,000 isn't there without cutting out things like storm sewers," City Manager Barry B. Evans said. The department budgets are all in

and it appears they'll need to be cut by \$1 to \$1.5 million, he added.

The city manager also said there might be other obstacles to the city's participation. The city can't own property unless it owns the ground under it, Evans said.

"Also it may not be legal to give money to a nonprofit group," he said.

TURNING TO other matters, council decided to postpone any public comment on the reaction of the Civic

Center's developer to a proposal to move the structure 40 feet to the west and keep 10th Street open.

Earlier this week, Landmark Development Corp. told council any site change would delay construction three months, which would cost an additional \$220,000 with another \$20,000 to \$75,000 in redesign costs.

Council members attending were Mayor J.A. Caldwell, Johnson, Mrs. Owen Duncan, William A. Evans, Harold L. Frankel and Philip Pappas. Mrs. Phyllis Cyrus was absent.

Rudy

... On Stage At Keith-Albee

ReviewPage 9

By BILL BELANGER
For The Herald-Dispatch

Rudy Vallee, who thrilled 50 hopeful young Huntington journalism students when he welcomed them to New York City in the late 1930s, came to Huntington yesterday and got a rapturous welcome. His came from audiences in the Keith Albee theater, where he headlined stage shows, matinee and evening.

The students had received their welcome to New York in the Pennsylvania Grill.

In the '30s, when Prof. Page Pitt conducted annual tours to New York sponsored by the department of journalism he headed, Rudy Vallee was playing the Pennsylvania Grill. When the Marshall students entered the restaurant Vallee welcomed the group by singing through his familiar megaphone, "Goin' the Green and White of Marshall." It was the college fight song.

Those were the days, my friends, when his name was pronounced "Val-lay" and not "Valley" as it is now.

Sunday Vallee performed twice as star of a stage show commemorating the days when top flight vaudeville reigned at the Keith theater here 50 years ago.

A rapid patter of jokes — the type he referred to as "saucy" — mixed with medleys from Broadway shows through the years — indicated his showman's memory is going strong at the age of 76.

He never stopped, nor even slowed. The talk and the songs flowed.

Later, when asked for his formula to "keep going" physically and mentally, he said "I was just born with that kind of mind to remember. And I keep fit, but not on purpose. I play tennis, doubles of course, every weekend."

As to keeping going in the theater he'd prefer to stay home with his wife of 28 years, read, take care of his dog and read some more. Certainly he'd never take up travel, after years of continental criss-crossing doing shows. A "loser," he says he does not experience the loneliness and boredom many entertainers feel, flying from one place to the other to accept bookings, with the long waits in hotels and dressing rooms.

He admits, however, to taking his poodle on trips with him for company.

From here he heads for Memphis to play a country club, on to Miami and Fort Lauderdale to play condominium lounges.

But he would prefer to stay home to enjoy the house in Hollywood that looks down over the entire area with "a fabulous view."

If he had his way in the entertainment field he would be

(See SUNDAY, Page 2)

Sunday Long Day For Veteran Entertainer

(From RUDY, Page 1)

booked principally in dinner theaters; he likes the intimate atmosphere, which, he feels, fits the material that is written for him with "saucy humor."

"Laughter pays best in the entertainment field."

"You have to feel for the crowd, to see what type, what mood they are in," he said in the soft, low-pitched tones that made him famous more than 50 years ago.

The voice has lost some of its smooth silkiness, but, "What the hell, I do well to keep it."

Sunday was a long day for the veteran singer because travel agents unfamiliar with geography had routed him by way of Charleston, S.C. instead of Charleston, W. Va. to get here.

The error, after performing Saturday in San Fran-

cisco, meant getting up Sunday at 5:30 a.m.

"Just so I made it," he commented dryly.

The smooth, almost unlined face showed no sign of weariness.

And he seemed unaware of the technician-made confusion backstage as he set up for his show, loading cassettes and photo slides, walking through a maze of wires while other performers, thumped, trotted and strummed instruments in pseudo-rehearsal.

"Thank God for all those wires," he admitted. "It looks complicated but it lets me relax more when I sing. In the old days when we did not have this splendid amplification we had to project more."

Miss Belanger is retired fine arts editor for The Herald-Dispatch.

New Vaudeville Hails Keith-Albee 'Birthday'

By BILL BELANGER
For The Herald-Dispatch

You can never go back, not really, not even in your own mind, so the old saying goes.

To celebrate its opening 50 years ago — May 7, 1928 — the Keith Albee Theatre made a good try yesterday to bring it all back to the oldsters and show the youngsters how it was then.

The show was good, but the effort to recapture only pointed up the old truth that things really can't be the same. And if you remembered it differently, it could be that even your memory plays tricks.

A two-hour stage show to recapture vaudeville — the real vaudeville was never this good — preceded a Charlie Chaplin movie, "The Gold Rush."

The "vaudeville" headlined by singer Rudy Vallee was principally a company, The Spurrrows.

VAUDEVILLE of 1928 is very different, far more amplified, than when the Keith was riding high in its hey-day.

The Spurrrows, a company of young singers and dancers with a

Review

good backup of brass, drums and keyboard, was the basic glue to hold the show together.

Juggler Tom Curtis threw baseballs, bottles and an assortment of merchandise into the air, catching it all in proper time. Plates perennially plunging, changing pace and pattern of movement without ever breaking harked back to the old vaudeville.

The show was a shade long for today's audience, but attractive young people singing and dancing — particularly when the girls have pretty legs — can still hold an audience. The sound equipment was not the best for the — at times — muted type of singing.

THE SPURROWS took their songs from "pop" of the bygone day through semi-classic, rock and country and ended on a mix of the patriotic.

Show star Rudy Vallee came on, singing to taped accompaniment and presenting slides that highlighted the show much like a lecture tour at a

college culture series.

He sang many of his old favorites, mostly in medley form, accompanied by pictures of street music from the bygone days — the famed Yale song, "Whiffapoo!" "The Maine State Song."

He spoke rapidly in the hushed and hoarse — but not coarse — tones that made him famous in song. He told many tales, some of which went over the audience's heads — and just as well. Some were for the bedroom, some for the bathroom, and none for the kids.

He was at his best reminiscing on the Broadway stage, and doing medleys of an George White's Scandals and Earl Carroll's Vanities.

"VENE VENE!" "Give Me Something to Remember You By." "My Time is Your Time" and "Miss You" brought the good times rolling back for the crowd who remembered him from the beginning or even the middle of his career in New York stage and radio.

His singing voice is still the warm, husky whisper but tremulous at times. A self-confessed freshman at Yale 54 years ago, he said today's young people look on him as the Fat Boy of the Scene Age.

Bill O'Leary, who performs with the Burroughville Tub Thumpers and other groups, played the piano accompaniment to the movie, "The Gold Rush" as it might have been in the old days.

THE PIANO was as much commentary as accompaniment. When Chaplin, starving in the depths of Alaskan snow, boils his shoe for supper, the pianist chose that classic work, "Tea for Two." (The hero would be hard pressed to use his trick with today's plastic shoe.) When the villain slipped in the snow on his living room floor the pianist tinkled out, "Goody, Goody."

In all, the show should make a hard act to follow in the next 50 years? Whoa! is here will know.

Bill Belanger is retired fine arts editor of The Herald-Dispatch.

Funds OK'd to study Keith-Albee facelift ^{2/18/88}

By JAMES McMILLER
Of The Herald-Dispatch staff

Nearly 60 years after the Keith-Albee Theatre's grand opening, financing has been approved for a \$82,000 plan to study the possibility of buying and restoring the structure to its elaborate beginnings.

The Claude Worthington Benedum Foundation of Pittsburgh has authorized a \$41,000 challenge grant to support development of a master restoration plan, according to B. Matthew Neiburger, executive director of the River Cities Cultural Council.

"It's a national treasure," Neiburger said. "It's the only structure of its kind within a 100-mile radius."

When it opened May 8, 1928, the Keith-Albee was one of the most lavish picture palaces, its intricate ornamental interior gaining national recognition, Neiburger said.

Development of the master plan—which will begin in mid-March and

should be completed by early summer—will help determine the feasibility of restoring and maintaining the theater, Neiburger said.

"At this time, no commitment has been made to purchase or restore the Keith-Albee Theatre," said A. Michael Perry, chairman of First Huntington National Bank and a River Cities board member.

Perry and Nancy P. Hindsley, director emerita of the Marshall Artists Series, will co-chair the committee supervising the planning process.

Matching funds for the foundation grant were raised through public and private sources: city of Huntington, \$8,000; The Herald-Dispatch, CSX Transportation, Ashland Oil Inc. and Marshall University, \$5,000 each; the Cabell County Commission and the Cabell-Huntington Convention and Visitors Bureau, \$3,500 apiece; and the West Virginia

Please see THEATER/A2

From FUNDS/A1

Department of Commerce, \$1,000.

"We are delighted to have the opportunity to be a funding partner with your community in the planning stages," said Paul R. Jenkins, foundation president, in a prepared statement.

Benedum Foundation was established in memory of the son of an oil millionaire and has helped support several projects in the Tri-State Area.

The theater at 925 4th Ave. is cherished locally by those involved in the cultural arts because of its fully rigged, operational stage house, its superior acoustics and large seating capacity (some 2,800 seats).

In the late 1970s, the Keith-Albee was converted into four smaller theaters: a 1,800-seat main theater; two 225-seat theaters; and a fourth, seating 120 people.

The master plan phase will include a study of the existing structure, a determination of the need for renovation and/or expansion of the Keith-Albee's back stage, public and other spaces to accommodate program plans, and the preparation of drawings and cost estimates.

The consulting firm of Roger Morgan Studios Inc. of New York and the architectural firm of William Kessler and Associates of Detroit are the lead consultants.

No price tag has been placed on buying or selling the theater, which initially cost some \$2 million.

"We've told them all along we were willing to talk to them" about

selling the theater, said Derek Hyman, vice president of the Greater Huntington Theaters Corp. which operates the Keith-Albee.

Hyman said Wednesday his corporation has no plans to make its own renovations or close the theater.

Neiburger said the theater, if renovated, would not be in direct competition with Marshall's proposed fine arts center, scheduled for bidding soon.

The first phase of MU's fine arts facility includes a formal main theater seating for slightly more than 600 people, and an innovative studio theater whose seating capacity depends on changes in the angles of the flexible floor space.

The future of the Keith-Albee is critical to the Marshall Artists Series, now in its 51st year, according to Jim Bryan, Artists Series director.

"Without the Keith-Albee Theatre, we could no longer present dance programs, simply because there is not another suitable dance floor or stage area" nearby, Bryan said.

Even at the Huntington Civic Center, there isn't the overhead rigging

to "fly in" lights, sets and backdrops for performances, Bryan said. The same rigging, he said, would be needed for Broadway performances.

The Artists Series possibly could bring orchestras to the Civic Center, "but the ambiance and sound would certainly suffer," Bryan said.

The Artists Series recently was given an extension for its programming at the Keith-Albee through May 1989 while the feasibility study is under way, Bryan said.

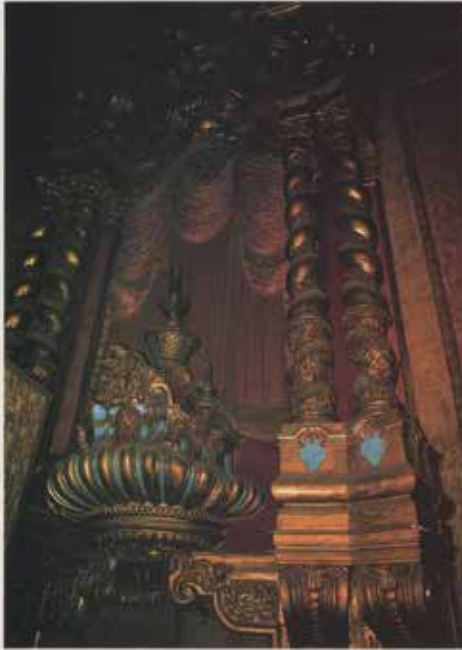
But even if the theater isn't restored, there are conditions at the Keith-Albee that should be addressed as far as the Artists Series is concerned.

"When the theater was built, the technical aspects were geared toward the performances of that time," Bryan said. "We're looking at much heavier sets, much more lighting and sound equipment that's being flown overhead."





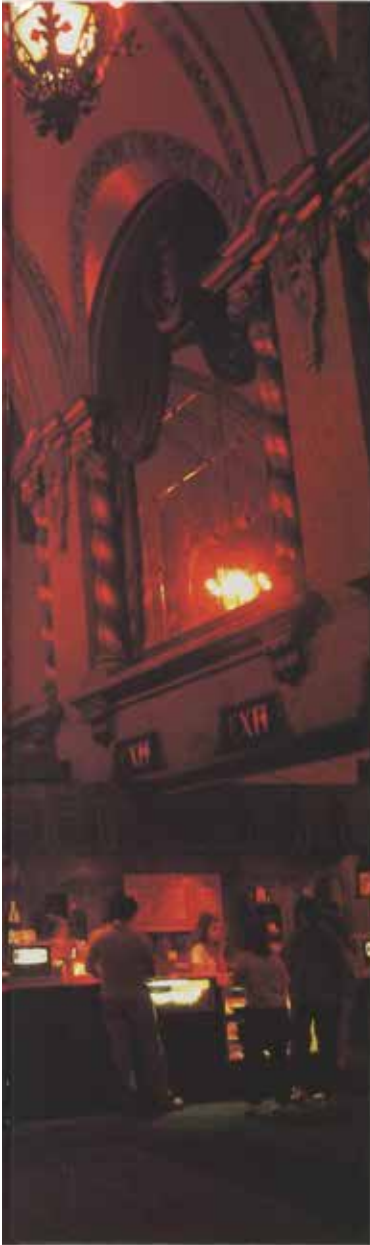
Photography by David E. Fattaleh



(Right) The lobby of the Keith-Albee Theatre in downtown Huntington glows with beauty and history. (Top) An example of the intricate detail of celebrated architect Thomas Lamb, who designed the Keith-Albee as well as some of the most opulent theaters in Europe and North and South Americas. (Above) The Keith-Albee marquee shines above downtown Huntington when the Marshall Artists Series sponsors a performance.



YESTERDAY



THE KEITH-ALBEE

West Virginia's opulent show palace

Not all who have passed through the doors of the Keith-Albee Theatre over the past 62 years have come to see the internationally famous entertainers who have graced its stage or the countless motion pictures that have played its screens.

Some have come to the Keith-Albee simply to get a glimpse inside West Virginia's masterpiece theater.

"We get people who just come in off the streets and want a look around," explained Mary L. Calhoun, an employee of the theater. "They say they've never seen anything like it."

Built at a time when movie theaters were truly picture palaces, the Keith-Albee is the largest, most ornate, most unusual theater in West Virginia.

Indeed, there is nothing like it within 150 miles of Huntington.

The Tri-State landmark is the creation of celebrated architect Thomas Lamb, who designed some of the most opulent theaters in Europe and North and South Americas.

Huntington theater owner A.B. Hyman had heard about Lamb when he decided to build Huntington a new showplace for vaudeville and movies in the 1920s. According to Hyman's grandson, Derek, he raised \$250,000 then

wrote Lamb to ask if he would design the theater.

"Lamb wrote back and said he would design the theater," explained the younger Hyman, president of the Greater Huntington Theater Corporation, which owns and operates the theater. "He said, 'I'll start sending you the plans, beginning with the basement. You begin building and I'll send you the plans as I get them done.'"

"Apparently they had spent the quarter of a million by the time they got out of the basement. It ended up costing them a few million dollars," he said.

More than 550 tons of steel and two million bricks were used in the construction of the theater, which took 14 months to complete. At its center was a 2,800-seat main auditorium with superior acoustics, a fully rigged stage and four floors of adjacent

dressing rooms, each named for large American cities. Trap doors on the stage enabled animals, performers and equipment to rise to the stage or sink into a large room below.

The auditorium's rounded ceiling, three floors above the stage, was painted blue to make it appear as if the roof had been removed to reveal the sky. Small lights in the ceiling gave the impression of stars when lit. A series of spotlights, known as cloud machines, created the illusion of clouds floating across the sky. A gold, blue and red fa-



By Michael A. Friel

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cade, extending from the stage and around three sides of the auditorium, was created using an elaborate mix of columns, planters, building fronts and sculptures, all adorned with maroon drapes.

A mezzanine under the balcony extends the length of the building. It overlooks the three-story main lobby with its semi-circular ceiling, accented with three huge stained glass chandeliers. The entire theater was decorated in the highly ornamental rococo style popular in the 1920s.

The Keith-Albee took its name from a popular vaudeville circuit of the time. "The rumor is that my grandfather went to those who ran the circuit and told them he was building this theater," said Derek Hyman. "They said, 'If you name it after our circuit we will make sure that you get the top acts in town.'"

Ironically, with the release of the first talking picture, "The Jazz Singer," in 1927, vaudeville quickly faded into history. The once-popular form of entertainment was all but dead within a year after the Keith-Albee was constructed.

However, in its 62 years the theater still has managed to attract many of the top names in show business. The lists of those who have performed at the Keith-Albee reads like a who's who of the entertainment world: Isaac Stern, Bette Davis, Myrna Loy, Harry Belafonte, Doris Day, Johnny Mathis, Duke Ellington, Henry Fonda and Lloyd Nolan, to name a few.

Thanks to the Marshall Artists Series, which for the past 54 years has staged many of its events at the Keith-Albee, the list continues to grow. "We're utilizing the Keith-Albee more this year than we ever have," said Celeste Winters Nunley, director of the Artists Series.

Because of its fly system and large stage and dressing area, the Keith-Albee is the only theater in the region that can accommodate many of the shows sponsored by the Series.

"The theater is very important to the Artists Series," Winters Nunley said. "We wouldn't be able to bring many of the large dance companies and Broadway shows to Huntington if it weren't for the Keith-Albee."

The Keith-Albee is not much different today than it was when constructed in 1928. In the mid-1970s the lower section of the main theater was divided into one 650-seat theater and two 225-seaters. A fourth theater was added

behind the concession stand. Like most 62 year olds, the Keith-Albee is not in the shape it once was, although there are no plans for its retirement. A 1989 study found that, structurally, the building is in good shape. However, the owner said that, as time passes, more and more things need to be repaired. "There is always some kind of work to be done — drains to be fixed, electrical work, plastering," Hyman said.

In the mid-1970s when the Hyman family remodeled parts of the theater, some local residents, alarmed at how the theater was being changed, formed a group called "Save the Keith-Albee," which attempted to raise money to purchase and restore the theater. "It didn't go too far," Hyman said.

"I'd love to have somebody buy it and renovate it to its old glory," said Derek Hyman. "But I cannot do it myself. I mean it would cost millions of dollars."

"I think it would be difficult for my father and uncle to sell the theater," he said. "It was their father who built it. For me, I don't think so. I would just love to have it renovated and returned to its beautiful self. I would also like to get out from under it. I'm the one who has to deal with the problems as they crop up. I'd like to go down the street and build a new theater."

The Keith-Albee's sister theater, The Ohio, in Columbus, was returned to its original state in 1984 after undergoing a \$19 million restoration project. Like the Keith-Albee, The Ohio was designed by Thomas Lamb and constructed in 1928. Its main auditorium seats about 200 more people than the Keith-Albee. The Ohio was in continuous use until 1969 when the decaying theater faced closing and, worse yet, the dangers of a wrecking ball.

Citizens and community leaders, concerned about preserving the arts, began a huge campaign to save The Ohio. The Columbus Association for the Performing Arts, formed, in part, to save The Ohio, set out to buy and restore the theater with a grant from the National Endowment for the Arts and an outpouring of corporate gifts and private donations.

The first phase of the restoration involved redoing the ceiling, repairing the ornate plaster pillars and decorative trim, and cleaning and painting the walls. It cost approximately \$3 million. In 1978 The Theater was named the official theater for the state of Ohio. That same year the second

phase of the restoration project was begun costing \$16 million.

Today The Ohio is the busiest performing arts center in the state of Ohio. It hosts an average of five performances each weekend. "The Ohio Theatre is booked on weekends for the next five years," said Rosa Stoltz, vice president of the Columbus association. "Not only have we restored the building, but we have made it live and breath again. The lights are on and things are happening."

The lights are still burning at the Keith-Albee as well. And, while the Hymans have said they have no plans to close the theater, many in the community are concerned about preserving the theater's past and ensuring the future of large performing arts events in Huntington, which can only be accommodated by the Keith-Albee Theatre. Said Winters Nunley, "I hope it doesn't take something drastic to make people realize how valuable the Keith-Albee is to Huntington."

PHO

Michael A. Friel is managing editor of the Huntington Quarterly.

THE ARTS

THE
KEITH
ALBEE

REVISITED

The Keith-Albee has always been an important part of my life. Growing up, it was a place I could go to get away from the reality of day-to-day life and become part of an exciting adventure or dramatic story. On that tremendous silver screen was the world, and all the possibilities and dreams it had to offer. I was entertained, intrigued, scared, and moved by what I saw. And more often than not, I was educated. When it was all over, there was always that feeling of indestructibility. I was ready to meet the world head-on.

Some of my first memories of the Keith-Albee were family outings when my parents would take all eight of us to see such movie classics as *The Sound of Music* and *Yours, Mine, and Ours*, starring Lucille Ball. I loved the way we took up so much space, 10 seats in all. Afterward, we would go to Broughton's for ice cream. It was a special time for the Fattaleh clan — one of the few times we would all get together.

In junior high, my best friends — Mike, John, Tommy — and I would get together on Saturdays and grab a bus to see



A Photo Essay by David E. Fattaleh



Decorated in the rococo revival style of the 1920s, the Keith-Albee is the largest, most ornate, most unusual theater in West Virginia.

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KEITH
ALBEE



(Above & Right) An example of the intricate detail of celebrated architect Thomas Lamb, who designed the Keith-Albee and some of the most opulent theaters in the world.



(Top) The main auditorium, which seated 2,800 people when first constructed, has superior acoustics, a fully rigged stage, and four floors of adjacent dressing rooms. When the house lights are turned on, the true beauty of the 65-year-old theater comes to life.

such cult classics as *Walking Tall*, *Godzilla vs. Ghidorah*, *James Bond 007*, and all (and I do mean all) of the *Planet of the Apes* movies.

On our way out of the theatre, we would check the marquee to see what "R" rated movies were coming to town. We would always devise some sort of plan to get into one of "those" movies, which we were forbidden by law to see until we turned 17. Our "big plan" to get into one of the racy movies was less than ingenious. It involved dangling cigarettes from our mouths, walking up to the ticket booth, and somehow convincing the manager that we were old enough to get in. But, invariably, the "big plan" was a "big flop." Oh, well, back to *Planet of the Apes*.

Sitting close to the screen was a big thing to do in those days. The best part about it was getting the full effect of a car chase, an exploding bomb and, of course, the kissing scenes.

Today, I would probably go blind and deaf if I watched a movie from the front row. But when you are a teen-ager, you can handle such high-powered, high-volume action.

Speaking of kissing, have you ever noticed that the couples sitting in the back row act like nobody can see them? Come on. Like we don't know what they're going to do when the lights go out. Boy, are they going to miss a great car chase scene. But, then again, maybe they don't care.

Back then, as I proudly held my post on the front row watching Clint Eastwood blast his way out of danger, a popcorn kernel would often land on my head. I would quickly turn around to see where the sniper was hiding, but unfortunately all eyes would be fixed on the screen. I would turn back around only to have another kernel strike me, and soon thereafter, a popcorn war would commence. The battle wouldn't last long because, after all, you had an entire movie to munch through.

In high school, the movies were a safe and conservative place to take a date — as long as it wasn't one of those "R" rated movies. Conversation was light, yet all the entertainment you needed was right in front of you. Plus, there was the bonus of having the seats so close together,...

My girlfriend and future wife would

go to the movies with me nearly every weekend. We had a great system: She would go to the movies I wanted to see and, in return, I would endure her romantic epics. This included sitting through the biggest tear jerker of all time — *Love Story*. Remember the famous line from that movie? "Love is never having to say you're sorry." I never quite understood exactly what that meant, but it always came in handy when I wanted to impress a young lady with my sensitivity.

But of all of the times I entered the Keith-Albee, I had never really stopped to look around and see its beauty. Today, I see a theater within a theater, with stories of history and beauty unfolding before me on the walls that frame the room. In July, I went back to the Keith-Albee and captured on film what many movie-goers probably have never seen. I turned on the lights, brought in even more lights, and photographed what was unique to me.

As created by celebrated architect Thomas Lamb, the Keith-Albee is the largest, most unusual, and most ornate theater in West Virginia. It is accented with stained-glass chandeliers, intricate architecture, and mysterious passageways. There are even rumors of ghosts.

If you look at the rounded ceiling, which was painted blue to give the appearance that the roof had been removed from the building, you see small stars. In the balcony, there is a Spanish village and three doves sit atop one of its many rooftops.

Downstairs, in the main theater, there is a stunning stained-glass ceiling light, and if you look hard enough, you might even see little angels with fruit baskets on their heads. I won't tell you where they are. You'll have to find them.

Today, when I take my wife and three children to the movies, I am not only reminded of an earlier time in my life, but am aware of the beauty that surrounds me. The Keith-Albee will always be a part of my past and, when I look across the aisle at my children, I know it will be a part of my future as well.

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David E. Fattaleh is Photo Editor of the *Huntington Quarterly*.

Keith-Albee gets new seating

*"We had two choices:
either close the loge or
buy new seats."*

~Robert Shell
chair, Artist Series board of advisers

By ROSE ROCCISANO
The Herald-Dispatch

Some patrons of the Marshall Artists Series will see things from a new perspective this fall, as some of the best seats in the house are refurbished.

And though there will be fewer seats at a higher price, it was either redo or die because they were in such disrepair.

"We had two choices: either close the loge or buy new seats," says Robert Shell, chairman of the Artists Series board of advisers. Derek Hyman of the Greater Huntington Theatre Corp. "does not use the upstairs for movies at the Keith-Albee, so why should he bear the burden of buying new seats? Our board decided that the loge was too important to lose, and the theater was willing to help with the cost, so let's undertake this project and do it right."

The Marshall Artists Series is paying most of the \$13,970 to refinish the 128 loge seats — 65 fewer than the theater has now because the new seats are wider. Hyman is paying for the seats up front, while the Artists Series will pay him back interest-free over five years through corporate sponsorships.

The new, 22-inch-wide box seats are in a stately, curved, Victorian style featuring a 2-inch padded upholstery panel. Each aisle seat has ornate cast iron scrollwork that represents the 1928 period of the theater. The

cushion is burgandy, to blend in with the other seats of the theater. The seats will also include lighting, gold roping and brass plaques with the names of the box holders.

The seats are being refinished now, and will be installed in time for the first show in September.

The Artists Series is now calling about 100 loge seat holders from last year and asking them if they want the seats again for the full season for \$250 — \$188 for 15 to 17 shows, plus a tax-deductible \$62 surcharge that will go towards the refinishing.

Some people will be displaced because of the new seats, and the Artists Series will try to accommodate them with other good seats. The loge seats will then go on sale to businesses and theatergoers who don't currently hold loge reservations.

"We want to give people sitting

there priority. If they say no, we ask them about their seating preference," says Celeste Winters Nunley, director of the Artists Series. "We want to give them the option of staying there before we put new people in the box seats."

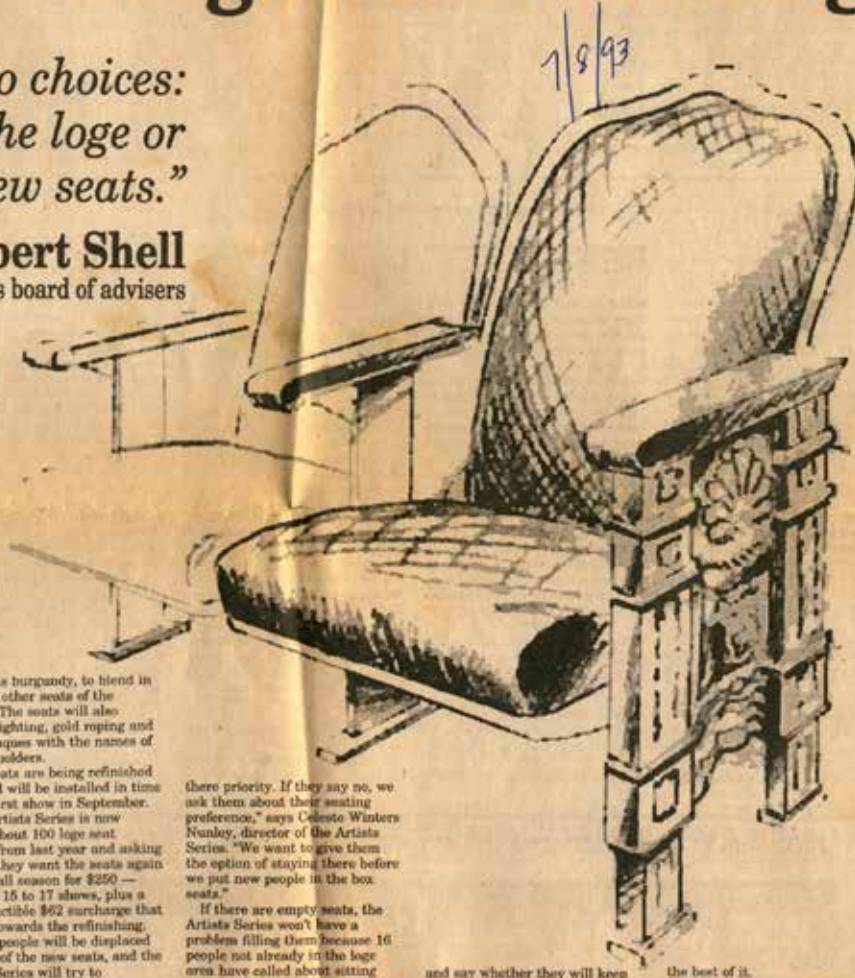
If there are empty seats, the Artists Series won't have a problem filling them because 16 people not already in the loge area have called about sitting there. Winters Nunley says those interested in getting the seats can call the Artists Series at 696-6656. She also urges loge patrons who haven't heard from the Artists Series already to call

and say whether they will keep their seats.

And though there is bound to be some griping about position and price, especially among those who are losing their seats, she says the Artists Series is making

the best of it.

"I want everyone to realize that we are making the best out of an unexpected and unbudgeted situation," he says. "Losing the loge entirely was our only alternative."



YESTERDAY



Huntington's Silver Screens

A look back at a time forgotten when picture show houses thrived throughout the region.

Since the early years of this century, Huntington's downtown movie theaters have been showcases for the latest entertainment from Hollywood. From the opulent Keith-Albee to cozy neighborhood theaters, the Huntington area has had some 40 movie houses in operation since the first nickelodeon opened on Fourth Avenue in 1905.

The three remaining downtown theaters: The Keith-Albee, Camelot and Cinema along Fourth Avenue, once referred to as "theater row," are city landmarks.

The Cinema, previously named the Orpheum, is the city's oldest theater – it has continuously been in operation since March 1916, when the silent movie "Peggy" was the premiere showing. The theater then boasted a \$10,000 musical instrument that "combined symphonic orchestra and cathedral organ sounds" to accompany the two-reelers. During the Cinema's 1995 renovation from

a single screen to a multiple-screen theater, a Lyric/Orpheum coupon book offering five-cent admissions was discovered – at one time a separate theater called the Lyric was also located on Fourth Avenue near Eighth Street. That theater closed around 1929.

The price of admission increased from 15 to 30 cents when motion pictures with sound were introduced. A "100 percent talking picture" policy began at the Orpheum in November 1928. Several weeks later, the Keith-Albee, which had opened down the street in May 1928, was equipped for "talkies."

Another downtown theater, the Strand, resisted the new technology. A January 13, 1929 advertisement for the Strand read: "Realizing that sound and talking pictures are not being accepted generally by the people of Huntington and being anxious to please our patrons, sound and talking pictures have been discontinued." Instead,

By Joseph Platania

(From left) In 1910, a skating rink was transformed into the Lyric movie theater. The State, which opened in 1924, promotes its showing of "The Hunchback of Notre Dame." The opulent interior of The Keith-Albee. The Keith-Albee offers "The Great Koran - Master of Mysteries." The Tipton holds a grand opening of "Blue Skies" starring Bing Crosby, Joan Caulfield and Fred Eustace.



the theater restored its orchestra with "real live artists."

Before there were movie theaters, many cities and towns across America had an opera house. Huntington's first opera house, The Harvey Opera House, was built in the early 1870s on the northwest corner of Third Avenue and 10th Street, states George S. Wallace in his *Cabell County Annals and Families*. Wallace adds that inside the opera house, lighting was supplied by oil lamps and was all on one level with some seats raised in the back as a "peanut gallery." The building was destroyed by fire in 1879.

It was not until six years later that the city's next show place was built by a Virginia pharmacist named Ben T. Davis. Davis arrived in Huntington from Virginia by way of stagecoach and train in 1871, the year of the city's founding, writes Wallace. He states that Davis bought a lot on the southeast corner of Eighth Street and Third Avenue (now the home of Bazaar Home Fashions) and erected the Davis Opera House, adding that the pharmacist had his drug store on the ground floor.

A local historian writes: "In 1884, Huntington was 13 years old and a booming 'metropolis' of 4,000 people."

The Davis Opera House, completed in 1885 at a cost of \$35,000, seated 800. In 1892, the building was remodeled and the name changed to the Huntington Theater. The remodeled theater was 60 feet by 160 feet with a stage that was 40 feet by 60 feet. It seated 1,400 people. During the

following years, the Huntington Theater changed hands several times before it was eventually purchased in 1915 by brothers Abe and Sol Hyman.

With the release of the first full-length motion picture, "The Train Robbery," a western, in 1903, a new age began. Many of the new movie theaters that sprang up were called

"nickelodeons" because the price of admission to see the new two-reel silent films was a nickel.

Abe "A.B." Hyman and his brother, Sol, were Huntington's first theater entrepreneurs. Born in Baltimore, Md., they later moved with their parents to Pocahontas, Va., where their father was a merchant. Following their father's death, Abe, then a young man, became head of the family of nine. According to Derek Hyman, Abe's grandson and president of the Greater Huntington Theater Corporation, the family sold some property to a coal company and headed west by train. When they reached Huntington, they decided to settle in the young city.

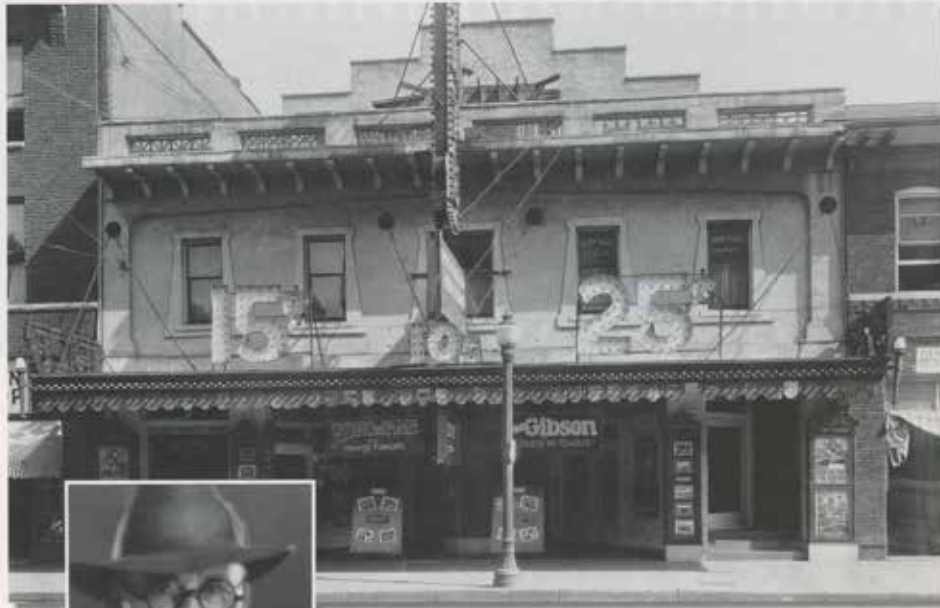
Derek Hyman says that in 1907, Abe and Sol went into the tavern business. By 1909 the two owned the Palace Saloon at 328 9th Street. Derek adds that the Hyman brothers put in a nickelodeon in the saloon to show the new two-reelers, and this launched their career in the theater business. Later, they also went into real estate development and had a coal and tubing company.

Wallace writes that Huntington's first "movie theater"



The Keith-Albee Theatre presents "Joan Crawford's Biggest Hit - Montana Moon."

“Looking back at most of this century, the Huntington



(Above) The State Theater at 1048 4th Avenue offers audiences shows for 10¢, 15¢ and 25¢....those were the days. The showing for the day is "Riding to Fame" starring George Fawcett. (Left) Abe Hyman, who with his brother Sol, is credited with managing many of Huntington's historic show places including the Palace Saloon, Huntington Theater, Hippodrome, Lyric, Dixie, Orpheum, Keith-Albee and Tipton among others. Today, Abe's grandson Derek Hyman continues the family tradition running the Greater Huntington Theater Corporation which manages the Keith-Albee, Cinema and Camelot theaters in downtown Huntington.

was called the Dreamland, and it opened in 1905 in a building on the southwest corner of Fourth Avenue and Ninth Street. The site later became the Farr Hotel and then the Governor Cabell Hotel. At about this same time, a second movie theater, the Wonderland, opened on Third Avenue, says Wallace, adding that these two theaters were soon followed by "small houses" such as White City on Ninth Street, Fairyland on Third Avenue between Eighth and Ninth Streets and, in 1908, the Gem in the 900 block of Third Avenue. Names of other early movie houses include the VanDorn in 1906, Penny Arcade, Grand and the Lyceum in Guyandotte. The 1907 city directory lists a total of six theaters in town.

In 1910, an old skating rink in the 800 block of Fourth Avenue was purchased and converted into a movie theater named the Lyric.

Local resident Tony Rutherford, a movie memorabilia

collector, recalls that the Lyric opened December 24, 1910 and billed itself as "the first theater to open south of Third Avenue."

Wallace states that several years later, the Lyric was purchased by the Hyman brothers and remodeled. The theater was a successful venture for the Hymans and, later, they opened the Dixie Theater, almost directly across Fourth Avenue from the Lyric.

The Elk, which opened in 1911 in the 1000 block of Fourth Avenue, "across from the Elk Temple" according to an advertisement, was another early theater. Rutherford adds that the Elk, later the Sans Souci, advertised itself as "the most fireproof theater in the city, with 10 exits."

The It, which opened in 1910 on Third Avenue near 20th Street, was the first neighborhood theater outside of Guyandotte. An advertisement for the It boasted that the theater "was thoroughly disinfected on a daily basis." The

area has had dozens of movie theaters in operation."

It later became the Park, which was in business for many years.

Other early downtown theaters (nickelodeons) were the Royal, which opened in 1911, and the Placade, which opened on the north side of Fourth Avenue near 11th Street in 1913.

Around 1909, a theater named the Hippodrome opened on Third Avenue near 11th Street. Both the Placade and the Hippodrome were vaudeville houses. The Hippodrome later was the site of the State Theater.

The Strand was another vaudeville theater. Rutherford states that the Strand was located in the 800 block of Fourth Avenue, and it later became the Roxy Theater. The Strand is notable for its decision in January 1929 to discontinue showing motion pictures with sound. Several months later, the Strand went out of business.

In March 1916, the Orpheum, now the Cinema, opened in the 1000 block of Fourth Avenue. Other popular venues for two-reelers were the Colonial Theater at 914 4th Avenue and the Victor at 1900 8th Avenue.

The following year, the People's Theater opened in Guyandotte.

During its career as a vaudeville theater, the Hippodrome was acquired by the Hyman brothers who later purchased the Orpheum. The 1918 city directory lists specifically the Huntington Theater and the New Hipp, formerly the Hippodrome, as vaudeville theaters.

The early 1920s saw the opening of new neighborhood theaters such as the Iola on 14th Street West, the Margaret at 20th Street and Eighth Avenue, the Mecca in Guyandotte and People's in Ceredo.

In 1924, the Shriver opened in Guyandotte and the State opened at 1048 4th Avenue downtown. During this period, vaudeville shows continued to entertain audiences at the Huntington, It, Orpheum and Grand.

Wallace states that on November 15, 1926, the newly-built Palace Theater, now the Camelot, began operation with combination stage and screen shows. But the release of the first talking picture, "The Jazz Singer," in 1927, spelled the end of vaudeville and silent movies.

In May 1928, the Keith-Albee, one of the nation's largest motion picture theaters outside of New York City, opened with Abe Hyman as president. Wallace reports that the new Keith-Albee was an air-conditioned theater with a seating capacity of 3,000, divided with 1,800 on the lower floor, 1,000 in the balcony and 200 loge seats.

Built during an age when movie theaters were more like movie palaces, the Keith-Albee was, and still is, West Virginia's largest and most ornate theater. In fact, there is nothing like it within 150 miles of Huntington.

The "Keith" is the creation of celebrated architect

SHOWPLACES

The following is a listing of every known showplace from Huntington's long and storied history including, but not limited to, opera houses, nickelodeons, vaudeville houses, and theaters:

Name	Location	Year
Harvey Opera House	3rd Ave. & 10th St.	Early 1870s
Davis Opera House	3rd Ave. & 8th St.	1885
Huntington Theater	3rd Ave. & 8th St.	1892
The Dreamland	4th Ave. & 9th St.	1905
The Wonderland	3rd Avenue	1906
The VanDorn	3rd Avenue	1906
Palace Saloon	328 9th St.	1907
The Gem	3rd Ave. & 9th St.	1908
The Hippodrome	3rd Ave. & 11th St.	1909
The Lyric	4th Ave. & 8th St.	1910
The It	3rd Ave. & 20th St.	1910
The Elk	4th Avenue	1911
The Royal	N/A	1911
The Strand	4th Ave. & 8th St.	Early 1900s
White City	9th Street	Early 1900s
Fairland	3rd Avenue	Early 1900s
The Disc Theater	4th Ave. near 8th St.	Early 1900s
Colonial Theater	914 4th Ave.	Early 1900s
The Victor	1900 8th Ave.	Early 1900s
Penny Arcade	N/A	Early 1900s
The Grand	Downtown	Early 1900s
The Lyceum	Guyandotte	Early 1900s
The Sam Succi	4th Avenue	Early 1900s
The Placade	4th Ave. & 11th St.	1913
The Orpheum	4th Avenue	1916
The People's Theater	Guyandotte	1917
The New Hipp	3rd Ave. & 11th St.	1918
The Iola	14th Street West	1920s
The Margaret	8th Ave. & 20th St.	1920s
The Mecca	Guyandotte	1920s
People's	Ceredo	1920s
The State Theater	1048 4th Ave.	1924
The Shriver	Guyandotte	1924
Palace Theater	4th Ave. & 10th St.	1926
The Keith-Albee	4th Avenue	1928
The Rialto	1023 3rd Ave.	1930s
Roxy Theater	4th Ave. & 8th St.	1930s
The Abbott	14th Street West	1938
The Park	3rd Ave. & 20th St.	1940s
The Beverly	Norway Ave. & Wash. Blvd.	1940s
The Uptown	1950 8th Ave.	1940s
The Westmont	1317 Adams Ave.	1940s
The Fox	1630 8th Ave.	1940s
The Tipton Theater	4th Ave. & 8th St.	1947
The Valentine	8th Ave. near 16th St.	1918-1950s
The Olden	8th Ave. near 16th St.	1918-1950s
The Lincoln	8th Ave. near 16th St.	1918-1950s
The Carver	8th Ave. near 16th St.	1918-1950s
East Drive-In	U.S. Route 60 East	1951
Ceredo Drive-In	Ceredo	1952
The Stage Door	821 10th Ave.	1970s
The Cinema	4th Avenue	1970s
The Camelot	4th Avenue	1970s

Thomas Lamb, who designed some of the most opulent theaters in Europe and in North and South America.

When Abe Hyman decided to build a new showplace for vaudeville and movies in downtown Huntington in the 1920s, he wrote Lamb asking if he would design the theater.

Derek Hyman explained that Lamb agreed to design the theater beginning with the basement and working up. By the time they had completed the basement, the initial \$250,000 that they raised had been exhausted, said Hyman, adding that "it ended up costing them a few million more."

Records show that more than 550 tons of steel and two million bricks were used in the Keith-Albee's construction, which took 14 months to complete.

At its center was a 3,000-seat main auditorium with superb acoustics, a fully rigged stage, and four floors of adjacent dressing rooms. Trapdoors on the stage enabled animals, performers and equipment to rise to the stage or be lowered into a large room below.

The auditorium's rounded ceiling, three floors above the stage, was painted blue to make it appear as if the roof had been removed to reveal the open sky. Small lights in the ceiling gave the impression of twinkling stars in the night sky.

A mezzanine under the balcony extends the length of the building. It overlooks the three-story main lobby with its semi-circular ceiling, accented with three huge stained glass chandeliers. The entire theater was decorated in the highly-ornamental rococo style popular in the 20s.

The Keith-Albee took its name from the popular vaudeville circuit of the time. Ironically, the release of the first talking picture sounded the death knell for vaudeville. The once popular form of entertainment was all but dead within several years of the Keith-Albee's opening.

During the Great Depression,

many Americans tried to escape, if only briefly, hard economic times by going to the movies.

In the 30s, there were a dozen movie theaters in the Huntington area from the Dixie in Guyandotte to the People's in Ceredo and the Strand in Kenova.

Along "theater row" (Fourth Avenue between Eighth and 11th Streets), there were five theaters: State, Orpheum, Palace, Keith-Albee and Roxy. One block over, there was the Rialto at 1023 3rd Avenue.

Tony Rutherford states that the Margaret, on Eighth Avenue at 20th Street, advertised that it was the only theater open during the 1937 flood. "If you want to see a movie, come to the Margaret," said its ad.

In 1938, the Abbott was built on 14th Street West near Washington Avenue. Originally built for low-budget films, it was later transformed into a performance-type theater with a large stage.

For years, the Abbott was home to the now-defunct Community Players. According to Lorena P. Shank, president of the revived board of Community Players, the Abbott was named for P. E. Abbott who for many years owned and operated a picture framing business in the west end.

Around 1940, the Beverly, a popular 500-seat theater, opened at the intersection of Washington Boulevard and Norway Avenue.

The 1943 city directory lists 14 movie theaters in operation including neighborhood theaters from Guyandotte to Kenova. Some of their names were the Mecca in Guyandotte, Fox at 1630 8th Avenue, Uptown at 1950 8th Avenue, Westmor at 1317 Adams Avenue and Park (formerly the It) at 2016-18 3rd Avenue.

The May 1995 issue of *Life*, which was devoted to the 50th anniversary of the end of World War II, states that in 1945, "for 30 cents you got a double feature with a cartoon and a cliff-hanger (serial movie) thrown in.

No wonder 98 million Americans went to the movies each week."

Derek Hyman explains that after first-run movies played a week or two at a downtown theater, they would go to the neighborhood theaters for a "second run." Neighborhood theaters also had the serial movies that kept you coming back week after week.

On March 15, 1947, the Tipton Theater, located on the north side of Fourth Avenue and Eighth Street, opened. Billed as "Huntington's newest major theater," the 1,500-seat Tipton was built by Abe and Sol Hyman.

The Tipton "was named in honor of the late Cecil Tipton, a business associate of the Hyman brothers of more than 25 years," states a report in *The Herald-Dispatch*. The Tipton was located on the site of the former Lyric Theater. According to early city directories, C. E. Tipton is listed as manager of the Lyric.

On October 22, 1950, "a fire completely destroyed the Tipton," states a newspaper account.

The advent of the age of television and the installation of TV sets in millions of American homes in the late 40s and early 50s signaled the beginning of major changes in the motion picture industry.

During the 50s and 60s, theaters were equipped with wide screens and stereophonic sound as well as equipment to show the Cinemascope, 3-D and VistaVision movies that Hollywood was turning out.

In the car-mad 50s, drive-ins flourished. There were drive-in restaurants, churches, motels, banks – even funeral parlors. In 1958, the drive-in movie craze peaked with 4,063 screens nationwide.

According to a newspaper account, the first drive-in movie in the Huntington area opened in August 1951. The East Drive-In Theater was located on U.S. Route 60, just east of the city limits. The 1952-53 city directory also lists the Ceredo Drive-In Theater at Ceredo, W.Va.

The Greater Huntington Theater Corporation, started by Abe and Sol Hyman in the mid-1920s, eventually controlled most of the theaters in the region including the downtown theaters and the Park Place Cinema 7 in Charleston, a theater complex with seven screens. The corporation also owned the East Drive-In, the Starlite Drive-In in Lawrence County, Ohio and the Ceredo Drive-In.

During the late 50s and into the 60s, neighborhood theaters began to close. By 1960 the number of Huntington theaters was down to seven including drive-ins.

As recently as 1960, "Blacks couldn't attend movies in Huntington unless they came in a side or back entrance and sat in the balcony," a local resident recalled in a July 1978 newspaper article. Eventually, the Civil Rights laws of the mid-60s integrated all public theaters in America.

Dr. Ancella R. Bickley in her book *Honoring Our Past: Proceedings From the Two Conferences in West Virginia's Black History*, published in 1991, states that (in Huntington) "A small all-black movie house operated on Eighth Avenue above 16th Street."

The booklet from the 1993 reunion of graduates of the former all-black Douglass High School contains a list of black-owned businesses in Huntington in 1921. Included is the Dreamland Theater at 1620-22 8th Avenue, owned by A. C. Colvin. A review of city directories from 1918 into the 1950s finds that there were small, all-black movie theaters with names such as the Valentine, Olden, Dreamland, Fox, Lincoln and Carver on Eighth Avenue between 16th Street and 20th Street in the city's African-American community.

About 1970, the Beverly Theater in the southeast part of town closed. During the late 70s and early 80s, drive-in theaters also began to close.

The 1980 city directory lists seven theaters including the Abbott and the Stage Door at 821 10th Avenue. A

(Continued on page 79)

SILVER SCREENS

(Continued from page 38)

new phenomenon in the early 1980s was the rise of multiplex theaters in shopping malls. This major change in theater design soon spread to downtown theaters. In the mid-70s, the lower section of the main theater of the Keith-Albee was divided into one 650-seat theater and two 225-seat theaters. A fourth theater was later added behind the concession counter.

Hyman explains that screens were added in the downtown theaters in order to accommodate all of the movies being released by Hollywood. Prior to this, the downtown theaters were missing out on about 20 percent of the movies being released.

Huntington's list of theaters again decreased in 1993 as the East, the region's last drive-in theater, failed to re-open for the summer.

In 1995, the Cinema, the last single screen theater in downtown, was remodeled into a multiple-screen theater bringing the total number of screens in downtown to ten.

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Looking back at most of this century, the Huntington area has had dozens of movie theaters in operation. Some were open only a few years. Many were open during the Golden Age of motion pictures in America, and a few have been in business for more than 60 years and continue to attract the movie-going public.

Although the era of movie palaces has passed, the remaining downtown theaters are attractive, well-maintained and popular with today's movie-goers.

Even in this age of VCRs and cyberspace, watching a movie on the big screen with an audience in a darkened theater especially designed for that purpose generates its own special kind of magic.

MC

Joseph Platania is a contributing writer for the *Huntington Quarterly*.

HUNTINGTON -- For the past half dozen years, Derek Hyman has known it would happen someday soon.

Still, that doesn't prepare Hyman for what lies in the days ahead.

After Sunday, Hyman, whose grandfather built the Keith-Albee Theatre in the 1920s, will watch the Keith-Albee go dark -- no longer showing daily movies at the four-screen theater which boasts a main auditorium that seats 1,800.

And on Feb. 1, Hyman, president of his family-owned Greater Huntington Theatre Corp., will hand over the keys to the building to the Marshall University Foundation so that the community can open a new chapter in the theater's history, trying to keep it open as a performing arts only venue.

"My grandfather finished it in 1928, and our family's been in there ever since," Hyman said Thursday, trying not to be emotional. "That means we've got a lot of stuff in there."

One of the country's few historic picture palaces of that size and era still showing first-run films, the Thomas Lamb-designed vaudeville theater and movie house will continue to host the Marshall Artists Series and other performing arts events.

Angela Jones, marketing director of the Artists Series, said they are thankful the series is

staying put in the grand theater.

"The grand nature of our shows really suits the grandiose, decorative state of the Keith-Albee," Jones said. "It has been our major home, and it means a lot. People love the experience of going to the opulent theater to see the Broadway show or the ballet and to see shows in their natural habitat."

The closing comes just two weeks after the Greater Huntington Theatre Corp. shut the doors at The Camelot, a smaller, sister theater in downtown Huntington.

The Camelot closed on Friday, Jan. 6, and Hyman said he will announce in about three or four weeks new plans for the Keith's sister four-screen theater in downtown Huntington, the Cinema, 1023 4th Ave.

Movie business at the Keith-Albee has been in decline since November 2004, when the three downtown theaters and their 10 screens began sharing distribution of new films with the new Pullman 16, a Marquee Cinemas-owned theater on 3rd Avenue at Pullman Square.

Afraid that shared distribution would decimate his business, Hyman declined to host the Marshall Artists shows at the Keith-Albee in the spring of 2005 sending the Artists Series into venues around the city including the Veterans Memorial Field House, the Joan C. Edwards Performing Arts Center and the Renaissance Theatre at the Huntington High Renaissance Center. But he signed the Artists Series back up after business got better, buying time so that he could work out a deal with the foundation.

Hyman said they were hoping to get their fair share of films, at least 45 percent to 50 percent of the new films, but that number has been more like 35 percent. And blockbusters, such as "King Kong" and "Star Wars," have been funneled to the new theater.

Originally, Hyman, had been approached about putting a cinema into Pullman Square. But he said the deal then was that it would be with \$4 million of the GHTC company's own money to build a theater.

Hyman, whose family also owns such theaters as the 11-screen Park Place Stadium Cinemas, 600 Washington St., E., Charleston, and which is building Fountain Place Cinema 8 (set to open in March in Logan, W.Va.) couldn't take the gamble.

And Hyman said that was before Pullman received a boost from a state economic development grant to help build the cinemas.

Community must do all it can to save Keith-Albee

Marshall University has been in control of the Keith-Albee Theater for a little more than a month. The school knows how it would like to use the historic building in the heart of downtown Huntington, but as with many of the school's plans, it just doesn't have the money to do what it wants.

On Wednesday, Marshall's Board of Governors unanimously approved a resolution to support the renovation and preservation of the Keith-Albee. At the same time, board member A. Michael Perry, who proposed the resolution, said neither Marshall nor the Marshall University Foundation has the money to maintain the theater long-term.

"The problems are massive," Perry said. "I couldn't enumerate (them) all."

Derek Hyman, president of the Greater Huntington Theatre Corp., which formerly operated the Keith-Albee, said long-term improvements would cost an estimated \$9 million to \$10 million.

The Marshall University Foundation recently announced it had raised \$110 million in a fundraising campaign. Much of that money has already been earmarked.

And Marshall officials have plenty on their plate right now. The Robert C. Byrd Biotechnology Science Center should open for the fall semester. Many of the classes of the Joan C. Edwards School of Medicine will relocate to the building at that time. University officials are trying to find money for a biotechnology development center, a student wellness center, an indoor practice facility for the football team and a site for a new baseball field.

A new engineering degree program begins this fall. And Marshall is beginning a feasibility study for a law school.

Despite all this, time and resources must be found for saving the Keith-Albee. Board of Governors member Mike Farrell said losing the Keith-Albee is unimaginable.

"This is one of the icons of our culture," he said.

True, but the competition for money to restore the Keith will be fierce. And that's just among Marshall's other needs, wants and dreams. Restoring the Keith will take a combination of generous private donors and scouring every available government source.

To pull this off, the community will have to pull every string it can find and lean on every person who has access to deep pockets. We don't have the major corporate offices we once did. Ashland Inc., Ashland Coal and several other companies are long gone. We'll have to be more creative and more persistent.

This effort will require a detailed plan of what is needed and what is wanted. We will need good cost estimates. More than likely, a new nonprofit foundation will have to be formed to own and operate the Keith.

The last thing we need is for the building to deteriorate so much that restoring it is not possible. Demolishing the

Keith-Albee would leave too big a hole on 4th Avenue, in many ways.

It will be a long, hard job, but it must be done. The Keith-Albee is the premier venue for performing arts in Huntington. Somehow, it must be saved.

Keith-Albee Continues Improvements

The Herald-Dispatch | October 21, 2008

Almost three years have passed since the Keith-Albee closed as a movie theater and work began to transform it into a performing arts center.

In that time, a number of changes have been made to turn the historic theater into a viable venue for Broadway shows, comedic acts and musical performances. Officials now responsible for the Keith-Albee point to the success of recent shows such as comedian Jim Gaffigan, who kicked off the Marshall Artists Series' 72nd season with a sellout, and Rock and Roll Hall of Fame group ZZ Top, which turned a profit for the performing arts center.

But if the Keith-Albee is going to sustain this success over the long haul, several key renovations need to be made, they say.

"We've proven we can run and maintain it," said Bob Plymale, co-president of the Keith-Albee Foundation. "Now we need to take it to the next level with a good, long-term business plan that involves several infrastructure improvements."

Over the past year or so, the foundation, with help from volunteers and private donations, has put in a new backstage pulley system at a cost of \$140,000, updated the lighting and restored the lighted stars in the ceiling, added more lobby space by removing the old concession stand, installed new carpet in the lobby and added handicap-accessible and/or table-top seating in the area where the projectors used to be in the main theater. Those improvements have made the Keith-Albee available for a range of uses, said David Tyson, co-president of the Keith-Albee Foundation.

"From the use standpoint, I believe we are exceeding expectations," he said. One major renovation that is a must over the next year is replacing the roof, Plymale said. "Any time you have a building of that age, you have a number of holes and leaks that you have to patch," he said. "But we're at the point where we can't patch anymore."

Plymale said it could cost at least \$600,000 to replace the roof. The foundation received a \$150,000 grant two weeks ago from the state Division of Culture and History to help pay for a new roof, but it requires a local match. The foundation will begin seeking private donations for the project over the next few weeks, Plymale said.

Beyond fixing the roof, other improvements at the Keith-Albee will be dictated by funding and the schedule of



Caption: At left, Shawn Short takes measurements Monday, Oct. 20, 2008, as he and other stage hands hang lights for the production of "Nunsense" at the Keith-Albee Performing Arts Center in Huntington.

performances, said Liza Caldwell, a foundation board member who is helping with the improvement plan.

"We are going to do a survey of the building (this) week so we can catalog everything that needs to be improved," she said. "From that point, we will begin to prioritize. We want to coordinate all these things so they don't impede on performances."

Caldwell already knows about some of the needed improvements. The electrical wiring, seating and curtains need to be replaced and the restrooms need to be upgraded. There also are plans to restore the marquee to its original look when the Keith-Albee opened in 1928, she said.

Another project will involve renovating the small theater that faces 4th Avenue in the building into a ticket office and catering area for receptions. Caldwell said the exterior stone wall that separates the Village Roaster and the main entrance of the Keith-Albee will be removed and a retail storefront for the ticket office will be built in its place.

"We're shooting to do everything in a five-year period," she said. "It's a monumental project, so we don't want to overextend or overwhelm ourselves."

One project that has been put on the backburner is enlarging the Keith-Albee's stage, Plymale said. It was originally built for vaudeville shows and is much smaller compared with stages at similar performing arts centers, according to Sachs Morgan Studio, a New York-based theater design company that was hired last year to make recommendations for improvement.



Caption: Clifton Mills and other workers from Paris Signs remove the top half of the Keith-Albee sign from the Keith-Albee Performing Arts Center building on Friday, July 8, 2011, in Huntington.

Keith-Albee's Sign Taken Down The Herald-Dispatch | July 8, 2011

Fourth Avenue in downtown Huntington lost an integral part of its history Friday. But officials hope it is only temporary.

The vertical Keith-Albee Performing Arts Center sign, which has hung from the theater since it opened in 1928, was taken down so it could be inspected. The sign was damaged June 7 when a strong thunderstorm barreled through the region. Wind gusts caused a piece of copper at the seam between "Keith" and "Albee" to break loose. Several spectators lined 4th Avenue while others watched from office windows above as workers with Paris Signs used a crane to carefully lower the upper section of the sign onto a flatbed trailer. The workers with Paris Signs rewarded a few people who stuck around longer than others with paint-coated light bulbs from the sign to take home as a memento.

Herbert Parsons of Altizer brought his camera to record the event. He planned to upload the pictures on Facebook for his out-of-town friends who used to live in Huntington. "It's another piece of history disappearing from our

downtown," he said. "I sure hope they are able to restore it. This building just doesn't look the same without it." The sign's removal also made a stressful morning for David Tyson, co-president of the Keith-Albee Foundation.

The building has been under the care of the non-profit organization since 2006 when Derek Hyman and family relinquished ownership. It has since been transformed from a movie theater to a performing arts center.

"I've been up since 3 a.m. worried," Tyson said Friday morning. "That sign is a symbol of the downtown. The Keith-Albee is the heart of the community."

The sign was taken to a storage building owned by the Cabell County Commission a few blocks away on 4th Avenue. There, it will be inspected to assess the extent of the damage and determine the costs of its restoration, Tyson said. There is no timetable yet on how long that process will take, he said.

"The goal obviously is to restore the sign and put it back in its rightful place," he said. "We've already made contact with several sign restoration companies."



Workers from Paris Signs remove the top half of the Keith-Albee sign from the Keith-Albee Performing Arts Center building on Friday, July 8, 2011, in Huntington.

Effort Begins to Fix Keith-Albee Sign

The Herald-Dispatch | August 17, 2011

Fundraising efforts are under way to save an integral part of downtown Huntington's history.

The vertical Keith-Albee Performing Arts Center sign, which was damaged by strong winds during a thunderstorm in June, can be repaired, says David Tyson, co-president of the Keith-Albee Foundation. But initial estimates to fix the 83-year-old sign are \$28,000.

The sign was removed July 8 and taken to a storage building owned by the Cabell County Commission a few blocks away on 4th Avenue. Paris Signs has inspected the sign and found that the exterior is in good shape, but the interior needs a lot of work, said Donna May, a project manager for the Marshall Artists Series who also helps with event planning at the performing arts center.

"The restoration plan is to use the existing skin but rebuild the framework on the inside with new electrical components and new neon," May said.

Keith-Albee Gets a Helping Hand

The Herald-Dispatch | March 21, 2012

HUNTINGTON -- The Keith-Albee Performing Arts Center's chimney is being repaired this week because of the efforts of three companies.

The Keith-Albee Foundation's Board of Directors has paid close attention to the 50-foot-tall brick chimney for a few years, but concerns that it could crumble onto 4th Avenue grew recently when workers in the Frederick Building across the street said they could see light shining through the chimney because of severe cracking.

That's when David Muth, owner of Advanced Building Restoration in Huntington, stepped into the picture. Board member Liza Caldwell called Muth and asked him to take a look at the chimney, which is located on the western end of the 84-year-old theater. Muth is familiar with the chimney because he was asked a few years ago to estimate how much it would cost to tear down the structure to the roof line of the historic theater.

"The first time I looked at it, I measured the dimensions and estimated there were about 22,000 bricks that would have to be removed," Muth said. "It was a cost-prohibitive venture."

This time around, Muth has called on Par Roofing and United Rentals to help him. And all three are partnering to make the job affordable for the Foundation.

"It's at least a \$20,000-\$30,000 repair," Muth said. "Everybody's chipping in and helping to reduce the cost."

United Rentals shipped a 120-foot lift from Lexington, Ky., to Huntington at no charge so Muth's masons can stabilize the chimney with metal rods and seal the cracks with a hydraulic mortar. Par Roofing will help Friday when it lifts a new metal cap onto the top of the chimney.

"There is a cap on top of the chimney now, but it has deteriorated greatly," Muth said. "When that happens, water is free to cut a crack all the way down into the masonry subsurface."



Employees with Advanced Building Restoration work to stabilize the chimney on the Keith-Albee Performing Arts Center Monday.

"The cap will have a vent on it, because the chimney is still used to ventilate the hot water tanks and any boiler system they might have in the building."

David Tyson, co-president of the Keith-Albee Foundation, applauded co-president Bob Plymale and Caldwell for working with Muth on the chimney project.

"All of the companies involved have certainly made this project much more manageable and we're very grateful for it," Tyson said.

Meanwhile, the foundation completed raising the \$32,000 needed to restore the Keith-Albee's marquee sign after it sustained storm damage last summer. Paris Signs should have the sign restored and back in its place by early summer, Tyson said.

The foundation now is turning its attention to replacing the Keith-Albee's roof, he said. The section over the stage has been repaired, but replacing the rest of the roof will cost about \$800,000, he said.



The Keith Albee Performing Arts Center's iconic sign arrives Wednesday, May 23, 2012, in the 1000 block of 4th Avenue. The sign was restored after it received storm damage last year.

Keith-Albee Sign Returns Downtown

The Herald-Dispatch | May 23, 2012

Complete with new green and white lights, the iconic Keith Albee sign returned Wednesday to its 4th Avenue home — the Keith Albee Performing Arts Center.

The sign, restored and installed by Paris Signs, rolled into the 1000 block of 4th Avenue about 7:30 a.m. Wednesday. The re-installation process caused the roadway to be closed for much of the day.

The 83-year-old sign was removed in July 2011 after it received storm damage. A "Save Our Sign" benefit concert then raised a little less than \$28,500 for the necessary repairs in September 2011.



John Legend to play Thursday night at the Keith-Albee

The Herald-Dispatch | September 17, 2012

HUNTINGTON -- Spend a night enjoying the music of John Legend at 8 p.m. Thursday, Sept. 20, at the Keith Albee Performing Arts Center where he will also give insight about his thoughts on social justice and poverty in America.

Presented by the Marshall Student Activities Programming Board, Legend's hybrid lecture/performance highlights his life, career and passion to make a positive impact on the world. He performs 3 to 4 songs on piano during the lecture.

Legend is a multi-platinum selling singer/songwriter who is also known for his work as a philanthropist and social activist. He has won numerous awards including nine Grammy Awards, 2NAACP Image Awards and was named one of Time Magazine's 100 Most Influential People. Legend has collaborated with a variety of stars in the Hip Hop and R&B communities including Kanye West, The Roots, The Black Eyed Peas, Alicia Keys, Lauryn Hill and Jay-Z. His albums "Evolver," "Wake Up!" and "Get Lifted" all debuted at the top of the charts.

Legend launched the "Show Me Campaign," a non-profit organization fighting poverty around the world. He has been recognized several times for his activism including the 2010 BET Humanitarian of the Year Award and the 2009 CARE Humanitarian Award for Global Change. An Evening with John Legend: Lecture & Performance will be at 8 p.m. Thursday, Sept. 20, at the Keith Albee Performing Arts Center. Tickets for this event are \$45 or \$40 for the general public and \$15 or \$10 for Marshall

University students. Non-student tickets can be purchased by contacting the Marshall Artists Series at 304-696-6656, online at ticketmaster.com or by coming to the box office at the Joan C. Edwards Performing Arts Center at Marshall.

An Evening with John Legend: Lecture & Performance is also sponsored by First Sentry Bank, Dr. Jeff & Mrs. Brooke Leaberry, Jeff & Amber Biederman, R. Lee Booten II, Attorney at Law, KEE 100, Oldies 97.1, WSAZ Newchannel 3, The Herald-Dispatch, Marshall University, The College of Fine Arts and The Marshall Artists Series.

Here's a look at the rest of the fall semester's Marshall Artists Series season:

"Titanic: The Broadway Musical" at 7:30 p.m. Monday, Oct. 1, at the Keith-Albee Performing Arts Center. Tickets are \$58/\$50/\$45.

"Skateistan" (documentary film). This documentary kicks off the Marshall Artists Series Fall International Film Festival, at 7 p.m. Thursday, Oct. 11, in the Keith-Albee Performing Arts Center. Tickets are \$10.

The Fall International Film Festival is Oct. 12-17, at the Keith-Albee Performing Arts Center. Featured films include: "A Separation" (Iran), "The Kid With A Bike" (Belgium), "Applause" (Denmark), "Beasts of the Southern Wild" (USA), "Footnote" (Israel), and "Headhunters" (Norway). Tickets are \$7.50 per film.

Mountain Stage at 7 p.m. Sunday, Nov. 4. Join Larry Groce, host and artistic director of the iconic West Virginia radio program. Artists performing include Dr. Dog, Spirit Family Reunion and The Mountain Goats. More artists are to be announced. Tickets are \$25 in advance and \$30 at the door.

The Irish Tenors Holiday Celebration. Enjoy the boisterous charm of The Irish Tenors - Ronan Tynan, Finbar Wright and Anthony Kearns, with a full 30-piece orchestra at 7:30 p.m. Monday, Dec. 3, at the Keith Albee Performing Arts Center. Tickets are \$62.50/\$50/\$45.

The Marshall Artists Series accepts all major credit cards. For tickets call the Marshall Artists Series box office at 304-696-6656. Order tickets online at Ticketmaster.com.

Visit the box office in the Joan C. Edwards Performing Arts Center on the Marshall University campus. Box office.



Irish Tenors bring show to Huntington

The Herald-Dispatch | December 3, 2012

HUNTINGTON -- The Irish Tenors, a trio of men who have played to sold-out crowds at Radio City Music Hall in New York City and the Sydney Opera House in Australia, visited the Keith-Albee Performing Arts Center in Huntington Monday night to perform their Holiday Celebration show.

The group includes Finbar Wright, Anthony Kearns and Ronan Tynan, who have been touring together as The Irish Tenors since 1998.

Another holiday show is coming up soon as well. The Huntington Symphony Orchestra will perform its Christmas show, "Holiday Memories," at 7:30 p.m. Saturday, Dec. 15, at Big Sandy Superstore Arena.

The concert will feature The Lettermen.
Tickets start at \$25. For more information, visit www.huntingtonsymphony.org or call 304-781-8343.



Smokey Robinson performing at the Keith-Albee.

Smokey Robinson lights up Keith-Albee stage

The Herald-Dispatch | February 16, 2013

HUNTINGTON -- Motown came downtown Saturday night when Smokey Robinson took to the stage at the Keith-Albee Performing Arts Center.

The concert was the latest offering from the Marshall Artists Series.

Robinson, who founded the first group signed to Berry Gordy's Motown Records, has donned almost every hat there is to be worn in the musical industry as a performer, songwriter, producer, talent scout and eventually the VP of Motown.

The concert was sponsored by Cabell Huntington Hospital, Beford Auto, Verizon, Marshall Health, WV Lottery, Ransbottom Law Office, River Cities Anesthesia, Community Trust Bank, David & Kim Robinson, KEE 100, WVHU, The Herald-Dispatch, WSAZ, Marshall University, MU College of Fine Arts and the Marshall Artists Series.

The next event from the MAS will be the Spring International Film Festival from Friday, Feb. 22, to Thursday, Feb. 28, at the Keith-Albee.

For more information about upcoming events, visit www.marshall.edu/muartser.

Tony Award Wining Broadway hit “Hair” Coming to Keith-Albee The Herald-Dispatch | March 2, 2013

HUNTINGTON -- If you run into 26-year-old California native Brian Scott on the street you might be surprised by a twenty something jive talking like its 1968.

“Yeah, I do use the word ‘bummer’ and I say I ‘dig it,’ a lot too, lot more than I used to,” Scott said with a laugh.

Talking like one far out hippie cool cat, well, that’s just one of the funny occupational hazards of playing a hippie just about every night of the week as the national tour of the epic 1960s rock musical, “Hair” winds its way across the U.S., Canada and Japan.

Come 7:30 p.m. Thursday, March 7, you can stroll downtown for some of that free love and good vibes yourself as the historic Keith-Albee Performing Arts Center hosts the 2009 Tony Award-Winning Broadway Revival of the “Hair.”

Tickets to the Marshall Artists Series event are \$58, \$50 and \$45. Tickets can be purchased by visiting the Joan C. Edwards box office, calling 304-696-6656, or online at ticketmaster.com

A Northern Colorado University graduate who spent two years touring as a ringmaster with the Ringling Brothers Barnum and Bailey Circus, said it has been a wild career ride stepping from the circus world straight into touring with the energetic rock musical.

“Dude, it’s a rock party,” Scott said by phone. “We’re singing all of this fantastic music, this music that is driven and that’s fun to sing, and we’re getting to dance around out there like a bunch of hippies and we don’t just do it on stage, we run out in the audience and dance with them and get the audience members up on stage to sing, ‘Let the Sunshine in.’ It’s a huge party and a huge rock show every night.”

For those too young or who enjoyed the 60s too much to remember, “Hair” is packed with the power of all of those sing-a-long hit songs such as “Let the Sun Shine In,” “Aquarius,” “Hair” and “Good Morning Starshine.”

Two of the show’s most famous peace and love anthems -- “Let the Sun Shine In” and “Aquarius” -- became huge hits for the Fifth Dimension as well.

All of those songs come washed live with the tour’s rock band (armed with double keyboards, two drummers, a guitarist, bassist and multi-horn player), and the tour actually features the vibrant and color-splashed sets and costumes of the Broadway revival of “Hair.”

“This is a cool thing to let everybody know is that everybody will see the costumes, the set and even the blocking and choreography from the 2009 revival production that was put on,” Scott said. “So what we are bringing to West Virginia and the rest of the country is the Broadway show for all the people who didn’t get to see it in New York City you can come and see that caliber of performance. It really is a beautiful unit set tucked on staged and a lovely sunshine backdrop.”

Called “the first Broadway musical in some time to have the authentic voice of today rather than the day before yesterday,” by New York Times theatre critic Clive Barnes when it opened on April 29, 1968, “Hair” follows a group of hopeful, free-spirited young people who advocate a lifestyle of pacifism and free-love in a society riddled with brutality and intolerance during the Vietnam War.

As the tribe in “Hair” explores sexual identity, challenges racism, experiments with drugs and burns draft cards, the musical creates an irresistible message of hope that continues to resonate with audiences more than 40 years later.

Scott said researching for the role he began to see a clearer understanding beyond the sex, drugs and rock ‘n’ roll as to the message of the movement and the push for civil and social rights. That’s given him a new found respect for the hippie nation.

He thinks that the show’s message of peace and love could never be more relevant.

“Aside from the music I think it’s the message too that is timeless,” Scott said. “The reality is that they are talking about a lot of the stuff that we still care about today. They were for love and social equality and opposed unpopular wars and felt passionate about peace -- all things that we need just as much today as they needed in the past. When people come to the show I think they recognize how that message is still so important today.”



New roofing is being installed at the Keith Albee Performing Arts Center in Huntington

Keith-Albee repairs near completion

The Herald-Dispatch | July 13, 2013

HUNTINGTON -- The roof project of the Keith-Albee Performing Arts Center is about two weeks away from completion.

Doors are being replaced and caps worked on, along with other finishing touches, said Bob Plymale, co-president of the Keith-Albee Performing Arts Center Inc., the non-profit entity which oversees the historic theater on 4th Avenue in downtown Huntington.

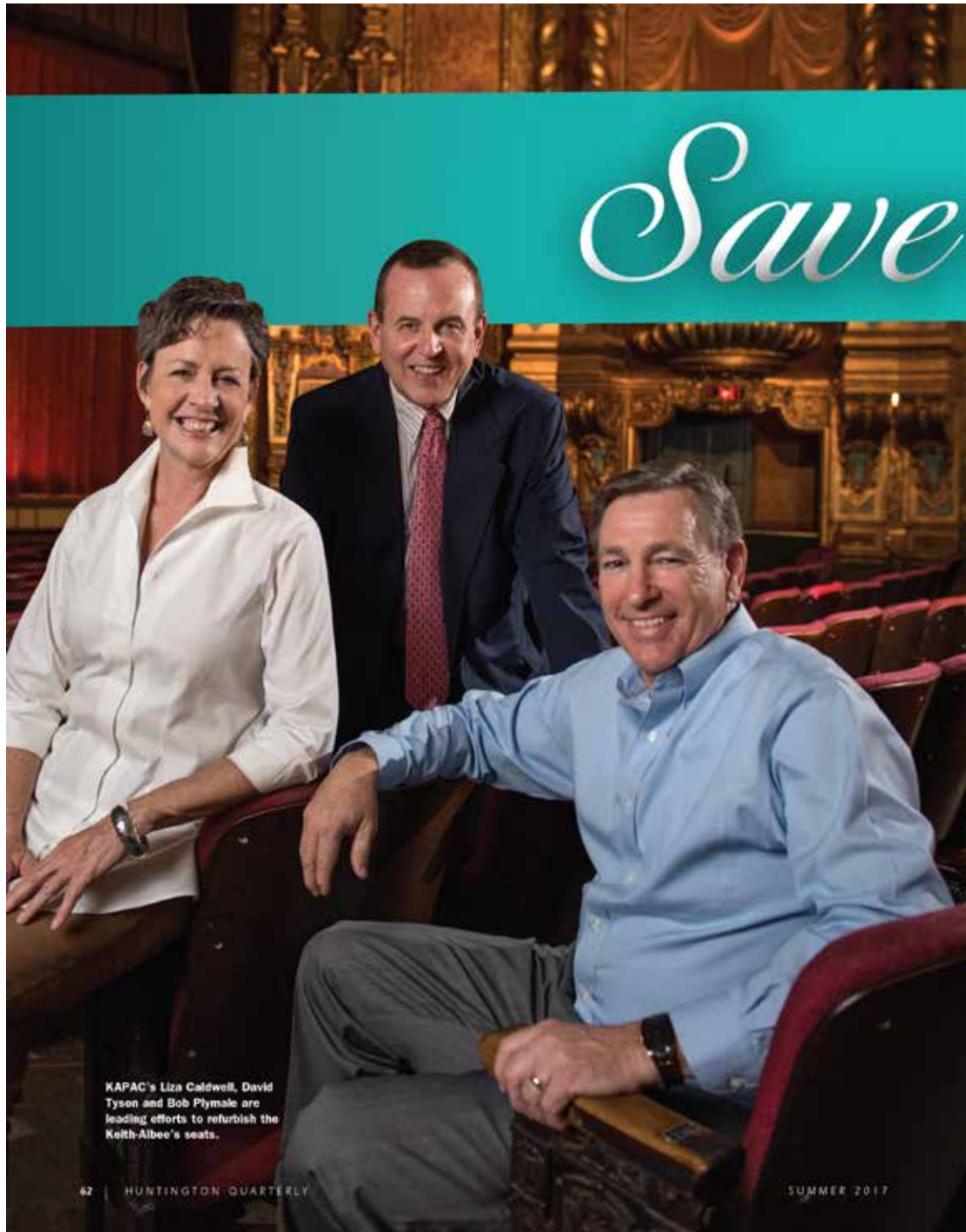
PAR Roofing of Huntington has been the roofer on the project, which got started earlier this year. This combined with prior work done on the roof brings the total cost of the roof repairs to about \$700,000, Plymale said. The roof had significant leaks over the stage area, where repairs were made a couple years ago.

"It's pretty exciting after all the stuff we've had to finally say it's just about finished," Plymale said, adding that the

roof had to be secure before other improvements could be made. "The trademark of a Thomas Lamb theater of this nature is the atmospheric ceiling where you look like you're looking into the sky. If we hadn't finished the repairs, the damage to that could have been so costly we couldn't continue to operate because of the cost of repairing the roof and the ceiling.

"It's timely from that standpoint, and just the fact that we can start moving on to other infrastructure issues (is exciting). We're doing planning of the details on that now." Upcoming projects include improvements to the heating and cooling system, as well as the wiring of the theater, which opened in 1928.

"The roof was the first thing, and now we move on to other things before we move on to cosmetic issues," Plymale said. "We did everything in the manner of doing it for historical theater. Everything we have done has been approved through the Division of Culture and History. One of our next plans is to get the theater on the historical register. It's in a historic district but not on the register."



Me a Seat

Fundraising campaign gives the public a chance to purchase a piece of the Keith-Albee.

By Dawn Nolan
Photos by Rick Lee

Next year, Huntington's beloved Keith-Albee will turn 90.

"The Keith-Albee is the centerpiece of our downtown and always has been," says David Tyson, co-president of the Keith Albee Performing Arts Center (KAPAC) Foundation. "It's the only remaining Thomas Lamb-designed atmospheric theatre in the world."

"It's in pretty good shape for a theatre of its age, and that's a true testament to the Hyman family," adds Robert "Bob" Plymale, KAPAC co-president.

Yet, as with any structure that old, ongoing preservation work must be done to keep the Keith-Albee not only an attractive sight and functioning performance and event venue, but also a National Historic Landmark.

"The main thing that everyone has to remember is that this is their theatre. We have a responsibility to restore it to the way it was," says Liza Caldwell, who chairs KAPAC's Building Committee.

Since KAPAC took over the Keith-Albee's operations in 2006, various renovation projects — all funded through public funding and private donations — have been completed, some of which include: returning the lobby and theatre to its original configuration, repairing the marquee sign, replacing the roof, upgrading the

HVAC system, adding a handicap-accessible restroom on the orchestra level and installing a new pulley apparatus for stage productions.

"We first wanted to get the theatre back to its original size," Plymale explains. "It was a major effort to knock down walls in the lobby in preparation for the *We Are Marshall* premiere."

"Though many people wanted to see cosmetic issues taken care of immediately, we decided it was best to focus on the outside and the building's infrastructure," Tyson adds.

KAPAC's latest endeavor is the "Take a Seat Under the Stars" campaign, which launched in December. Marshall Artists Series graduate assistant Shaleena Ross came up with the name, and local advertising agency Bulldog

Creative is leading promotional efforts.

"The idea is to restore the seats, as close as possible, to the original ones," Tyson says. "If you look at the balcony seats, they are similar in color and design to what the new seats will be. The new seats will be beautiful and comfortable, not to mention compliant to National Register standards."

Before the seats can be replaced, however, all of the fabric must be bought.

*"The Keith-Albee is the
centerpiece of our downtown
and always has been."
- David Tyson*



Take a Seat Under the Stars Sponsorship Levels

Maestro \$1,500

Seat in rows B-O on orchestra level or loge boxes

Director \$1,200

Seat in remaining orchestra level

Conductor \$1,000

Seat in regular balcony

A plaque will hang in the lobby honoring donors that contribute \$1,000 or more to the campaign

For more information visit us at
925 4th Avenue Huntington, WV 25701
email us at info@keithalbee.com
or visit our website
www.keithalbee.com/take-a-seat

"We have to purchase the material all at once because we want it to be done in the same run to ensure consistency," Plymale explains. "That is the initial step and the initial expense."

To cover these and associated costs, KAPAC is offering interested donors the chance to name a newly refurbished seat in any of three levels by purchasing a sponsorship. A "Maestro" sponsorship is \$1,500 and consists of seats located in rows B through O on the orchestra level and the loge boxes. "Director" sponsorships are \$1,200 and cover the remaining orchestra seats. Finally, "Conductor" sponsorships are \$1,000 and include all regular balcony seats. A plaque will hang in the lobby honoring donors that contribute \$1,000 or more to the campaign.

"Donations are coming along," Tyson says. "People want to see that we're making progress."

A special "We Are Marshall" Memorial Designation — with nameplates honoring the 75 players, coaches and community members that were killed in the 1970 plane crash — will be located in the balcony. An anonymous donor gave the initial \$20,000 back in December for the section, which features already allocated seats for Gene Morehouse, "The Voice of the Herd," and offensive lineman Bob Patterson, of Louisville, North Carolina.

"At this point, 20 of the 75 seats have been purchased," Plymale says.

In addition to individuals, corporate donors, such as Brickstreet Insurance, Cabell Huntington Hospital and St. Mary's Medical Center, have also contributed to the \$2.6 million project.

"We're at about the \$300,000 mark," says Plymale. "We've had groups coming to us wanting to do two- or three-year pledges. We'll accommodate people in just about every way that we can facilitate."

Once funding is raised, KAPAC estimates that it will take about two years to fully replace the 2,000-plus seats.

"We'd like it to happen faster than that, but the replacement can't happen all at once," Plymale explains. "We have to do it in stages so that we don't interfere with performances and other activities. We will not cancel events."

To start the restoration process, Caldwell consulted with Andrew Myers



The Keith-Albee Theatre is the only remaining Thomas Lamb-designed atmospheric theatre in the world. KAPAC's ongoing restoration efforts will help ensure this Huntington treasure will remain for years to come.

and A.J. Stovitz of Andrew Myers Interior Design, to determine the patterns and colors used on the seats as well as identifying manufacturers. Darren Diamond, of Diamond Furniture Restoration in Russell, Kentucky, is handling the production of the new seats.

"A year before we had done a massive clean of the basement, and sorted the seats out into parts," Caldwell recalls. "We found one in the corner that was completely broken up, and Darren took it back to his shop and stripped it down to find out what it looked like originally."

Once Diamond works his magic, each new seat will be installed back in its exact original position so as not to interfere with the theatre's cooling system.

"This is going to be a difficult process," Caldwell says. "We have to time the removal of the chairs correctly. Each chair will be handled individually. Darren will take

a few dozen at a time, and those will be replaced with temporary chairs until the new ones are ready."

One seat, donated to KAPAC by the late Mike Perry, has already been fully restored. Housed in the lobby of the Keith, it is being used as a model of the work to come.

"The upholstery on the new seats will be fire retardant and stain resistant," Caldwell says. "It will look identical, but it will last longer and hold up better. You really won't be able to tell the difference from the original."

"When we finish this theatre's restoration, it's my vision that, as soon as you step under the marquee, you'll be transported back to when the theatre was originally open, and inside it'll be like it was in 1929."

"The main thing that everyone has to remember is that this is their theatre. We have a responsibility to restore it to the way it was."
—Liza Caldwell



DAWN NOLAN is managing editor of the *Huntington Quarterly*.

Diamond Helping Restore Theater to its Natural Glory

The power of restoration.

One individual figuring prominently in the undertaking is Darren Diamond, who owns Diamond Furniture Restoration in Russell, Kentucky. He's been in this business for 14 years. The Keith-Albee has embarked on a \$2.6 million project to refurbish the seats in the downtown theater and has launched a seat sponsorship campaign to finance the effort. Guess who got the seat contract? Diamond.

Until now, Diamond's biggest undertaking was a major renovation at Ironton High School.

"I love what I do. I love to restore old things," Diamond said during a meeting with fellow restoration associates Liza Caldwell, Andrew Myers and A.J. Stovitz. "I'm so pleased someone cares enough before this gets too bad and it ends up costing too much or they're saying close it up, tear it down. It happens in America all the time. I feel privileged to do this."



Caldwell owns buildings downtown and chairs the Keith-Albee Foundation building committee. She played a leading role in researching which direction to go on the seat project. Myers owns an interior design company in New York called Andrew Myers Interior Design. Stovitz works with him.

One of America's most prolific and revered theater architects, New York based-Scotsman Thomas L. Lamb, designed the Keith-Albee. The facility featured a main floor and balcony with seating for 2,720. The number's not as high now, but still - dealing with 2,000-plus seats can be a chore. Seats bolted to the floor have to be removed, made new at Diamond's Russell facility, returned and put back into place. Can you say logistical nightmare? Then there are building codes as well as incorporating ADA (American Disabilities Act) requirements, including companion seats.

Diamond is excited by this latest business challenge. He's quick to point out he's not going this alone. He has two upholsterers with 65 years experience and an apprentice. Samples have been seen and Diamond said, "They came back beautiful."

"It's interesting. I used to work in sales," Diamond said. "I remember we used to always get cutbacks, downsize. I'm one who always wanted more. My dad's a retired brick mason. I can drive you around the Tri-State and show you projects my dad laid bricks on. I worked on some with him. I felt I wanted to leave a mark. When I'm dead and gone, someone would be able to say my dad did that, my grandfather did that. In 14 years, I've done so much for so many. To leave a mark on this is a great opportunity. This is the general public's theater."

"We are taking the existing seats, restoring them back to better condition than they were in when they first opened," Caldwell said. "There's a great deal of satisfaction when you take something tired and old and restore it whether your name is attached to it or not."

Huntington brothers A.B. and S. J. Hyman, majority owners of The Greater Huntington Theater Corporation, built the Keith-Albee to enhance their family of downtown theaters that then included the Huntington,



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the Orpheum, and the State. The Hyman family closed the Keith as a movie theater in 2006 and donated it to the Marshall University Foundation, which in turn passed it on to the newly formed Keith-Albee Performing Arts Center Foundation Inc. The tax-exempt, charitable corporation operates the facility today. The building's still used for numerous events. It will be available during restoration.

Lamb and his firm designed more than 300 theaters worldwide, but they created only eight of the expensive and exotic "atmospherics." In atmospheric theaters, the auditorium is designed to create the illusion of being entertained outdoors. Overhead, the domed ceiling simulates an expansive, blue night sky. Intricate plasterwork, chandeliers, sconces and balconies create an air of sophistication.

Donations are available at three levels for the seat campaign \$1,500 for seats in row B to row O or the Orchestra Level and Loge Boxes; \$1,250 for the remaining Orchestra Level seats; and \$1,000 for all regular Balcony seats behind the Loge. Donors will get the name of their choice - whether a patron, company or person being memorialized - on their chair.

The campaign includes a special "We Are Marshall Memorial Designation," as the first 75 seats in the middle of the balcony has been dedicated to the memory of the 75 Marshall football players, coaches and community members who died in the Nov. 14, 1970 plane crash. There will be a nameplate on the chairs honoring those from the crash. A plaque in the lobby will have the names of folks who donated the \$1,000 for the seat.

An anonymous donor has given \$20,000 to get that 75 campaign started. The first seat was given in honor of Gene Morehouse, "The Voice of the Herd," who perished in the crash. As part of that anonymous donation, a chair has been donated in honor of offensive lineman Bob Patterson, of Louisburg, North Carolina.

Myers, a Huntington High graduate, let Caldwell and the building committee know he would like to assist. His firm works on a variety of projects in the \$80 million range. One recent project was working with HVS Design and Ambius to handle the interiors of the new EVEN Hotel in Brooklyn, New York.

"We like to do things in the community," Myers said. "Large projects are perfect for us, and challenging with the historic issues to deal with."

Myers sent copies of existing carpet and upholstery (both original from 1928) to mills in Europe and the United States. They received bids from these mills. The mills did their work and sent samples back and decisions on which way to proceed were made. "The samples hit 100 percent," Myers said. "The price is rock bottom. The theater is getting the best price, the best quality, an exact match."



Since Caldwell, Myers, Stovitz and Diamond are in different places at different times, thank goodness for tablets and other electronic devices to provide face time. Caldwell said it made more sense to take the restoration path instead of renovation.

"Renovation changes things to suit what people want," Caldwell said. "Restoration puts it exactly the way it was. If we put in new seats, it would change sight lines and ruin everybody's experience."

Caldwell said after a two-year search, the original carpet and upholstery have been recreated as close as one possibly could.

The Keith-Albee is Lamb's last atmospheric theater in the world. He created fewer than a dozen. Huntington 's

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Diamond Helping Restore Theater to its Natural Glory (Continued)



facility has been put up for national landmark status and Caldwell hopes to hear a decision soon. That would pave the way for more funding. Restoration allows access to other monies such as tax credits and grants. As Caldwell put it, in this case it will be cheaper to restore than renovate.

Another plus is the facility's cooling system. In 1925, mechanical engineer Willis Carrier refined his air conditioning version to adapt to very large places. In 1928, the Hymans approved the expensive and elaborate Carrier system for the Keith-Albee. One key feature is a well that was drilled under the theater providing freshly chilled air to circulate into the auditorium through vents at the seat bases.

"This theater has a lot of things in it that we want to keep," Caldwell said. "If you go to theaters that have been fully restored in other big cities, they have the original seating. It enhances the atmosphere, the history. With this project, it allows the community to become part of the restoration. The whole city can get behind it." "It is going to look exactly like it did when it opened," Stovitz said.

Keith-Albee Turns 90 Years Old

The Herald-Dispatch | May 7, 2018

When music icon Tony Bennett performed at the Keith-Albee Performing Arts Center in 2016 as part of the Marshall Artists Series, he put down his microphone before he broke into a night-ending, spine-tingling send-up of “Fly Me to the Moon” and had a little heart-to-heart talk with the audience.

“This theater is perfect for performing,” Bennett said then. “I heard they were talking about cleaning it up, but now don’t clean it up too much because the acoustics in here make beautiful sounds.”

Don’t worry, Tony, the Keith-Albee Performing Arts Center still has its impeccable acoustics, but as a 90-year-old should, the Thomas Lamb-designed ornate Spanish Baroque-style theater has been getting quite a bit of love and TLC as the Keith-Albee Performing Arts Center Foundation is in the midst of several renovation projects.

To help fund those and to fully restore the Keith, the Foundation is kicking off a new campaign, “Giving the Arts to Tomorrow: A Campaign to Sustain the Keith-Albee Performing Arts Center,” to establish an endowment fund for the theater, which was opened 90 years ago on May 8, 1928.

“We decided that for the 90th birthday instead of focusing on a single event to celebrate, we would focus on the year. So for its 90th year, our goal is to start an endowment so we can work on and focus on certain projects that will really transform large pieces of the building,” said Shaleena Ross, who is the general building manager for the Keith-Albee.

Ross said the endowment will help the Foundation build a reservoir of matching funds that are usually always needed for grants.

“Our goal is to build a legacy that this generation can lead to the next and that to celebrate its 90th birthday, the Keith-Albee would start its real journey to be completely restored by its 100th birthday,” Ross said. “It is about renovating the Lounges and the Suites in the building so that people who have public access that their experiences get improved and restored to what it was in 1928.”

Let’s Get Visible

Ross said it has been exciting for the Foundation to begin making headway on tackling more visible projects, such as building managers Junior Ross and Gary Cooper repainting the floor, the orchestra pit’s wooden floor, as



Sholten Singer/The Herald-Dispatch The Keith-Albee Performing Arts Center has undergone extensive renovations in the past 10 years, including new roofs, waterproofing and a new HVAC system. Now, the Keith-Albee Foundation is set to launch a campaign to replace the theater’s 88-year-old seats.

well as restoring the wood framing and footlights along the front of the stage.

That area was used this past season of the Marshall Artists Series for seating, which included front-row pit seats for the Marshall students watching national act comedian Leslie Jones, a star of “Saturday Night Live” as well as other TV and films such as “Ghostbusters.”

This season has also seen new improvements of a green room and backstage area makeover, as well as starting to renovate and re-paint and decorate the expansive basement dressing rooms.

The Keith-Albee Foundation had - in its 10 years of owning the Keith-Albee - completed more than \$1 million in renovations, including new roofs, a sign repair and, most recently, installing a new HVAC system. However, the current projects (such as the seat campaign) are much more noticeable and tailor-made for the community to jump on board and help sponsor, Ross said.

“You can’t see the roofs, you can’t see the HVAC system, but you can see the seats being restored and the furniture that had been in storage for decades coming back out into the theater,” Ross said.

This past week, the Keith-Albee received its second row of 32 seats that have been restored by Diamond’s Furniture Restoration in Russell, Kentucky. That is part of the Keith-Albee Foundation’s \$2.6 million “Take A Seat Under the Stars” program.

Row by row, the 2,200 seats are being completely restored, including fabric matching the original seats from when the Thomas Lamb theater was first opened in 1928.

Keith-Albee Turns 90 Years Old (Cont)

Adding to the Luxury With Restored Benches And Wi-Fi
As part of that campaign, Ross said they have been also restoring about 30 pieces of furniture, such as benches and chairs that had been in storage.

"We have had more than 30 pieces done. Most of those pieces had been, and I when I say in shambles, I mean they were ripped up with hardly any fabric on them, and stacked in the basement," Ross said. "Since we had parts of the year where we had shows that were too close to take out seats, to supplement that we said why not get the old furniture out because this is also part of the Keith-Albee, so we are slowly getting those pieces to our restorer and so we have already brought back four benches that probably hadn't been in the theater for three decades or more."

Several of chairs and benches are in the lobby. Ross said she thinks it really makes a statement and sets a mood when folks walk in and perhaps sit for spell on the regal looking furniture.

"I think it adds or returns to the building that idea of luxury. Having chairs that are original to the building as a statement piece that says, 'Welcome to the Keith-Albee. We value you, not just for the seat you occupy inside, but for your presence in the building.' "

Rolling Out the Red Carpet

Beyond the seats, Ross said this summer will also see the entire Keith-Albee's carpet replaced. "The big thing is our carpet is done and ready to be delivered - almost 14,000 pounds of carpet," Ross said. "Everything that has carpet in the theater will be re-done, including the lobby, the mezzanine, all of the bathrooms, the stairs, the main auditorium as well as the balcony. We also purchased extra carpet so that if we have any issues we need to fix we have additional carpet we can use in other areas."

The Keith is also getting Wi-Fi.

"We just signed on today (Wednesday) to have Comcast to come and do Wi-Fi in the back of the building, for a building like the Keith-Albee any project involves a lot of planning and a lot of coordination because there are a lot of complexities to the projects," Ross said. "Everything is a challenge, even if like the organ is original, it is still a challenge to put it back as it was but in a modern era."

The Keith-Albee Organ Back In the Pit

One of the most exciting - and now visible - projects has been the return of the 1927-built Keith-Albee Mighty Wurlitzer (Opus 1780), which had been gone from the building since 1957. Thanks to the continued efforts of Bob Edmunds and the Huntington Theatre Organ Project Inc., the 1,000-pound, three-manual console with its gorgeous tiger striped walnut console top was lowered back into its home in the orchestra pit a week ago. It had been gone for more than half a century.

For Edmunds, bringing the Keith-Albee's organ back home and restoring it has been an arduous labor of love. Organ Project members brought the organ back home in 2010 after buying it for \$30,000 from a fellow organ enthusiast in Greensboro, North Carolina.



From left, Doug Chapman, Nicole Chapman, Emily Chambers, Allison White, Sonia Chambers and Robert "Chuck" Chambers will help raise funds for the Keith-Albee Performing Arts Center during a "Sip and Tip" night June 15 at Sip Downtown Brasserie at 311 9th Street in Huntington.

Sip Downtown Partners with Keith-Albee for Fundraiser

The Herald-Dispatch | June 7, 2022

HUNTINGTON — Sip Downtown Brasserie at 311 9th St. in Huntington will host a "Sip and Tip" night from 5-10 p.m. Wednesday, June 15, for the Keith-Albee Performing Arts Center to assist with its operating expenses and current renovation projects, according to Board President Bob Plymale.

Director of Development Terry Deppner Hardin said in a news release that Allison White, owner of Sip, has been generous with the theater, as the upcoming Sip and Tip night follows a contribution of \$2,692 from Sip's Derby & Drams event May 7. Deppner Hardin said White understands the theater's importance as an economic driver in the community and among the local restaurant scene.

"Stepping into the Keith-Albee is an experience in and of itself," White said in the news release. "We are lucky to have such a beautiful venue in Huntington. I plan to help

in every way possible to assist with the preservation efforts as well as attract locals and tourists to the downtown area for entertainment, shopping and dining." Deppner Hardin says the Keith-Albee board will be working on a major plumbing project that will help keep water out of the theater's basement, where water damage is causing safety issues, fallen ceilings and flaking plaster.

"This funding is vital to maintaining this historic asset as an important element of the downtown cityscape," she said in the release.

Plymale noted in the release that Sip's Derby & Drams event coincided with the 94th anniversary of the Keith-Albee's opening to the public on May 7, 1928, when The Blue Streak of Vaudeville Rae Samuels was the headliner and "Good Morning, Judge," a comedy starring Reginald Denny, was the featured film.

"The theatre was built to have vaudeville shows on stage as well as silent and sound motion pictures on the screen from its very first day," Plymale said in the release. The board is seeking landmark status for the Keith-Albee, he said.

6C THE HERALD-DISPATCH, SUNDAY, FEBRUARY 13, 2022



SHOLTER SINGER | The Herald-Dispatch
A refurbished seat is shown at the Keith-Albee Performing Arts Center in Huntington as part of the center's ongoing Take A Seat Under the Stars campaign. Row by row, the 2,200 seats are being completely restored, including fabric matching the original seats from when the Thomas Lamb-theater was first opened in 1928.

307 additional Keith-Albee chairs have been refurbished

Project was completed with grant, donor funding

The Herald-Dispatch

HUNTINGTON — The Keith-Albee Performing Arts Center Inc. has recovered an additional 307 chairs in the theater as part of its "Take A Seat Under the Stars" campaign, Board President Bob Plymale recently announced.

The refurbishment was accomplished with financial assistance from the West Virginia Department of Arts, Culture, and History and the National Endowment for the Arts, with approval from the WV Commission on the Arts, according to a news release. The money received from this grant from the state was matched by private donors.

"We are so appreciative to have the support of the West Virginia Department of Arts, Culture and History

This project is supported with funding from



West Virginia Department of
**ARTS, CULTURE
AND HISTORY**

West Virginia Commission on the Arts



and our Keith-Albee patrons for this important initiative," said Terry Deppner Hardin, director of development, in the re-

lease. "The 'Take A Seat Under the Stars' campaign continues. We are still looking for seat sponsors at varying investment levels.

If you want to memorialize or honor a special person or loved one, or if a business owner wants to promote their company, this is a unique way to do so."

Deppner Hardin said the "Take A Seat" investment levels are Maestro (\$1,500) for Row B to Row O on the Orchestra Level and Loge Boxes; Director (\$1,250) for the remaining Orchestra Level seats; and Conductor (\$1,000) for all regular Balcony seats behind the Loge. There are plans to restore an additional 500 chairs in the upcoming year.

Plymale said in the release he was especially pleased with the refurbishment of the first 75 seats in the middle of the balcony dedicated to the 75 Marshall University football players, coaches and community members who died in the Nov. 14, 1970, plane crash near Tri-State Airport. There will be a special commemorative ceremony for those seats at a later time, he said.

To find out more about the Take A Seat Under the Stars campaign, visit www.keithalbee.com.