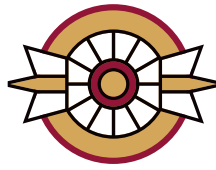


OVER THE YEARS



KEITH-ALBEE
PERFORMING ARTS CENTER



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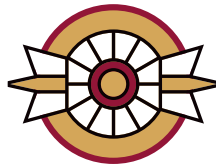
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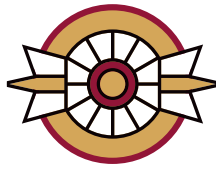
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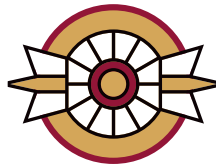
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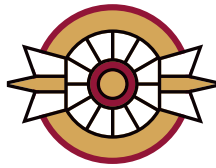
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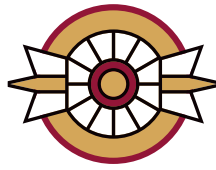
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6

Keith-Albee Is The Ultimate In Theater World

Workmen Rushing Gorge-
ous 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 workmen 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 Ozite 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 goers 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 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 Baxter, 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 up 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 lavishness.

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

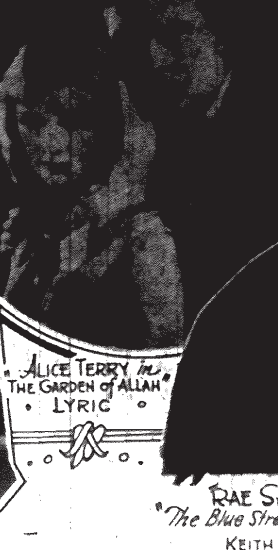
Monroe and Grant, the opener on the Keith-Albee's first bill, will be seen in "Go Ahead Chaffey," a trans-pole absurdity which proceeds through a sweeping gale of merriment.

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

CORINNE GRIFFITH IN THE GARDEN OF EDEN
PALACE ALL WEEK

ALICE TERRY IN THE GARDEN OF ALLAH
LYRIC

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

05/06/1928

The Herald-Advertiser



THE TWO
Million Dollar Theatre
Beautiful - Dedicated to
the People of Hunting-
ton and the Tri-State

Opens
Tomorrow!

Premiere Performance at 1:30 P. M.
Doors Open at 12:45 P. M.
Gala Night Shows at 6:45 P. M.
Doors 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 SCREEN —
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

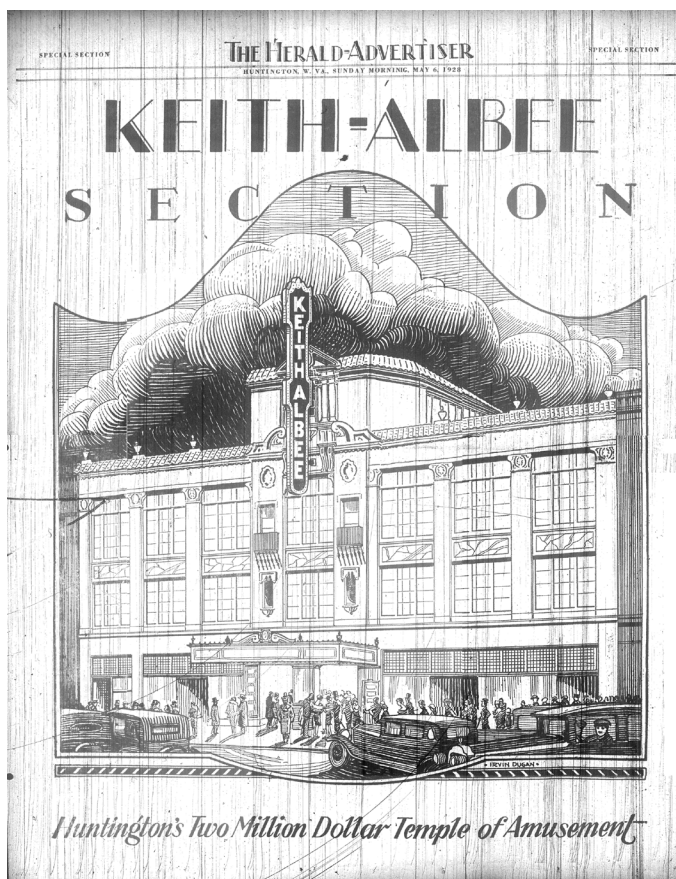


04/29/1928

The Herald-Advertiser

05/06/1928

The Herald-Advertiser



05/06/1928

The Herald-Advertiser

KEITH-ALBEE

HAP HAZZARD
Movie-Stunt Hero
Arrives By Aeroplane
Thurs. Morning—11 A. M.
At Flying Field
From Atlantic
MEET HIM!

—OPENING TODAY—
A GREAT ALL-STAR BILL
ON THE STAGE
AND
ON THE SCREEN

ALEXANDER & SANTOS
In "A Variety Divertissement" with Curan and Laenna—Doris Claes

HAP HAZZARD
Extra Added "De-Traction"

HILTON & ALMY
"A GAB FEST" With Song

MENDIS 3
In "Up and Downs"

HARRY HOWARD
"BORN TO BE LAUGHED AT" With Betty Burroughs

—AND ON THE SCREEN—
A ROMANTIC MASQUERADE OF THE UNDERWORLD
DRESSED TO KILL
WITH
EDMUND LOWE-MARY ASTOR
Overture "The Fortune Teller" Keith-Albee Symphony Direction J. E. Kroberger

DOORS OPEN AT 1 P. M.—PERFORMANCE CONTINUOUS—
MATINEE 25c — LOGE BOXES 50c — NIGHTS 50c — LOGE BOXES 60c
CHILDREN 15c

05/10/1928

The Herald-Dispatch

Bebe Daniels At Keith-Albee

Popular Little Comedienne
Scores Big Hit in "The
50-50 Girl"

Bebe Daniels, most popular of all screen comedienne is to be the stellar film attraction at the Keith-Albee during the first half of the week in her latest and greatest laugh producer, "The 50-50 Girl."

The story is typically Bebe Daniels, who is never better than in a story wherein the beautiful American girl just cannot keep herself out of a jam. "The Fifty-Fifty Girl" deals with such a girl, one who is firm in the belief that she can make a man look silly under any set of circumstances.

Along comes James Hall, her leading man, and, in the story, her partner in a mining venture, who accepts her proposal to take the part of the woman if she will run things like a man. She goes ahead and gets into the most amusing circumstances, at least as far as the audience is concerned. Bebe as the boss and cocky James Hall as the demure girl do make real comedy situations.

The strain is too great for the headstrong Miss Daniels, however, when she is choked by a gag of cut throats in the dark tunnels of the mine and, after swallowing her pride on occasion, she finally squeals for help. Thanks to the strong right arm of Hall, the day is saved. And Bebe, admitting that the man really is some good after all.

Incidentally the cast is exceptionally good. James Hall gives a fine performance and William Austin, George Kotsarinos and Johnnie Morris are excellent in their respective roles.

Lon Chaney In Greatest Role

"Laugh, Clown, Laugh"
Brings Screen's Finest
Character Here

Huntington theatre-goers who can't look back with vivid memories of Lon Chaney's great characterization in "His Wife Gets Hugged" will look forward with keenest anticipation to seeing him in a similar role in "Laugh, Clown, Laugh," which comes to the Keith-Albee Thursday of this week.

The new play, adapted by Metro-Goldwyn-Mayer from the celebrated stage drama, saw Chaney starring in the role of the tragic clown made famous before the footlights by Lionel Barrymore.

The new picture is a vivid drama of backstage life of the theatre, with Chaney in the role of the clown who, for the happiness of the woman he loves, makes a tragic sacrifice.

Loretta Young, new discovery of the screen, plays the heroine, Sinnetta, and Nils Asther, of "Barrett and Son," the juvenile lead as Luigi, Bernard Siegel, Owen Lee, Elsie Fitz-Gerald and others of note are in the cast.

A massive reproduction of a great European theatre and other elaborate settings lend lavishness to the tense drama. Chaney runs the gamut of theatrical art, appearing as a ludicrous comedian in the theatre scenes, and in others plumbing the depths of tragedy.

05/13/1928

The Herald-Advertiser

BARGAIN HOUR
From 1 p. m. to 2 p. m.
MEN AND WOMEN 25c

KEITH-ALBEE

—ON THE SCREEN—
BEBE DANIELS
in "The 50-50 Girl"
WITH JAMES HALL
A CLARENCE BADGER PRODUCTION
A Paramount Picture
BEBE'S GREATEST PICTURE!

—ON THE STAGE—
FOSTER, FAGAN & COX
Greber's "Gaieties" With JACK RIANO
NANCY & MARTY || **PRINCESS PAT** || **DEXTER TRIO**
Presented By Bert Nelson
FEATURETTES: — LIGHT COMEDY — NEWS — FABLES

COMING — THUR. FRI. & SAT.
"THE WIZARD OF THE STRINGS"
ROY SMECK, RADIO STAR & RECORDING ARTIST.

05/13/1928

The Herald-Advertiser

MON! TUES! WED! **BARGAIN MATINEES** 25c
MEN AND WOMEN
1:00 to 2:00 P. M. DAILY

KEITH ALBEE
HUNTINGTON'S TWO MILLION DOLLAR THEATRE BEAUTIFUL

You won't need any excuse to laugh at this joy-girl when she sets out to woo, tremors and finds they are too big for her!
SHE'S A BIG LAUGH!!!

ON THE SCREEN—
BEBE DANIELS
A Paramount Picture
"THE 50/50 GIRL"
WITH JAMES HALL

GET IT RIGHT—
Here's a fountain of golden joy! You'll just skip over miles of miles when this gay stylist starts gush-ing—
"You Don't Know The Half Of It!"

Laugh! Thrills! Suspense! And Then Some More Laughs!

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

"GERBER'S GAETIES"
with **JACK RIANO**
Ollie Northman — Corbett Twins — Dawn Riders — Herbert Harris

MARTY AND NANCY PRESENTED BY BERT NELSON
PRINCESS PAT
DEXTER TRIO

ALSO—COMEDY — FATHER NEWS — AESOP'S FABLES
OVERTURE "FORT AND FRASANT"
Orchestra Direction J. E. Kroeberger
COMING
ROY SMECK

—MAYNIE—
After Bargain Hour
Adults 25c
Laps Buses 10c
Children 10c

—NIGHTS—
Adults 40c
Laps Buses 10c
Children 10c

05/13/1928

The Herald-Advertiser

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 Gaeties, 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.

05/15/1928

The Herald-Dispatch

2 MILLION DOLLAR

KEITH ALBEE

OPENING TODAY A SUPERIOR BILL HEADLINING
ROY SMECK
FAMOUS RADIO STAR AND VICTOR RECORDING ARTIST

—AND OTHER FINE VAUDEVILLE ACTS INCLUDING—

Almost "Home Folks"
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 spell-bound to the final fade-out!

JACK MOSSER REVUE
Song, Dance, Comedy

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

BARGAIN HOUR 25c
From 1 P. M. to 2 P. M. — Men and Women

—ALSO—
Light Comedy and Patriotic News Pictorial

05/17/1928

The Herald-Advertiser

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 Charle-toned 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."

05/18/1928

The Herald-Dispatch

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 Balcan 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**

05/20/1928

The Herald-Advertiser

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 Every-girl 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 lovable 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 chumps 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 countryside. 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

05/20/1928

The Herald-Advertiser

HURRAH! OH-BOY WHAT A SHOW
We have for a
NEW YEAR OPENING

4 SHOWS TODAY!

DOOR OPEN AT 12:30 P. M.
SHOW STARTS AT 1 P. M.

VAUDEVILLE
AT 2:15 — 4:30 — 7:00 — 9:00 P. M.

KEITH ALBEE

NOW!—NOW!—NOW!

V KEITH E AUDEVILLE

Featuring:
THE BROADWAY FAVORITE
JANE GREEN
The Star of Syncopation
—ALSO—
MIRTH—MELODY—STEPS
'FOR NO GOOD REASON'
—WITH—
Jack Burke — Babe Jolly —
Lynn Dunn — Lydia Hughes —
Billy Allen — Billie Benton
and the Ward Sisters.
—AND—
OTHER BIG ACTS.

—AND ON THE SCREEN—
WITH
SOUND
AND DIALOGUE

ARTIST PRESENTS
MARKED MONEY

with
JUNIOR COGHLAN
GEORGE DURYEA
TOM KENNEDY
and VIRGINIA BRADFORD

HAPPY NEW !!
YEAR TO ALL !!

01/01/1929
The Herald-Dispatch

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 NOBLE and FRANCIS

THOMAS & JOHNSON
PEP — COMEDY — SONGS.

MORTON JEWEL CO.
"A VAUDEVILLE MOSAIC"

THE DOLL SHOP A DANCE OFFERING DE LUXE

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

THE SPIELER

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

—OUR SCREEN SPEARS—
MOVIE TONE ACTS!!
AL HERMAN ENTERTAINER AND NOVEL
A.M.O. — FOX MOVIE TONE NEWS.

BARGAIN HOUR — **25c**
From 1 P. M. To 2 P. M.

01/03/1929
The Herald-Dispatch

Notable Sound Films Coming

City's Most Beautiful Playhouse Will Present
Fine Talkies

The Keith-Albee, Huntington's theatre 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.

01/06/1929
The Herald-Advertiser

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 scent, 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

01/06/1929
The Herald-Advertiser

MAKES SUBSIDIAL ENTERTAINMENT AND ENTERTAINMENT NEWS!

KEITH ALBEE

MON. TUES. WED.

SYNCHRONIZED TO SOUND!
WITH SPECIAL EFFECTS!
HEAR—
THE BEAUTIFUL
TREBLE SONG
"BETTY"

COLLEEN MOORE
IN
SYNTHETIC SIN

WITH ANTONIO MORENO

DAVE WHITE
AND HIS
"WHITEHAWKS"

—FEATURING—
RUTH STANLEY—LILLIAN FIELDS
ALMO GEORGE CROOKER
MELODY & JAZZ—MUSIC & DANCE—YOUTH & PEPS
FROM BROADWAY TO HUNTINGTON

BILLY CLAIR
COMEDIAN DELUXE

MATHEWS TRIO
—JAMES VANDERBILT—
—HATT & HERMAN—
COMING OUTING (EAST & DUMKE) TRIM & GATZ

HEAR AND SEE
YOUR ENTERTAINMENT

SHE HAS TO BE AWFULLY GOOD—TO BE SO BAD!!!
Colleen as a small town innocent who wants to see life as it is told in the tabloid headlines. Gets mixed up in a gang war—enough to be a great fun, until the sinner called for his pay.

THE BROWN STREAK—
MOVIE-TONE TALKING AND SINGING
NOVELTY ACTS!
HARRISON & BAILEY ALSO MOVIE-TONE NEWS

25c
FROM 1 P. M.
TO 1 P. M.

01/06/1929

The Herald-Advertiser

Dave White's 'Whitehawks' 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 Whitehawks.

This is a brand new band in the musical field and one to be remembered. Dave White and his Whitehawks 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 worked repeatedly in vaudeville and musical comedy knows him well. He was with the "Packing Show" for two seasons and appeared with Geo. M. Cohan's famous Broadway success, "Mary". In assembling the Whitehawks 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



Pauline Lord will head the road company of "Strange Interlude."

comedy as well as notably fine gymnastic bits. They offer a trampoline feature that is far and away above the average with comedy shot all through it.

Martake, Sansome, Givens and Company offer vaudeville entertainment at its best. They feature a strong undercurrent of comedy overlaid with a heavy coating of harmony singing, instrumental music and tap and eccentric dancing out of the ordinary.

On the bill with this fine array of vaudeville acts is Colleen Moore's newest comedy-drama, "Synthetic Sin."

The featured act for the last half of the week is the famous singing team of East and Dumke, old favorites here.

01/06/1929

The Herald-Advertiser

KEITH-ALBEE

STARTING TODAY!

BARGAIN HOUR 25c
FROM 1 P. M. TO 2 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
with
John Mack Brown
Lowell Sherman
Gwen Lee

A LADY OF CHANCE
ON THE STAGE
VAUDEVILLE
— Featuring —
MARSHALL MONTGOMERY
IN PERSON — SUPPORTED BY LUCILLE DE HAVEN
ALSO
EAST & DUMKE
"TWO BIG HITS OF SONGSHINE"
"NOODLES" FAGAN
"THAT FUNNY NUT"
3 LORDENS
DANCE NOVELTIES

01/10/1929

The Herald-Advertiser

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 Lordens, 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.

01/11/1929

The Herald-Dispatch

'Show Folks' Is Here Thursday

Keith-Albee Will Present
Story of "Ham Hooter"
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 usher itself with trumpets but it grows on one as the story unfolds. The most powerful part of the picture is the last hour and a half, 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 offered to marry her, is another tenderly pathetic situation.

The plot has been founded on a story by Phillip 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 past. She has not lost any of her old acting ability. Carol Lombard is in the cast.

01/13/1929

The Herald-Advertiser

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 Kilarney" 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."

01/13/1929

The Herald-Advertiser

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

'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 speedboats were used in filming the spectacular outdoor and sea sequences. Most of the exteriors were filmed on the western end of Catalina Island.

01/13/1929

The Herald-Advertiser

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. Movietone 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 Orchestras 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 Olmstead 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 Lee 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, Eugenie Besserer, Emilie Chautard, Jack Stone and many others.

NEWS ECHOES

World events usually find an immediate echo somewhere in Hollywood. The day newspaper headlines reported the King of England near death a movie double for the Prince of Wales called hopefully, hat in hand, at the various studio casting offices.

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," "Where You Were A Tulip" and others equally as popular.

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MON. TUE. WED. THUR. FRI. SAT. SUNDAY

WHERE SUPERIOR ENTERTAINMENT AND ENVIRONMENT MEET! — ON THE STAGE —

VAUDEVILLE

FEATURING

KEITH ALBEE

BILLY AND DOLLY O'BRIEN

— INTRODUCING —

"DANCE BITS"

— WITH —

RANDY AND KING

SING - DANCE - MELODY

5 DE CARDOS — THE JUMPING JACKS

DEMAREST & DELAND — "MUSICAL NONSENSICALITIES"

JAY VELIE — "VARIETY OF SONG"

— AND ON THE SCREEN —

SYNCHRONIZED To Sound!

HERE IS BARTHELMESS' GREATEST ROMANCE!!!

RICHARD BARTHELMESS

"SCARLET SEAS"

WITH

LORETTA YOUNG

BETTY COMPSON

Directed by John Francis Dillon

ROMANCE AND DRAMA!!!

SEE AND HEAR IT!

25c

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Keith-Albee To Have 'Gaieties' First Of Week

Beautiful and Talented Girls
Singers, Dancers and
Comedians in Troupe

FAMOUS MOVIE LION
WILL BE ON STAGE

Another Big Attraction, Foster,
Fagan and Cox,
Headline Fine Bill

The Keith-Albee Theatre starts out on the second week of its career with a program of vaudeville and motion picture entertainment of superior excellence. The vaudeville bill featuring the famous Gerbers' Gaieties, the world-famous Hollywood motion picture lion, "Princess Pat" and the inimitable comedy and song trio, Foster, Fagan and Cox who are the real headline act in this super-delightful array of acts. The picture needs little comment—it is *Before Dawn*—latest. "The 50-50 Girl."

Foster, Fagan and Cox, headliners wherever they appear, will be seen and heard in "Juganona Harmony." They drive fun and music tandem and how! This trio of comedy instrumentalists make a perfect team of the two. In "Juganona Harmony" they blend voices, piano, banjo and comedy with the utmost skill.

The novelty act on the bill and one that will afford Keith-Albee patrons an unusually rare treat is the presentation of the noted Hollywood motion picture lioness, "Princess Pat" who has been seen time and again by thousands of local theatre goers in a wide range of film comedies, etc., including many the most famous offerings such as "The Man of Kings," "The Man of the Forest," "The Monkey Talks," etc. She will be presented by Bert Nelson. "Princess Pat" is intelligent, entertaining and a treat for patrons of all ages and classes.

The big musical act on the bill is Gerbers' Gaieties with Jack Huston and Dillie Northrup, the Cabaret Twins, the Dawdy Sisters and Herbert Harris. It is a happy, buoyant revue. The book is filled with life and laughter, songs, dances, comedy and music galore of the fast-stepping sort. It is a beautifully costumed and staged.

Maely and Nancy in "Talking Feet" have something different to offer. This versatile team offer a little concert with the above title. They are singers who dance and dancers who sing. They say it with steps and say it eloquently.

The Dextrous Trio are all remarkable three who do more during eleven faster and offer than most troupes and you'll say so when you see them.

The bill for the last half of the week offers five big Keith acts and the motion picture "Laugh, Clown, Laugh" with Lou Chaney starred.

The vaudeville bill will offer:
The Jack Mosser Revue, Roy Smuck, famous radio and phonograph artist, Haynes and Heck, the headline Musical Trio and the Three Nelsons.

This Week's Amusement
At The City's Theatres

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KEITH-ALBEE: Monday, Tuesday, Wednesday—An all-headliner bill of "The 50-50 Girl," "Laugh, Clown, Laugh," "The Man of the Forest," "The Monkey Talks," and other acts and Bebe Daniels in her newest Paramount success, "The 50-50 Girl." Select light comedy, Pathe News, Assorted Pathe.
Thursday, Friday, Saturday—An entire new bill of Keith's supreme vaudeville, headlining Roy Smuck,

ORPHEUM: Monday, Tuesday, Wednesday—Wallace Berry and Raymond Hatton in their greatest laugh riot, "Partners in Crime." Light com-

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Keith-Albee Presents Well Balanced Bill

Faber & Wales, a man and girl patter and singing team, are head attractions at the Keith-Albee for the last of the week, offering a line-up of sophisticated chatter for grown-ups that seemed to tickle the audience's funny ribs, when caught last night. The girl carries the act with a line of baby talk, pretty giggles

and captivating curves. She has a sweet, house-filling voice and was good for a big hand on her closing song.

Helen Higgins & Co., three girls and a man, have a nice act, but remarkable chiefly for the collection of pulchritude, enough in one turn to fill the entire bill. A red-head, a brunette and a blonde, all good lookers, wear some pretty costumes calculated to make 'em gasp. The act is a song and dance revue, with high kicking steps predominating. An Oriental whirling number, well staged, is featured. The girls are supposed to be rehearsing a play for the dear, old college glee club.

DeKos Brothers open with acrobatic stunts, one of the boys on stilts.

Vincent Rose and Jack Taylor with the famous Hollywood Montmartre club orchestra is the Vitaphone vaudeville number.

"Show Folks," the feature picture, is another story of the loves and troubles of the folks back stage, and in particular, of two hoofers. Eddie Quillan graduates from short comedies to feature length productions with his picture, keeping some of his old tactics. Robert Armstrong has a good voice for sound pictures, discovered in the last part, which is in dialogue. Lina Basquette is the girl, and she and Eddie do so hot stepping as a small time team.

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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 flapper-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.

STATE: Monday, Tuesday and Wednesday—"The Escape," the melodrama unusual with William Russell. Select light comedy, "Arabian Nights." News Weekly.

COMING ATTRACTIONS: KETTER ALBEE—"The Shopworn Angel" with Gary Cooper and Nancy Carroll, mostly talking.

STATE—"A Thief In the Dark" with an all-star cast.

100

Thursday, Friday and Saturday
The Lewis Mack Players in an entirely new musical comedy offering; on the screen "Driftwood," a South Sea island presentation.

STRAND: Monday, Tuesday and Wednesday—Prince Elmer, famous crystal gazer and seer, on the stage.

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

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

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

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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 Granda" 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 trainer he does things that are almost unhuman 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 know 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 he 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 Sisten 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 very 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 wastrels 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 film of a heavy rain, pavements drying mistle 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 revues 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. Spectacularly 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 "1000 Miles From Nowhere," a comedy travesty of the sea; and Moran and Wiser with Downs in "Laughs and Thrills."

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 Rute
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 veteran 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 quieting 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

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

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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 stupendous 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, middles 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

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KEITH-ALBEE

MON
TUES
WED

Another Great Program Of—
VAUDEVILLE
—FEATURING—
JACK NORWORTH
—AND—
DOROTHY ADELPHI
(Mr. & Mrs. Jack Norworth)
—IN A COMEDY CLASSIC WITH SONG—
DAVE FERGUSON
—IN "NEIGHBORS" BY HARRY RUBIN
—A NOTED MUSICAL COMEDY DELECT
MAZETTE-LEWIS & CO.
—IN "DANCE PARMIAN"
—SONG — DANCE — MUSIC — LAUGHTER
ANGEL BROTHERS — "A REPARATION IN THEATRE"
GO WHERE "THE CROWD GOES"
BARGAIN MATINEES 25c
1:00 TO 2:00



HERE-AT LAST!
The Picture That Has All
ing — It Broke All Records
For The 1929 Best Paramount
Movie Picture in New York

IT HAS EVERYTHING—
ROMANCE — THRILL — A
LAUGH — A HEART-INTEREST!!

THE SHOPWORN ANGEL
Nancy Carroll
Gary Cooper
A GAY AND ROMANTIC PICTURE
WITH SOUND & TALKING

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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 nifty 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 spapliest 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. C. POWELL, EVELYN BREN
INTERFERENCE 100% TALKING
ORPHEUM

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'NIGHT COURT' IS FILM VAUDEVILLE

The screen vaudeville novelty act Keith-Albee patrons will see on the first half of this week's bill at that playhouse is "The Night Court," a short and tuneful sketch featuring Joyzelle Turner, William Demarest, and Helen Miller, and a chorus of handpicked California blossoms.

The origin of the sketch was in a New York night police court where a patrol wagon load of pretty chorus girls, all in makeup, were brought on a fanatic's charge of disturbing the peace. To settle the matter the girls did their cabaret act before the police judge there in court and were acquitted.

In the production made from this amusing incident, Helen Miller, one of the best of the younger "blue" singers, delivers "I Ain't That Kind of a Baby." A startling chorus, fashioned after the chorus in the New York night club, gives vent to all its youthful enthusiasm in a song hit, called "When Erastus Plays His Old Kasso." And Joyzelle Turner, young star of the Pacific coast, dances her own conception of the "Orientale" to an original arrangement by Bert Fiske.

Augmenting this cast is William Demarest, famous Warner Brothers comedian, whose jousting with the judge in the court scene is unforgettable.

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When the profits ticked and his audience had expected.

Years afterward Rickard said, asking of the Jack Dempsey who is challenging for the heavyweight title:

"I really had a sort of a guilty feeling when I signed him up to fight. He looked so small, along with the great champion. I could hear Joe's singing while that kid put off his feet with that terrific speed. I thought a little better of it when I watched him in training."

Then, for he certainly had bounding speed and the ability to win with either hand. But I never thought he had a chance of winning if I gave money one did with the notion of Ketchum and Dempsey said. That is the reason. You watch a top-heavy favorite in the belt. There was hardly any Dempsey over in sight, although I knew of a man who had spent \$10,000 at Jack would stop Jess in the first round. This that was a crack water, I came within an ace of collecting, that."

Willard was the presentation of offense. He didn't expect the right

may battered the huge champion into

RIALTO TODAY
JOHN GILBERT — in —
"GAMBO KIRBY"
SILK FELLOW NIGHT

The First
100% All-Talking
To be Played at the
KEITH - ALBEE
is Coming — Watch For
"THE DOCTOR'S
SECRET"
— with —
KUTY CHATTERTON
H. B. WARNER

TIM MCCOY
in
MORGAN'S LAST RAID

IF YOU SEEK THRILLS!!

McCoy helps to life the stirring days of Civil War Romance! The famous Morgan makes ride against Swift, exciting drama follows their daring trip!

SOUVENIR MATINEE FOR CHILDREN

The First All-Talking Film! Shows a famous story! McCoy — a famous film!

— Also —
COMEDY AND NEWS

"GO WHERE THE CROWD GOES"

KEITH ALBEE

TODAY, FRI. AND SAT.

BARGAIN HOUSE 25c
From 1 to 2 P. M.

Matinee 25c
— NIGHTS —
Balcony 25c
(Reserved Seats)
Orchestra 25c

WITH SOUND AND TALKING!!!

PHYLLIS HAVER

in **"Sal of Singapore"**

with **ALAN HALE** and **FRED KOHLER**

VAUDEVILLE
— ON THE STAGE — FEATURING —
FANTASTIC STUDIO
A MELODIOUS FUTURISTIC NOVELTY
— with —
Franklin — Hewitt — Ralph Wylie — Bernard Hill — Esther Crawford — Maxine and Marjorie Kim

BACK AGAIN — AND HOW!

BILLY 'Swede' HALL
with Miss JENNIE COLBORN
in the Original Comedy Gem "SILKA"

SAW **BERK & SAUN** **JUANTA**
IN "VARIETIES"

PAUL SYDELL AND "SPOTTY"
MUTTER — GRAY EYER

OUR BOKEN SPEAKS! — Marjorie Kim and Marjorie

SEE & HEAR IT

A GIRL AND TWO MEN!
A tremendous dramatic punch with a great love romance. With a cast of outstanding stars!

ALWAYS THE BEST IN ENTERTAINMENT

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The Herald-Dispatch

Stage *in Review* Screen

By Geneva Kent

Palace Players Score "The Best Show Yet"

"The best show yet," is the verdict on this Lewis Mack players' current offering at the Palace theatre, due to excellent work of the company in a light, appealing love story and a number of peppy specialties in which the orchestra and entertainers knock 'em cold.

"Dear Dumb Dora," an up-to-date Cinderella theme, with delicious comedy touches, a little slapstick and plenty of wise-cracking by Lou Patch, gives Mae Mack an entirely different role from that in "Little Miss Fixit."

The versatile, little actress has the part of a poor relative who does all the house work in the home of her aunt and cousin. Awkward, always stumbling over something and breaking things, mistreated and abused, Miss Mack makes a lovable heroine who will go right to the hearts of the audience.

It's a triumph of right over evil when she wins the handsome prince, in other words, the young millionaire, away from her selfish cousin and match-making mother, who get what is coming to them in the end.

Not relying on good-looking clothes to add interest this time, Miss Mack puts the part over by sympathetic feeling. In the last act, when the little Cinderella becomes a beautiful lady, an opportunity is given her to wear some lovely clothes.

The first two acts take place in a high-class boarding house kept by the hard-hearted aunt, and the collection of boarders are most amusing. There are a dumb "bah Jove!" Englishman, admirably played by Rudy Seybert; the aforesaid Lou Patch, who is a born comedian, and Stanley Gordon, the "prince" of this fairy tale. Lucy Neal and Jane Lowry play the mother and daughter.

One of the best treats of the show comes after the last curtain falls, when the orchestra and principals get red-hot in some real entertainment.

Gail Stephenson, acting as master of ceremonies, introduces the favorites in singing and stepping. Valdez and Mack, a new male hoofing team, do an eccentric tap and a buck and wing that lighten up the whole world. Miss Mack (in another dress!) sings "St. Louis Blues" in a way that would bring life to an octogenarian. Gene Lowry and Ralph Dayton sing, and the whole group ending up with "The Birth of the Blues" with the chorus girls in little red rompers. Some finish!

"Object, Allmomy," the feature film, is well worth seeing.

THEATRE GUIDE

PALACE: "Dear Dumb Dora," Lewis Mack players.

KEITH-ALBEE: Vaudeville and "Sal of Singapore."

ORPHEUM: "Interference."

STRAND: "The Man Who Laughs."

STATE: "Morgan's Last Raid."

Morgan's Famous Raid Portrayed At the State

"MORGAN'S LAST RAID,"
Directed by Nick Grinde.

AT THE STATE.

Cast: Tim McCoy, Dorothy Sebastian, Whitely Oakman, Allan Bercla, Hank Mann, Montague Shaw.

To Tim McCoy fans nothing else matters but the sight of the beloved "Colonel." In this melodrama of the Civil war, he rides, loves, laughs and fights in true McCoy style, and as a thriller, he cannot be stopped.

Dorothy Sebastian, who played in "Our Dancing Daughters," has the heroine's place in Tim's affections this time, and she makes a pretty Yankee sweetheart for the rebel soldier, who is Morgan's right hand man in a Confederate raiding band.

Skillful handling in the building up of the big climax, where the girl is trapped in a burning arsenal, and clever photography make this picture entertaining. Some of the best scenes are taken at night, when Morgan's band of men, with their horses' hoofs muffled in rags, slip into the enemy's town to steal their ammunition.

Spies and intrigue add spice, while there are some good comedy touches. The scene of a Confederate prisoner playing a game of checkers with himself, rushing around the board to swap moves, tickles the funnybone.

An M. G. M. news reel and a comedy are shown.

Keith-Albee Features Musical-Dancing Act

Four vaudeville acts, with Fantastic Studio headlining, and "Sal of Singapore," a sound movie, are on the bill at the Keith-Albee theatre for the week end, with Fox Movietone News and a short comedy.

Four girls forming a singing and violin playing quartet offer some real musical entertainment in "Fantastic Studio." Four changes of costumes decorate the act. The girls play "When Day is Done" and "Mighty Lak a Rose," as their featured numbers. An exceedingly tall girl and ditto man each have two solo dance spots, and finish in eccentric duo stepping, dressed in futuristic costumes. A butterfly dance by the girl is especially beautiful, while the man taps.

Paul Sydel & Spotty, the latter a canine of the fox terrier species, make a nice opener. The clever dog does some difficult balancing feats, whirling in the air and lighting on its front paws on the man's hand, or balancing with one front paw on his owner's thumb.

Billy "Swede" Hall, assisted by a

company of two, is "Hicks" the elevator operator. She chats with the public stenographer in Swedish dialect and with comic gestures about her "faller," and other amusing subjects.

Berk & Saun, a dancing and singing team, have third spot. They start with a wooden soldier routine, and the girl and man both appear alone. Miss Saun sings "St. Louis Blues," with a good blues voice, whooping it up. They finish with "Tonight's My Night with Baby," with Berk as papa and Saun as a crying infant.

Phyllis Haver, star of "Chicago" and "Tenth Avenue," does some expert acting in "Sal of Singapore," which has some dialogue, and sound accompaniment throughout.

The picture starts quietly and amusingly enough, but ends up with a fight between two ships and their crews, mid-ocean. With the sound of the blows of fists and the panting of the fighters, the fight becomes thrillingly realistic.

Alan Hale, the captain of a trader plying between Singapore and San Francisco, discovers a baby on his ship. Although of rough exterior and all that, the man has a heart of gold, and the baby appeals to his protective and paternal instinct. He raids a dance hall, shanghai's a "play-girl" to take care of the baby. Quite a love drama develops on board ship, with a satisfactory finish.

Guyandotte Club Coffee — A combination of the finest coffee grown.

02/02/1929

The Herald-Dispatch

THE FUNDAMENTAL MATHS

WE NEED TO HAVE
SOMEONE TO TAKE

**Vol. Four and Black and the
"Four Seasons" Will Be
Soon Titled**

Miss Webb married in 1902, an acquaintance of the Wilsons and was said to be a great favorite with the popular element and will occupy this week, her offering for the first half starting with a collection story entitled "The Little Princess," a stirring national poem, "The Little Princess," in dramatic dialogue. On the second is "The Little Princess" in dramatic dialogue. On the second is "The Little Princess" in dramatic dialogue. On the second is "The Little Princess" in dramatic dialogue.

"An 'American Mosey' like Mosey with
parties out of her favorite places—
parties in comedy and good times.
With just enough dramatic background
to make it an all around enjoyable
experience. Mrs. Mosey's singing was
strong, to receive the applause of
the entire thing. The music was
just what was needed to make the
show more than just a good show.
The show was a real success.
A real success!"

The Louis Black School Church, whose members are going to contribute every production pecuniarily collected by the former one. An "Economic Show" offering as it does a rich harvest for relief donating and large donations. Old Government, John Henry, Master Gordon, Robert, David and Lou Beach will be seen in parts which are sure to increase the popularity.

A new quartet "Four Boys" will make their initial bow at the midweek show tonight with a surprise offering. Their program will include old and new songs with a final touch never fails to bring down the house, presenting and creating the seemingly impossible to ever achieve.

Val Day and Mack the new ones
the work great men a big job
will be seen in another ad
which is even better than their previ-
ous ad. They are two rail hounds
who work with clock-like precision
very movement having an obvious
weight behind it.

10-10-68

This story is that of a small town newspaper correspondent who, in order to impress the girl he loves, assumes the identity of a newly arrived Italian aristocrat of Virginia. With her previous misadventure and his constant threatening to write to call the publisher of Virginia to American bankers for a large sum of money. His connection with the girl as the result of the duplicate copy is something that will have to be ascertained.

The showy plot and the humorous characters of the latest picture make a pleasant contrast to "Topsy and Lucy." Marion Dixon, as the leading lady, is an admirable heroine for Topsy. Miss Dixon's charming personality appears to great advantage in the picture.

GEORGE O'BRIEN
 LOIS MERRILL
 SHARP SHOOTING
 STATE

RUDY SEYBEN
 LEWIS MACK
 MUSICAL COMEDY
 STAR
 PALACE

* "THE DOCTOR'S SECRET" RUTH CHATTERTON, H.B. WARNER
100% TALKING AND KEITH YODYL, KEITH-ALSEE

"LAUGHTY BABY" ALICE WHITE JACK MULHALL
ORPHEUM

Barrie's Play Is All-Talkie

**"The Doctor's Secret" Will
Be Keith-Albee Feature
For Monday**

MEXICO'S MOTORCYCLE COSSACKS TO BE HERE

Twelve Dare-Devils Will Do Their Thrilling Stunts Before Audiences at Keith - Albee Theater Next Week

The greatest excitement on the American vaudeville stage this season is centering to the Keith-Albee theaters for the last half of next week, February 7, 8 and 9. It is Mexico's indomitable Compañia with 10 Mexican devil-riders who have thrilled the American audience with their wild, head-dancing stunts on their scorching, death-defying steeds at their scorching apogee on stage.

This act is considered to be the most thrilling and sensational now on tour in this country. They have just completed a tour of the entire west where they scored tremendous hits wherever they rambled and daring motorcyclists are genuine official Mexico City motorcycle policemen whose brilliant riding attracted so much attention they were literally forced to appear on the stage.

Mr. James M. Martin's famous stage play "Half An Hour" which carried Monte Adams to greater heights on the sparkling stage and became one of Broadway's most talked about dramatic successes, has been made into an all-talking motion picture production of magnitude with the stellar cast of the hands of such well known

02/03/1929

The Herald-Advertiser

Stage *in Review* Screen

By Geneva Kent ~ ~

Mexican Cossacks Will Appear Today

Mexico's Motorcycle Cossacks, the featured act on Keith-Albee's bill, failed to arrive in time for the first show last night, but were expected on today. The management explained that they had been caught in a severe snow storm, on their way here from Chicago. They sent an S. O. S. to Huntington, and the Sproutse Brothers went to the rescue with a truck and some local riders to drive through the Mexicans' motorcycles, as they were too exhausted by the cold

THEATRE GUIDE

KEITH-ALBEE: Vaudeville and "Ned McCobb's Daughter."
PALACE: Mae Mack in "Circus Girl." Film, "Tommy Atkins."
ORPHEUM: "The Haunted House."
STATE: Ranger in "Dog Law," and "High School Hero."

to drive farther. Four or five of the ten arrived in the city last night, but were too tired to appear.

In spite of the unavoidable disappointment to patrons last night, they were fully repaid by an outstanding picture, "Ned McCobb's Daughter," a dramatic story of the bootlegging racket told from a wholly different angle of any of the large group yet screened. The picture has music and sound effects, but no dialogue. There are two brothers, one a rotter, petty thief, double crosser, yellow and an informer, while his brother, a square crook goes in for bootlegging in a big way.

The older brother's wife, a descendant of the New England McCobbs, who went down to the sea in stately ships, is now forced to be a partner in smuggling rum to keep her no-good husband from going to jail. The unfolding of the drama is filled with human interest, thrills, unexpected situations and a breath-taking race with death for the climax that kept the audience on the edge of their chairs.

Robert Armstrong is perfect in his role, while Irene Rich, George Barrand and Theodore Roberts are all experienced actors and know how to handle situations. This picture marked Theodore Robert's first return to the screen after a long absence, and also his last appearance. A coincidence is marked in the picture; Roberts does a death scene and he died shortly after its completion.

Otto & Oretto are extremely nice openers, in a dancing and comedy patter act. Parks & Page, an old-time vaudeville team, are introduced, doing the cake-walk they did 30 years ago.

Carrie Little sings in second spot with her familiar and popular repertoire of comic songs and burlesque gestures.

Harrison & Dakin got a big reception, in their songs, music, impersonations and comic sketches. An imitation of a village band practicing "Poet and Peasant," was drammed with laughs.

Fox Movietone News, with a Dempsey interview, is on the program.

Palace Players Star Again in 'Circus Girl'

Lou Patch and Gail Stevenson are the comic relief in "Circus Girl," a melodrama, at the Palace Theatre for the week-end. Patch is a country cohabitee, given to spinning great great yarns about his personal experience, and Stevenson, who hitherto proved his right to comic honors as a black-face mammy, a snaggle-tooth country lout, who brought a laugh every time he appeared.

"People in glass houses shouldn't throw stones," and "clothes don't make nobody decent" and such sayings are the theme for the play, in which quite a few characters turn out differently from what they appear. The cast capably handles the serious situations, as well as the laughs.

Stanley Gordon, Ralph Dayton, Lucy Neal and Rudy Seybert work out to the satisfaction of all concerned some kinky problems.

Miss Mae Mack is the same as ever,

a good little actress and a sweet trouser. She plays two parts in the current vehicle, that of twin sisters, one good and one a bad girl.

In a fetching little abbreviation made of fringe, she literally drops from the sky, via parachute, into a staid minister bachelor's home, who is afraid the prying neighbors will see her and ruin his reputation. She does start plenty of trouble.

The play is short, and in between the acts are some of the snappy specialties for which the Lewis Mack players are noted. Lou Patch sings his famous stuttering song which made a hit here two years ago.

Pretty Jean Lowry and little Mae both please in solos, assisted by the chorus girls in some pretty costumes. One of the chorines, Helen Cummings, does a nice high-kicking dance that deserves featuring often, and Valdez and Mack, the hot-stepping hoofers, appear twice. A nice finish with all on stage singing and stepping.

The feature picture, "Tommy Atkins," is English made and directed, with scenes filmed in London and Egypt. It is a story of bravery and the love of two men for a girl. There are well-made and directed scenes of battles between the natives and the Tommies. Walter Byron, English actor recently imported to Hollywood, over whom the famine stars out there are scrapping, is the hero of the picture. At present he is making a production with Gloria Swanson, and has just finished one as leading man of Vilma Banky.

02/08/1929

The Herald-Dispatch

GO WHERE THE CROWD GOES

The Greatest Epic of Mother Love Ever Shown

MON.-TUES.-WED.!

The MOST SINCERE and BEAUTIFUL STORY EVER SCREENED!

MOTHER MACHREE

HEAR! The Sound of Love and Laughter

With BELLE BENNETT VICTOR McLAGLEN NEIL HAMILTON An Epic of Love and Sacrifice - Vital to Theme - Breath-taking in Suspense - Spectacular with Thrills - Entertaining with Laughter!

RADIO - KEITH - ORPHEUM

VANDEVILLE

— FEATURING —
BROADWAY'S DANCE CREATOR
JOHNNY ELLIOT AND CO-EDS

— With —
MARION KAY — FAYE JOYCE — DIVINE SISTERS

BENNETT & RICHARDS

in "DARK CLOUDS"

6 AMERICAN BELFORDS

"FOUR JUGGLERS OF HUMAN BEINGS"

HERBERT CLIFTON

— THE PERSONALITY BOY —

BARGAIN HOUR 25¢ FROM 1 TO 3 P. M.

MATINEE AFTER 3 P. M.
Largest Floor 25c
Balcony 15c
Children Always 10c

NIGHTS AFTER 7 P. M.
Balcony 25c
Largest Floor and Upper 15c

— ON SATURDAY —
Largest Floor 25c
Balcony 15c
Children Always 10c

OUR SCREEN SPEAKS — Movietone News & Acts. ALWAYS THE BEST IN ENTERTAINMENT

02/10/1929

The Herald-Advertiser



GOSSIP OF STAGE THEATERS

Keith-Albee To Present Co-Eds In Headline Act

Johnny Elliott's Beautiful
Extravaganza Is Fanciest
World Over

**THE DANCE DOCTOR
IS ANOTHER FEATURE**

Herbert Clifton and Six
American Belkinds Com-
plete Monday Bill

The bill opening at the Keith-Albee theatre Monday for three days, offers several features of distinction and appeal both on the stage, in sound and talking pictures and silent film productions. At the top of the vaudeville bill stands "Johnny Elliott and His Co-eds," in a beautiful extravaganza, "The Dance Doctor," by Neville Plesson and Albert Von Tilmer, with Marion Kaye, Fay Joyce and the Devine sisters.

In this remarkable dance production, for it is a production, special settings of lavish beauty, show the interior of Mr. Elliott's studio where the splendid program is worked out offering such delightful numbers as "A Study in Varsity Jazz" by the entire company; "A Study in Syncope Jazz" by the Devine sisters; "A Study in Acrobatic Jazz" by Miss Marion Kaye; "A study in French Toe Jazz" by Miss Fay Joyce, and "A study in Rhythmic Jazz" by Mr. Elliott. It is a dance presentation of remarkable beauty and alive with talent.

Another act that holds a prominent spot on this bill is that of Bonnet and Richards in a dramatic playlet entitled "Dark Clouds." It's a whirlwind of a mystery-melodrama with a punch, a kiss and a thrill at every turn. It has a finish that is a riot.

Herbert Clifton, an entertainer unusual, will be seen in 15 minutes of vaudeville spots, song, stage and comedy far and away above the average. Mr. Clifton is a genius in his particular brand of entertainment and comes here direct from the Majestic in Chicago.

The Six American Belkinds billed as "Foot Jugglers" of human beings, offer something new and pleasing. These men offer what is considered one of the greatest acrobatic acts in the world. One of their stunts carries one man five yards through the air from the feet of one man to the feet of another.

The feature picture showing with the bill is "Mother McFree" with Belle Bennett, Victor McLaglen and Neil Hamilton.

On the bill for the last half of the week are Harry Jackson and Company in "Shore Leave," songs, dance and comedy; Raynes Lehman and Kayser in "The Three Little Playmates," each one weighing around a ton and all doing comedy stuff, symbolizing like a herd of elephants; the famous Butterfly Kiddies in an entire new act. The picture is "Geraldine," from Booth Tarkington's story, featuring Marion Nixon and Gaston Glass.

SUB SAFETY COSTS
WASHINGTON, Feb. 2.—(By The Associated Press).—The navy will spend more than \$400,000 to develop submarine safety devices in 1930.

SOLORES DEL RIO
"THE TRAIL OF '98"
ORPHEUM



BUTTERFLY KIDDIES - KEITH-ALBEE



OLGA CHEKOVA * MOULIN ROUGE * and
LEWIS MACK MUSICAL COMEDY STARS - PALACE

'Geraldine' Is Here Thursday

Booth Tarkington's Fine
Story Is Brought to Keith-
Albee Screen

Booth Tarkington wrote a great story of love and youth in his "Geraldine" and the beauty and sweetness of the story coupled with its delightful, breezy comedy sent it whirling through the literary world like a flashing comet.

And now "Geraldine" has come to the screen in a motion picture with talk and sound that plumbs the depths of one's emotions but leaves laughter and romance atop it all. It is a picture of glorious youth and the glamour of life's springtime. It tells of a fun-loving boy and the pretty girl next door's puppy love, their little hurts, youth's puny tragedies and keen pleasures, all woven into a romance that thrills and delights to the very last shadow, the very last sound. It is the screen feature at the Keith-Albee theater starting Thursday.

The cast presenting this effervescent offering is topped by dandy Marion Nixon, Gaston Glass, Albert Gran and Eddie Quillian.

Eddie Quillian will still farther en- trench himself in the affections of

'BUTTERFLY KIDDIES' OPEN HERE THURSDAY

Talented Hollywood Youngsters Will Be Back at Keith-
Albee Theater in Brand New
Vaudeville Offering

The famous Butterfly Kiddies, Hollywood's talented youngsters who scored such a tremendous hit at the Keith-Albee a few months ago, are to play a return engagement there the last half of this week, presenting an entire new act with new songs, new dances, new comedy new specialties and even new costumes and stage sets.

These clever youngsters, considered the most talented children in vaudeville, have just completed a tour of the larger Canadian cities where they won the unstinted praise of press and public. In Montreal they packed the city's largest theatre to capacity for an entire week and were the outstanding act on the bill.

In speaking of their act the Montreal Times says:

"No child act to compare with these remarkable youngsters has ever

been seen in Montreal. So finished are these tiny artists they literally astounded us. Their voices, trained and efficient, sweet and clear with communication distinct as a silver bell, send unusual charm to an act that makes one wonder, 'What will children do next?' From the start to the finale the act is brimful of vitality and life so highly infectious that the audience snored with an enthusiasm shown toward no other act on the six-act bill. Had these talented babies responded to all of the accolades they would have been on stage all night. Their comedy specialties, their acrobatic, tap and eccentric dances, their songs and their finished characterization make this act one of the highest and most enjoyable type. They literally took Montreal theatre goers by the hand and led them through a solid hour of splendid entertainment."

Theatre goes through his splendid work as the enterprising, quick-witted, debonair young Eddie Abel, who manages to make a good living, have a whole of a time and yet remain a little wistful and somehow lonely. Recognized first as a comedian, "Geraldine" reveals a fresh dramatic promise which underlies the youthful Eddie's ability as a truly delightful farceur.

In the title roles of "Geraldine," Marion Nixon proves a sensation,

Foreign Star Featured Here

Olga Chekova Has Fine
in Foreign-Made Film
"Moulin Rouge"

Quite appropriately does Olga Chekova take the star part in "Moulin Rouge," the long heralded European production which is playing at the Palace tonight and Monday, Tuesday and Wednesday. For no actress typifies the merry spirit of the night life of Paris, as this most beautiful of all the comedians that fill the famous Moulin Rouge. Chekova, a native of Europe, has a part that is so lovely that it is a pleasure to see her. She is a graduate of that most woeful institution of the drama, the Art Theatre. One cannot pass over the experience she gained in the company of the peer of the Mosaic, and his fellow players.

With the Moscow Art Theatre, Chekova appeared in most leading cities of the continent after leaving this organization joined the ranks of motion picture artists. Her success in picture has been meteoric. F. W. Murnau, quick to recognize and appreciate diversified talents and starred a number of pictures. At audiences now have the privi-

This Week's Amusements

KEITH-ALBEE: Monday, Tuesday, Wednesday—"Mother Machree" with Belle Bennett and Neil Hamilton. A distinctive bill of Keith vaudeville. Movie-tone News with sound and talk.

STATE



MON
TUES
WED

Thriller Gives Sound Effects

"7 Footprints To Satan,"
Sound Synchronized,
at Keith-Albee

"Seven Footprints to Satan" is one picture that is destined to send Keith-Albee patrons home thrilled to the very toe tips after every performance during the three first days of this week. Presented by a strong cast of players including that famous old artist of thrill-serial days, Sheldon Lewis, the lovely Thelma Todd, Creighton Hale, Wm. V. Mong and others, "Seven Footprints to Satan" stands in a class by itself as a thriller of the super type. You get the same sensation from this picture that you get when a youngster, reading a weird ghost story late at night in your room alone. That's some thrill. You follow the ramifications of the stirring mystery tale and finally you find yourself actually believing it and living it.

At the same time it is sheer delight. Just like reading the "Arabian Nights" only more so. For the film treatment of A. Merritt's best seller simply takes you out of yourself and transports you to a world of wonders where all kinds of strange figures appear and disappear where things are not what they seem and where every dark corner conceals a fearsome creature.

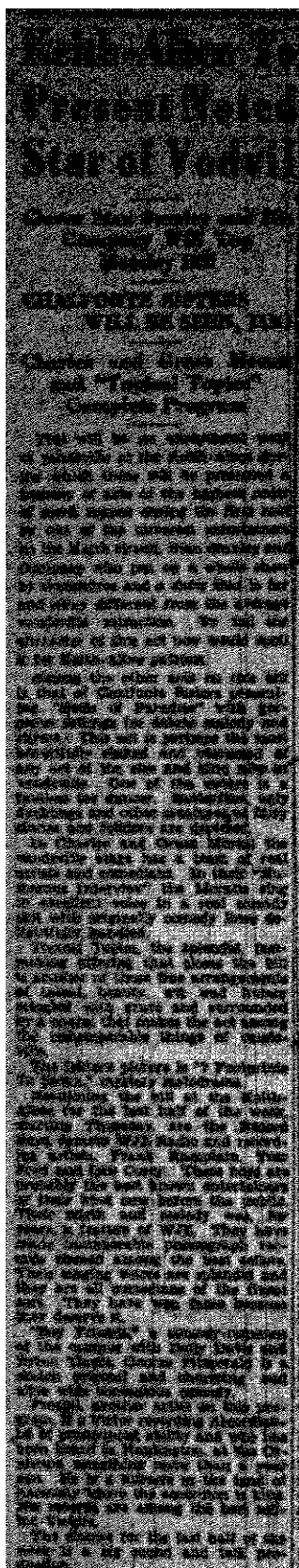
A hideous creature called the Spider, played by Sheldon Lewis; a dog-faced professor, played by Wm. V. Mong; a rather interesting lunatic interpreted by Dan Crimina; a queer dwarf, a witch, and then some nice people, such as the hero, Creighton Hale and the heroine, lovely Thelma Todd. Also Laska Winter, a delightful creature and queen of Satan's harem.

The story is all about the adventures of the two young people—Eve and Jim—who are kidnaped and taken to the mysterious abode of a man calling himself "Satan." What befalls in the house of horrors would beggar the descriptive powers of a Poe.

The settings are exceptional, varying from the most up-to-date home interiors to strange scenes such as the throne room of Satan's Palace.

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The Herald-Advertiser

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Real Voice of Artist Comes From the Stage

Movietone Equipment at Keith-Albee Makes Shadow Figures Real

EVERY WHISPER IS DISTINCTLY HEARD

Greatest of All Dramatic Eras Now Confronts Theater-Goers

At last the screen speaks bringing to life the shadowy figures that move to and fro across the silver sheet. One views with amazement, even yet, the work of these masters of invention. The equipment for the presentation of sound and talking pictures at the Keith-Albee is evidence of what has been accomplished in the way of motion picture production and progress. It is the finest equipment that has been made to date and the

very newest embodying every new appliance for projecting the human voice and personality onto the screen. These delicate instruments literally lift the human voice from the lips of the figures on the screen reaching into the perfect expression and reproduction of every vocal inflection, catching the least change and audibly bringing out every emotion the speaking voice offers in its various delineations and moods. To sit at the Keith-Albee and see and hear these wonderful productions is like watching a perfect drama on the speaking stage and one, at times, loses a sense of true perspective and enthralled with the feeling that here are real human beings, a real stage, with real voices and real personalities also perfectly fused, so splendidly wrought as a whole that there seems little or no difference between the shadow artists and the real, living breathing and talking characters.

Some of the best evidences to date of what has been accomplished in the advance of talking pictures is found in Al Jolson's a "Singing Fool" and "The Doctor's Secret," both of which were recently shown at the Keith-Albee. The same perfection in vocal expression and emotional projection is found in "On Trial" to be shown at this theatre this week and in "My Man," Fannie Brice's first talking vehicle soon to be offered there.

Master Lough, famous boy soprano of London Temple church, gains diversion by going to music shops for his own phonograph records, then listening to gossip about his singing.

Movietone Acts Will Be Shown

Change of Policy at Keith-Albee Brings Famous Artists Here

The new all-picture policy to be inaugurated at the Keith-Albee, Monday brings to the big playhouse as an added attraction the very finest movietone vaudeville acts produced featuring the greatest American and foreign stars known to the variety stage. Three of these notable features will be shown during the first half of this week.

Professor Moore's orchestra is one of the finest type of acts of this character. Professor Moore is known to the entertainment world as California's King of Harmony and his act is billed as the "Harmony King of California and His Princes of Syn-

copation." Some of the numbers to be offered by this fine organization include "Varsity Drag," "Moonlit Waters," "Moonlight and Roses" and "I'm Coming, Virginia."

Another act of equal appeal but different in type of entertainment is "How's Your Stock," a sparkling dramatic playlet with a brilliant cast of stars, telling a story of the pitfalls of Wall Street, via the ticker tape and holding to a highly dramatic climax.

The third act on this part of the bill is that of the Three Brox Sisters, in "Glorifying the American Girl." The Brox Sisters are as well known and popular as any trio of artists on the stage today and have been stars with the Ziegfield Follies and the Music Box Review, both Flo Ziegfield and Irving Berlin featuring them strongly. In their movietone act they offer "I Just Roll Along," "Together" and "Sunshine."

These Movietone acts will be a strongly featured part of the Keith-Albee bill regularly under the change of policy.

02/24/1929

The Herald-Advertiser

'PAIR OF ACES' IS VAUDEVILLE SKIT

Timblin and Raymond, a talented team of vaudeville artists recently come to the talking screen, will be one of the many entertaining features on the Keith-Albee program during the first half of this week, appearing in "A Pair of Aces," a delightful comedy skit with sound, song and talk. It is a blackface comedy.

This clever team work off a lot of gags of the slapstick variety but big laugh producers and sing sing two songs, "St. Louis Blues," done in a new and novel way and "I Don't Suppose It Will Happen Again" and they also put over a good ukelele number, "Just Blues."

On the same vaudeville part of the bill is the charming lyric soprano, Eleanor Painter who sings "Love Is Best of All," "Habanera" from Carmen and finishes with Irving Berlin's big hit, "How About Me."

05/12/1929

The Herald-Advertiser



05/12/1929

The Herald-Advertiser

OPENS ! TODAY !

100% ALL-TALKER!

IT'S GOOD STUFF ..

SEE - HEAR

Madison Square Garden!
Basking at Belmont Park!
Subway Rushes!
Grand Central Station!
Broadway!
The Great White Way!

SINGING ! TALKING !

KEITH ALBEE

SHE GOT HER MAN!

But she had to run the gamut of all the "White Way" excitements and that! It was a Romance and a Love that hardened Broadway couldn't understand!

Actual Scenes — Actual Sounds
Actually Photographed In
The Great Metropolis

HEAR All That You SEE

A SYMPHONY OF THE SEETHING CITY — ITS THOUSANDS OF VOICES — ITS DRAMATIC UNDERTONES.

FEATURETTES

STAN LAUREL — OL. HARDY
LAUGH RIOT "LIBERTY"
—Movie-tone Novelties—
"MEET THE MISSUS"

WITH JIMMIE GLEASON
MOVIE-TONE NEWS

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

BARGAIN BOX 25c
BALCONY SEATS (Re. Bal.) 30c

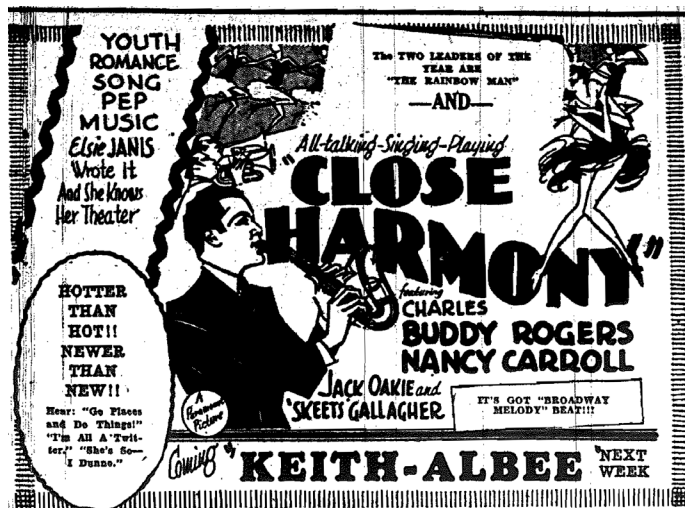
COMING !! Next Week!
The hit of the year!
"Close Harmony"
Better Than "Way Back"

SPEAKEASY

hear New York City talk

05/16/1929

The Herald-Dispatch



05/16/1929
The Herald-Dispatch

ARTISTS PLACED ON KEITH-ALBEE BILL

Two notably fine artists and vaudeville entertainers are coming to the Keith-Albee, Monday, for the entire week. They are Jan Rubini, famous violinist and Frank Richardson, clever singing comedian who appeared in person at the Orpheum Theatre during the period it presented Keith vaudeville.

Jan Rubini scores most impressively in his selections on the screen. They are beautifully rendered and his style is such that he reaches all classes of music lovers. He does a gypsy number that has his audience swaying in its seat with the melody of it. He finishes with that ever-beautiful and unforgettable "I Hear You Calling Me" that John McCormack did so much to start the world humming with.

Frank Richardson has a personality that is delightful and puts over three pop numbers with a bang. He has a clear tenor voice and you can understand what he is singing about. He opens with "Chasing the Blues" and his piano accompanist does a lot to send this number in. He then sings "Sing Me A Baby Song" and "Blue Heaven," yodeling between a variety of gags that are new and effective.

05/19/1929
The Herald-Advertiser



GOSSIP of STAGE

Clara Bow Has The Spotlight At Keith-Albee

Flaming-haired Flapper of Screen Presents Her First Talking Film

"THE WILD PARTY" IS FINE ENTERTAINMENT

Dozens of "It" Girls Support Clara in Snappiest Film of Her Career

The Cast

Stella Ames.....	Clara Bow
Gil Gilmore.....	Fredric March
Helen Owens.....	Shirley O'Hara
Faith Morgan.....	Marceline Day
Eva Tutt.....	Joyce Compton
Babs.....	Adrienne Dore
Tess.....	Virginia Thomas
Ann.....	Jean Lorraine
Theima.....	Kay Bryant
Maisie.....	Alice Adair
Janice.....	Renee Whitney
Jean.....	Anno Ingram
Gwen.....	Marguerite Cramer
Al.....	Jack Oakie
Phil.....	Phillips R. Holmes
Ed.....	Ben Hendricks, Jr.
George.....	Jack Luden
Balaam.....	Jack Raymond

Clara Bow in her first all-talking picture, "The Wild Party" and the first anniversary of the Keith-Albee theatre meet in the big playhouse, Monday for six days of riotous entertainment and all-round celebration.

Its going to be a big party—a WOW of a celebration—and you're all invited—everybody's invited. The entire program is entertainment 100 per cent and nothing else but, with Clara at her best and WELCOME spread all over the Keith-Albee.

"The Wild Party" is Clara Bow's biggest picture as well as the first in which the peppy red-head is heard as well as seen. And with Clara are dozens of real "It" girls who pour all the pep and vivacity in the world into the wildest party you've ever seen, on the screen. They work as if they knew it was the Keith-Albee's birthday party and wanted the world to know it.

One of these "It" girls plays the role of a "busybody" and all the others have them.

They dance, caper, play basketball, drive autos, pet and neck—everything in the category of the whoopee-making, "hey-hey" college girl.

Clara has an opportunity in this film to demonstrate her prowess as a speaking actress, and she makes every line effective. It is an agreeable surprise for the army of film fans who have hitherto seen but not heard, their idol.

The story of "The Wild Party" from the pen of Warner Fabian author of "Flaming Youth," is a tale of a girl who falls in love with one of her teachers, a young man who returns her love in spite of her capricious attendance at wild parties. Underlying the spirit of unfettered youth, however, is the steadfast loyalty of the girl for her chum and room-mate, and when the critical test of that loyalty comes, Clara tells a lie to save her girl-friend from disgrace. The climax forces Clara to leave college, but the professor, the man she loves, decides that he too, will forsake the academic existence for the prosaic life in the busy workaday world.

"The Awakening"

THEATERS



Clara Bow in "THE WILD PARTY" KEITH-ALBEE



D.W. Griffith's "LADY OF THE PAVEMENTS" PALACE



Davey Lee in "SONNY BOY" ORPHEUM



Lon Chaney in "WHILE THE CITY SLEEPS" STATE

New Talkie Is Highly Praised

"The Trial of Mary Dugan" Comes to Orpheum Week of May 13

Duplicating in melodramatic guise the smashing success of the all-talking musical, "The Broadway Melody" M-G-M's new dialogue smash, "The Trial of Mary Dugan," which comes to the Orpheum theatre the entire week of May 13, had its New York premiere before a distinguished and enthusiastic first night Embassy theatre audience.

Unanimity of opinion prevailed that "Mary Dugan" represents the outstanding all-talking film of its kind. "The Most expert piece of work that has been delivered to the talking screen," commented the Morning Telegraph, and other papers expressed a similar opinion with equal force.

D. W. GRIFFITH'S NEW PICTURE OPENS MONDAY FOR WEEK AT PALACE

"Lady of the Pavements" Presents William Boyd, Jetta Goudal and Lupe Velez in Exceptionally Fine Drama

D. W. Griffith has chosen the romance of the low and the high born as the theme for his latest picture "Lady of the Pavements," which comes to the Palace tomorrow for a run of a week. The principal players in the production are William Boyd, Jetta Goudal, Lupe Velez, George Fawcett, Albert Conti and William Bakewell. Karl Volmoller, author of "The Miracle," Max Reinhardt's internationally known stage play, wrote the story especially for the screen.

The maker of "Intolerance," "Broken Blossoms" and "The Birth of a Nation" has in this production, it is

marry the girl and at the wedding feast makes a scathing denunciation. Contrary to the usual procedure in handling such subjects, Griffith, advance reports state, has treated the story in an altogether modern and light vein, achieving his effects rather by contrasts than somber realism.

The specially prepared sound accompaniment devised by Hugo Riesenfeld, famous composer and conductor, will be a feature of the presentation of "Lady of the Pavements." The synchronized musical score includes the Irving Berlin theme song "Where is the Song of Songs for Me?" sung by Lupe Velez, heroine of the film. "Nena" and "At the Dance," both popular numbers are also sung by Miss Velez.

Palace to Give Souvenir Book

Fifty souvenir books of D. Griffith's "Lady of the Pavements" will be given away free the Monday matinee of the Palace where Griffith's great picture will be shown the entire week.

The books is beautifully bound and illustrated with numerous engravings of the principal players and tells the complete story of Karl Volmoller's "Lady of the Pavements."

Numbers will be given out to those entering the theatre Monday during the bargain hour 11 to 2 o'clock and books presented to the "Lucky Fifty."

STATE

BARGAIN MATINEE

05/25/1929

The Herald-Advertiser

Laugh Hit Of Season Opens For Run Here

May M'Avoy Appears in Lat-
est Comedy, 'Stolen
Kisses'

IS ONE OF SMARTEST
PICTURES OF SEASON

Being Shown at Orpheum
For First Half of This
Week

THE CAST

May Lambert	May McAvoy
Hal Lambert	Hallam Cooley
H. A. Lambert, Sr.	Charles Gillingwater
Franchon la Vere	Edna Murphy
Jack Harding	Reed Howe
Nanette	Agnes Franey
Hoyt	Arthur Hoyt
Margot	Phyllis Crane

May McAvoy opens at the Orpheum theatre, Monday for three days in her latest, smartest and most uproariously funny comedy, "Stolen Kisses" one of the season's biggest laugh hits.

In the play the tiny lady goes to Paris with her misunderstood and misunderstanding husband, mainly to escape embarrassing gossip in their home town relative to the suppositious arrival of an heir. To escape talk the groom's grouchy father sails with the young folks for the world's amusement center.

Arrived in the French capital, the couple go to one of the hectic per-
formances at the famous Palace Ro-

geres, where such complications ensue as to make their former trouble appear as nothing.

An exotic dancer at the Folies apparently conceives a violent affection for the young husband, and the misguided youth, yielding to her blandishments under the pique of a quarrel with his wife, finds himself in hot water which swiftly approaches boiling point.

May, actuated by jealousy, listening to fervid declarations of an old friend whom she meets in Paris, finds herself in a situation which almost equals that of her luckless husband. The bringing of the trascrible old father-in-law starts a series of events which soon get out of hand, and start off on a mad career implicating the old gentleman and his timid male secretary as well as the young folks.

The fun of "Stolen Kisses" is fast and furious.

05/26/1929

The Herald-Advertiser

HIS LATEST SOUND SUCCESS!



KEITH-ALBEE

THURSDAY
FRIDAY
SATURDAY

05/29/1929

The Herald-Dispatch



LAST DAY

ANOTHER GREAT
ALL-TALKING
SUCCESS!!



with
MARY BRIAN
RICHARD ARLEN
BACLANOVA
HARRY GREEN
JACK OAKIE
A Paramount Picture

—FEATURETTES—

MOVIETONE ACTS FEATURING

JULIA SANDERSON
FRED ARDATH

ALSO HAL ROACH COMEDY
"A PAIR OF EIGHTS"
MOVIETONE NEWS

BARGAIN HOUR
1 TO 2 P. M. ——— 25c

BALCONY — NIGHTS ——— 30c

05/29/1929

The Herald-Dispatch



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

09/29/1929

The Herald-Dispatch

KEITH CALBEE

OPENS NEXT SUNDAY!

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

SUNNY SIDE UP

READ THESE VERBAL BOUQUETS
By the NEW YORK REVIEWERS

MORSAUNT HALL - The TIMES -
"SUNNYSIDE UP, ABOUNDING IN GOOD FUN, ROMANTICAL TOUCHES AND EXCELLENT STAGING, JANET GAYNOR IS DELIGHTFUL."

QUINN MARTIN - The WORLD -
"WILLIAM FOX HAS ANOTHER 'HIT' TO CONTENTO 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 - IS IRRESISTIBLY GAY AND UTTERLY DELIGHTFUL"

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

CHARLES FARRELL
JANET GAYNOR

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

THE 'HIT' OF 'HITS'!

OPENS NEXT SUNDAY!

THE GREAT-EST OF THEM ALL!

The Herald-Advertiser

KEITH ALBEE

OPENS TODAY!

TALKING THRILL SENSATION!

THE BISHOP MURDER CASE

with BASIL RATHBONE, LEILA HYAMS.

ROLAND YOUNG.

GEORGE F. MARION

ALL-TALK!

a Metro-
Goldwyn-
Mayer
TALKING
PICTURE

From the book by
S. S. Van Dine
Screen Play by
Norman Krasna
With George F. Marion
Directed by David
Barish

From
S. S. Van Dine's
Best Selling
Novel.

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.
Matinee 30c

Nights 30c

Except Sat. & Sun.

—EXTRA ADDED ATTRACTION—

LAUREL & HARDY

(STAN and OLIE)

IN THEIR NEWEST 100%

ALL-TALKING COMEDY RIGHT

"NIGHT OWLS"

Also
Moviezone Acts
Moviezone News

This Theatre is Equipped with Western Electric Sound System!

The Huntington Advertiser

KELTBE

LAST 2 DAYS!

ALL-TALKING



PATHÉ presents
William BOYD
in

HIS FIRST COMMAND
— **Forrest Sebastian** —

PATHÉ & PICTURE
ALL MUSIC CUE and DANCE

— AND IN ADDITION —
CHARLIE CHASE
ALL-TALK COMEDY

— — — — —

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

— — — — —

*This Theatre Equipped With
Western Electric Sound System*

The Herald-Advertiser



01/18/1930

The Huntington Advertiser



At the Keith-Albee

The all-talking version of "Cameo Kirby," Booth Tarkington's colorful river song, is far more entertaining than the silent picture. The songs of J. Harold Murray, gambler, lover and adventurer, touched up the interesting theme and raised it to the heights of a really good picture.

"Cameo Kirby" opened Thursday at the Keith-Albee theater. The story takes place during the New Orleans mardi gras in about 1850. Kirby is a card sharp who travels the night boats on the Mississippi, always winning. Sometimes it is from a wealthy planter while others from another card sharp, who falls before the sleight of hand of Kirby.

The story is made possible by an incident in New Orleans during the mardi gras. The theme is built up from this point, always rising in interest until Kirby is saved from a gang who was to hang him because of his alleged cold-blooded murder of another gambler.

The supporting cast includes Norma Ferris in the role of the planter's daughter, Douglas Gilmore, Robert Edeson, Charles Morton and Myrna Loy.

The short subjects include a colored revue of M. G. M. beauties, in which may be seen the petite Armida, who plays with John Barrymore in "General Crack."

01/24/1930

The Herald-Advertiser

KEITH ALBEE
 — TODAY — TUES — WED! —

CHASING
 With
CHARLES KING
BESSIE LOVE
RAINBOWS

A Metro-Goldwyn-Mayer
 TALKING
 PICTURE

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 TONIGHT
NEWS

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

*This Theatre Equipped With
 Western Electric Sound System*

01/27/1930

The Huntington Advertiser

KEITH ALBEE

**GREATEST
 BLACK FACE
 SHOW EVER
 PRESENTED!**

**NEXT
 SUNDAY!**

**THE GRAND
 PARADE**

EPIC OF MINSTRELSY

01/31/1930

The Huntington Advertiser

KEITH ALBEE

HER MOST
THRILLING TALKIE!

JOAN Crawford

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

**OPENS
SUN!**

01/02/1931
The Huntington Advertiser

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, like 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!

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

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

01/08/1931
The Huntington Advertiser

GRIN WITH WYNN!
IF YOU THINK THE MARY 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
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.

A Bomb-Shell of Joy!

01/15/1931
The Huntington Advertiser

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

Not in all her glorious seven years 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 SENNETT ALL-TALK COMEDY
"MY HAREN"
MOVIETONE NEWS

A ROBERT Z. LEONARD HIT!

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

Metro-Goldwyn-Mayer ALL TALKING PICTURE

01/22/1931

The Huntington Advertiser

KEITH ALBEE
OPENS TODAY!

CLARA BOW

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!

—ALSO—
MACK SENNETT ALL-TALK COMEDY
"HOLLYWOOD THEME SONG"
MOVIETONE NEWS — SPOTLIGHT

—FEATURETTES!

A Paramount Picture

ON THE STAGE COMING SUNDAY ON THE STAGE
BLUE RIDGE RAMBLERS

10 BRUNSWICK RECORDERS AND RADIO BROADCASTING HILL-BILLIES

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

01/29/1931

The Huntington Advertiser

KEITH ALBEE
LAST DAY!

George Bancroft

— IN —
"SCANDAL SHEET"
— WITH —
RAY FRANCIS — OLIVE BROOK
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.) — 30c

02/03/1931

The Huntington Advertiser

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

with **WALTER HUSTON**
PHILLIPS HOLMES
Constance Cummings
Mary Doran

— ALSO —
All-Talk Sennett Comedy
"HOLLYWOOD GIRLS"

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

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 'Round This Section! 11

02/05/1931

The Huntington Advertiser

The Herald-Advertiser, Huntington, W. Va., Sunday Morning, January 3, 1932

GOSSIP of STAGE and SC

Theatres



JOE E. BROWN in "THE FIGHTING MARSHALL" STATE



JOE E. BROWN in "LOCAL BOY MAKES GOOD" PALACE



OLIVE BROOK in "HUSBAND'S HOLIDAY" KEITH-ALBEE



SETH PARKER in "WAY BACK HOME" ORPHEUM

'Frankenstein' Is Coming Here

Powerful Production Will Be Headliner at Palace Saturday

Seventy-five thousand Montanians are in for their greatest thrill when "Frankenstein," one of the most astounding motion pictures ever conceived, opens at the Palace next Saturday. It stars Colin Clive, star of "Journey's End," Boris Karloff, the new Lon Chaney John Boles, Mae Clarke and Fredrick Kerr. It was directed by James Whale who directed "Journey's End."

"Frankenstein" which was written 100 years ago by Mary Shelley, is the current topic of the nation. In practically every city it has played, every record has been broken and critics everywhere declared it to be even more weird than "Phantom of the Opera," more spectacular than "Hunchback of Notre Dame" and vastly more plausible than "Dracula," each of which pictures was also made by Universal.

It is the story of a man who makes a living monster, the monster being portrayed by Boris Karloff, the ministerial reporter of "Star Final," whose make-up in the picture surpasses the late Lon Chaney's most terrifying facial. Karloff will be the most sensational find of the year, it is declared, and is being groomed as the logical successor to Chaney.

Following is a review from the New

GREENWOOD COMEDY COMING TO ORPHEUM

Charlotte Greenwood, one of the funniest women stage or screen has given known, comes to the Orpheum theatre next week in "Flying High" in one of her most delightful productions, a slapping fast-stepping musical farce in which she is ably supported by the formidable Bert Lahr, a comedian of rare ability. Innumerable song hits including "Duke Until Dawn" and "Happy Landings" are threaded through the whole show. "Flying High" is a musical and comedy knockout with a tremendous cast and a brilliant one.

"Big Boy" Is At The Rialto

Al Jolson Is Star in Film Which Has Blue Grass Country as Locale

"Big Boy," the Al Jolson play New York paid \$600 to see will be shown as a Warner Bros. and Vitaphone picture at the Rialto theatre today and Monday with Al Jolson in the starring role.

Because Jolson is always at his best when he does not have to adhere to set lines and action, Warner Brothers have given him free rein to be as spontaneous and original as he pleases. The result is a typical Jolson entertainment with stories and jokes told only as Jolson can tell them and songs sung only as Jolson can sing them. Bearing his lucky character

Palace Manager Makes Forecast

Predicts 1932 Will Produce Many Upsets in Movie Industry

Declaring that 1932 will produce the greatest upsets in the history of entertainment, L. Roy Smith, manager of the Palace theatre, makes the following predictions based on intimate knowledge obtained from coming pictures which have been previewed at the Palace in the last two weeks:

1. Discovery of a new Lon Chaney in Boris Karloff.
2. Ultimate supremacy of James Whale as one of the three leading directors.
3. Screen's newest sweetheart-Sidney Fox star of "Strictly Dishonorable."
4. Most talked of star debut of the season-Lal Dugover, German film entry, who will be seen in "The Woman from Monte Carlo."
5. Most astounding film of year—"Arravannah" with Ronald Colman and Helen Hayes.
6. Best screen version of stage play—"Greeks Had a Word for Them" with Ina Claire.
7. Biggest cast of year, "Union Depot," 5,000 people.
8. Best comeback of 1932—Gloria Swanson in "Tonight or Never."
9. Greatest character performance—Edward G. Robinson in "Hon. Mr. Wagon."
10. Most consistent "hit producer"—Samuel Goldwyn.

Stars Of Radio To Close Bill At The Orpheum

'Way Back Home,' With Seth Parker, Seen for Last Time Today

RUSTIC ATMOSPHERE DOMINATES ROMANCE

Chic Sales Score New Honors for Humor in Comedy, 'Cowslips'

Don't miss seeing Seth Parker and his Jonesville Neighbors playing today for the last time at the Orpheum theatre in that entrancing, heart-tugging melodrama, "Way Back Home." You'll have plenty to regret if you don't see this one. There aren't many pictures that grip you as "Way Back Home" does. And you'll talk about it for days after you've seen it.

Seth Parker, radio idol, comes to you in this remarkable picture, not as a mere personality but as drama struck from the weltering of the great heart of America. It will grip you as it has gripped countless thousands of others—as it has gripped the heart of the enraptured crowds who have already seen it at the Orpheum where it opened New Year's day.

The film is a pleasing diversion reminiscent of the vigor, the spontaneous humor and honest, sane atmosphere of the immortal "Way Down East." In it the currently popular Parker brings to the screen for the first time the simple philosophy, the nobility and unassuming value of country people in times of stress.

In a sense this unusual picture is an elaboration of the state weekly broadcast programing. The Maine farmer folk consequently it is a distinct novelty whose wholesome character and entertainment value are in sharp contrast with the rapidly fading voices of gangster films.

Real people animate the film story, not above all time, the striking personality of Parker playing a hapless, modernized Moses who is forever getting his fellow villagers out of trouble. He makes the hardest heart of the errand boys of New York, Rome, played by Dorothy Peterson, a romance and adopts a motherless orphan to comfort a drunken father. Parker is assisted by a cast almost equally made up of radio and film players.

Chic Sales, the formidable humorist, is on the program in the new film of delightful fun, "Cowslips," along with an interesting news weekly.

WILLIAM HAINES IS COMING HERE SOON

William Haines and Lella Hyams are together again, this time in "The Adventures of Warrington," which comes to the State theatre next week with a great cast including Ernest Terrence, Jimmy Durante, Guy Kidder, Hild Hamilton and others.

The highlights include the amusing poker game aboard the ship, the trimming of the man from Sprague, the defeat of the smalltown banker, Durantes masquerade as a senator, the escape from the detective, the dramatic arrest, Blackie's attempted sacrifice when he tries to take the "trap" for his pal, and the surprising denouement which solves everything.

SLOW SCIENCE
DOCTOR: Beer? Certainly not! Didn't I tell you a month ago that you must not drink beer and eat

This Week's

KEITH-ALBEE
Now Playing—Janet Gaynor and Charles Farrell in their newest romance, "Delicious." Zasu Pitts and Theima Todd in their newest and most riotous comedy hit, "War Ma Ma." Paramount and Fox Movie-tone News Weeklies.

Coming Tuesday—"Husband's Holiday" with Olive Brook, Juliette Compton, Charles Ruggles and Vivienne Osborne. Charley Chase in his latest side-splitter, "Hasty Marriage." Fox Movie-tone News Weekly.

Coming Saturday—"Blonde Crazy" a new type of comedy-drama featuring James Cagney and Joan Blondell. A brand new Joe Cook comedy, "Pass the Buck." Paramount and Fox Movie-tone News Weeklies.

ORPHEUM

Now Playing—Seth Parker and H. Jonesville Neighbors in "Way Back Home" an old time melodrama packed with romance and thrills comedy and pathos featuring the world's greatest radio idol played by Phillips Love. A new and novel Chic Sales comedy, "Cowslips." Paramount News Weekly.

Coming Monday—"Art Hardin" with the late Robert Williams, Leal Howard and O. P. Heggie in "Devotion." A new Traveling Salesman Comedy, "Selling Shorts." Metro Goldwyn News Weeklies.

Coming Thursday—Clark Gable as Barbara Stanwick in a sensational drama with romance, "Night Nurse." A novel and most amusing all-talker comedy, Paramount News Weekly.

STATE THEATRE

Starting Today—"The Fighting Marshall" with Tim McCoy supported by Dorothy Gulliver, Matthew Betz, P. O'Malley and Mary Carr. Come "Love Tales of Morocco." Final episode of the great "Red" Grange Story serial, "The Call of the Ghost."

Coming Wednesday—Edmund Leo in a sensational drama, "The Spide with Lou Moran and a brilliant supporting cast. A delightful new Spectacular "Tennis Technique."

Coming Friday—One of the year's most stirring dramas "Grit" with Regis Toomey, Sue Carol, Donald Reiser and Wm. Davidson. A new "Adventure in Africa" Thriller-drama.

Brook Coming To Keith-Albee

All-Star Cast to Be Seen in "Husband's Holiday," Opening Tuesday

Any picture possessing a cast including such names as those of Olive Brook, Charles Ruggles, Juliette Compton, Vivienne Osborne, a Harry Hamilton is naturally worth seeing. Such a picture is "Husband's Holiday" which opens Tuesday at the Keith-Albee. On this program is another delightful feature Charley Chase's latest, comes "Hasty Marriage."

These bright days of speed have sent the world dazed from lightning courtship, too-quick marriage, too-impetuous repentance—and here's a new kind of story about a new kind of woman, the girl of today who will be the wife of tomorrow. And it brings up a question, already age-old, can a man really and sincerely love two women? The woman in this remarkable picture fears no humiliation, defies accepted standards of society, a wins back her man as taunts and gossip beat her almost prostrate in her own home.

"Husband's Holiday" is a new type of picture with a tremendous dramatic punch, a most unusual romance and a plot unusual with life and

01/03/1932

The Herald-Advertiser

Winners Named In Keith-Albee Prize Contest

Judges Select Entries to
Award \$2,500 in Cash
and Merchandise

**FORTY-ONE RECEIVE
GRAND PRIZE AWARDS**

**Charles B. Stewart, Collins
Avenue, Has First Choice
of Awards**

Thursday night, New Year's eve, brought a most entertaining end to the Keith-Albee theatre's big prize contest in which more than \$2,500 in valuable prizes and cash awards were contested for.

For days previously a force of theatre attaches was busy checking the thousands of answers received in the contest and classifying them. On Thursday morning the judges, W. S. Rosenbaum, managing director of the Chicago of Commerce, E. A. Siegel, former principal of the Huntington high school, and Oscar Ryan, advertising director for the Anderson-Newcomb company, began the arduous task of checking and selecting the winners. This work was completed late in the day and at 9 o'clock Thursday night, the names of the winners were announced from the Keith-Albee stage.

There were 41 grand or capital prize winners and 100 entrants who received honorable mention. Each of those will receive a pass for two people to the Keith-Albee.

The winners of the 42 grand prizes will be awarded but one prize each. The winner of the first prize will be given first chance to select any one of the valuable prizes that have been on exhibition in the Keith-Albee foyer for several weeks, winner of the second prize will then be given the next opportunity to select whatever he or she desires most, and so on down the line in consecutive order until the entire list of grand prizes is absorbed.

The prize winners or their representatives are requested to be at the Keith-Albee promptly at 8:30 o'clock on Wednesday evening next, January 6, at which time the prizes will be distributed.

Followers are the winners of the 42 grand prizes:

First prize, Charles B. Stewart, Collins Avenue; second prize, Dalton Emmott, city; third prize, Miss Marjorie Love, 1422 Fifteenth street; fourth prize, Mr. and Mrs. Nick Carter, 1113 Tenth Avenue; fifth prize, R. L. May, 661 Fifth street; sixth prize, Lillian Frensch, 1928 Eighth street; seventh prize, Elmer Lee Bland, 624 Seventh street; eighth prize, Helen Virginia Kile Kenova, ninth, H. H. Paton, 1040 Eleventh street; tenth, Byron Wilkins, 624 8-10th Avenue; eleventh, Katherine Miss Kenova, 1040 Fifth Avenue; twelfth, Katherine Hinehart, 1440 Third Avenue; thirteenth, Betty G. Polson, 2806 Collins Avenue; fourteenth, Christian D. Crutcher, 1118 Eleventh Avenue; fifteenth, Mrs. Paul A. Soag, 401 Fifth street; sixteenth, Mrs. Clifton Berk, 424 Twenty-fourth street; seventeenth, Harley Frye, 513 Eighth street; eighteenth, Mrs. George H. Morrison, Cheapeake, Ohio; nineteenth, Mrs. J. G. Herthold, 443 Thirteenth Avenue; twentieth, Elizabeth May Lewis, 1536 Ninth Avenue; twenty-first, Mrs. O. T. Low, city; twenty-second, Nathan Robert Baker, 1009 Seventh street; twenty-third, Page Pitt, Marshall College; twenty-fourth, Miss Faye Lowry, 1441 Seventh Avenue; twenty-fifth, Mrs. Howard Hurt, 1822 Washington Avenue; twenty-sixth, Maxine B. Robinson, city; twenty-seventh, Sam Runion, 1654 Fifth Avenue; twenty-eighth, Lenora Runion, 1654 Fifth Avenue; twenty-ninth, E. B. Conley, 342 West Fifth Avenue; thirtieth, Don Swentzel, city; thirty-first, Augusta Runion, Fifth Avenue; thirty-second, Clyde M. Peters, 2614 Adams Avenue; thirty-third, Helen D. Emerick, 238 Fifth Avenue; thirty-fourth, Eugene Zimmerman, 423 Eleventh street; thirty-fifth, Miss Frances Hughes, 1325 Sixteenth street; thirty-sixth, Mrs. Fred D. Schultz, 1912 Sixth Avenue; thirty-seventh, Eleanor Hardman, 803 Fifth street; thirty-eighth,

01/03/1932

The Herald-Advertiser



**TODAY!
& MONDAY**

*The Whole
Town's Gone—*

BLONDE CRAZY

— WITH —

JAMES CAGNEY

JOAN BLONDELL

— EXTRA ADDED ATTRACTION —

JOE COOK
IN "PASSING THE BUCK" NEWS

COMING TUESDAY!!!



**"THE
FALSE
MADONNA"**
A Paramount Picture

KAY FRANCIS

— WITH — **WILLIAM BOYD
CONWAY TEARLE**

**SUNDAY
BARBAIN
ROUS
1:14 P. M.**

35c

01/10/1932

The Herald-Dispatch

'Blonde Crazy' Featured Today At Keith-Albee

**Lovely Joan Blondell, James
Cagney Are Stars in
Comedy Hit**

**BELL-HOP, LINEN GIRL
WANT TO TRIM CROOKS**

**Snappy Joe Cook Comedy,
'Passing the Buck,' Also
on Program**

"Blonde Crazy," current attraction at the Keith-Albee theatre, is one of the season's offerings that's different not only in title but in theme, plot and action. With the dynamic James Cagney and the alluring and blonde Joan Blondell the story moves along at a swift pace through thrill after thrill, through romance and action into a love that changes the course of two careless people's lives in the swing of a moment.

But there's comedy in "Blonde Crazy"—plenty of it and when it gets going you laugh as you don't often get the chance to. It's the tale of two wise-cracking young roughnecks who start out from their job in a big hotel to trim the unwary public and who trim and get trimmed. They've learned plenty of rackets from the transients and it's a new and fertile field they step into.

Joan Blondell, the globe-trotting charmer of stage and screen, is in her element as Ann the linen girl who even though he claims she does not—catches the fancy of Bert the bell-hop. It is this infatuation for her that changes the course of her life. Through him she enters the doubtful business of trying to cheat cheaters. She, through him, meets the swanky bond salesman, whom she marries and divorces. And it is for Joan's sake that Bert the bell-hop makes his one actual theft—for which he suffers in the end.

Another gorgeous blonde in "Blonde Crazy" is Noel Francis, formerly of the Pollies. She it is who is the light o' love of Dapper Dan Barker, and his aid in depriving Bert of the money he thinks is sure picking.

On this same delightful program is a new and snappy Joe Cook comedy, "Passing the Buck" and a Paramount and Fox Movietone News.

01/10/1932

The Herald-Advertiser

Romance Drama Is Coming Soon

**'The False Madonna,' Star-
ring Kay Francis, Book-
ed by Keith-Albee**

One of the most talented stars seen in all of the screen's attractions is seen in Kay Francis' newest romantic drama, "The False Madonna," the Tuesday attraction at the Keith-Albee, in which the star is supported by William Boyd, Conway Tearle, John Breiden and Marjorie Gateson. Incidentally this picture marks Conway Tearle's appearance for the first time in years in a Paramount picture.

"The False Madonna" is a story that brings Miss Francis forward into the full scope of her acting powers. She is seen as the 'counterfeit lady,' the woman of refinement who operates with a group of skillful crooks who are very successful in promoting their international confidence games. When they go to Paris, with her posing as the lost mother of a frail but wealthy youth who is to come into a great fortune, her well-practiced calumnies moves her. She develops a white-hearted sympathy for the boy because of his honest love for her based on the belief that she is the real mother who deserted him when he was an infant.

Of course there is the eventual show-down, when Kay must either admit the deception and lose the fortune the crooks have plotted for—or carry on a trickery that has now become dishonorable to her and betray the boy who loves. The ensuing action, leading up to the dramatic climax, is blood-stirring and hectic.

On this same program the Keith-Albee will present Mack Bennett's successful new comedy hit, "The All-American Kickback" and a Movietone Star.

01/10/1932

The Herald-Advertiser

OPENS TODAY!

KEITH-ALBEE

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

THE STARS OF "DIVORCEE" TOGETHER AGAIN!

Norma SHEARER Robert MONTGOMERY

IN THE NOEL COWARD PLAY THAT SHOOK THE NATION WITH LAUGHTER!

PRIVATE LIVES

with REGINALD DENNY, JEAN HERSCOLT, UNA MERKEL. directed by SIDNEY FRANKLIN

BOY FRIENDS COMEDY

FRATURTER "THE KICKOFF" NEWS, DOVETIES

SATURDAY & SUNDAY BARGAIN 8:00-1 TO 11:30, etc.

01/23/1932

The Herald-Dispatch

'Private Lives' Speedy Romance At Keith-Albee

**Norma Shearer, Robert
Montgomery Co-Starred
in Success**

**PAIR HAVE STARRED
IN NUMEROUS FILMS**

**Reginald Denny and Una
Merkel Cast in Support-
ing Roles**

When you see Norma Shearer and Robert Montgomery at the Keith-Albee in their sensational laugh success, "Private Lives," you'll enjoy one of the season's truly delightful pictures. When this exceptional play first made its debut before the public it shook the entire country with roars of merriment just as it shook opening day audiences at the Keith-Albee Saturday.

"Private Lives" is the story of two young people, madly in love with each other, but who fought like wildcats most of the time and cooed like turtle doves part of the time. It is in roles like this that the stars of "Divorcee" and "Strangers May Kiss" evidence their versatility and their genius.

Playing with them in this outstanding achievement are Reginald Denny and that quaint southern girl, Una Merkel.

"Private Lives" is witty, delicious with enough spice of real life to make you gurgie with laughter from beginning to end. When two young people are wild about each other but so jealous they find their way into the divorce court, remarry, then find they can't live without each other and start doing things that amass convention to smithereens but give love an inning, you are in for an hour or so of entertainment that rolls you out of your seat and makes you like it. That's "Private Lives" now playing at the Keith-Albee.

On this same program is a brand new Boy Friends comedy, "The Kick-off," with a Paramount news weekly.

01/24/1932

The Herald-Advertiser

KEITH-ALBEE
TODAY! & MONDAY!
 Laughs and Romance
 When These Two Great
 Stars Draw The
 Curtains on "PRIVATE
 LIVES"

Not Coward's Great Play
 That Shook The
 Nation With
 Laughter!

NORMA SHEARER
ROBERT MONTGOMERY
 IN
PRIVATE LIVES
 with
Reginald Denny

Also—Ray Flood's Comedy
 "Horridons" Second Show
 Sunday Matinee
 Mon.—1 to 3 P. M. **35c**

— COMING TUESDAY —

WILLIAM POWELL
 IN
HIGH PRESSURE
 with
Evelyn Brent

IT'S ONE OF THE BIG DOZEN

EXTRA ADDED ATTRACTION

First Time in History
 ENTIRE GAME IN SOUND and TALKING!

SO. CALIFORNIA
 — VS —
TULANE

At The
 Pasadena
 Home Bowl
 New Year's

Better
 Than A
 Grand Stand
 Seat!!

STUNNING!
 THRILLING!

01/24/1932

The Herald-Advertiser

'Jekyll, Hyde' Is Now Showing At Keith-Albee

Frederic March Gives Brilliant Performance in Lead Role

PICTURE IS RANKED
AMONG BEST CINEMAS

Mighty Action, Pathos Characterize This Thrilling Story

The play that made theatre history, "Dr. Jekyll and Mr. Hyde" opened an engagement at the Keith-Albee theatre yesterday with Frederic March in the title role, brilliantly supported by Miriam Hopkins and Rose Hobart. It's another of the "Big Dozen."

It may sound somewhat far-fetched to say that this picture is one of the best of half dozen pictures made in the past ten or more years, but here is a picture made to yank the nerves out by the roots, made to create a new appeal to the thrill emotions and what a wow it turned out to be. With Dr. Jekyll and Mr. Hyde live and breathe again and Frederic March by the splendor of his performance, has attained new heights of fame, with the finest portrayal of his entire career.

Here is drama that has stood the test of forty years, thrilled millions who saw and marveled, enlisted the prize talent of a century embracing in its great presentations the masterful brilliance of Mansfield and Irving—and it will be living drama a thousand years from now. In it strangely mingle both romance and drama that shocks to the very depths of one's innermost self. You see a brilliant surgeon beloved, popular rising fast to fame in his profession and you see him through a terrible potion which he discovers in his laboratory, turn from a masterful and idealized lover into a monstrous fiend so hideous, in deed and from that you shudder as if with a mighty chill, a chill that makes you know you've seen a picture that's different, unusual and extraordinary. It grips you, shakes you, jars you and yet with all of its tremendous and terrible appeal, the sweet tenderness of its romance affords you real recompense for what you've thrilled through from its beginning.

In writing of this remarkable picture, Richard Watts of the New York Herald Tribune says, in part:

"Since Hyde must be regarded as a physical presentment of pure evil the makeup of the actor playing the part can be recognized as the key to his characterization. Where Mr. Barrymore was an imaginative ogre, a picturesque demon of grotesque and perhaps literary horror, Mr. March makes the monster utterly animal, a detailed and realistic picture of low and cunning bestiality. It is likely

that he is less frightening as a cinema hobgoblin, but certainly he is more repulsive than his predecessor by the very credibility which he substitutes for the Barrymore fantasy. His is, in every way, a fine and brilliant portrayal, which adds immeasurably to his stature as an actor.

"If he were not so expert in his work, all of his acting laurels would have been snatched from him by Miss Hopkins. The little music hall girl she impersonates becomes, at her touch, an almost heartbreakingly tragic combination of naive worldliness and frightened pathos. After this there can be no doubt that Miss Hopkins is one of the personages of the cinema."

This unusual program of distinctive entertainment is closed with a clever and amusing cartoon comedy and news weekly.

01/31/1932

The Herald-Advertiser

KEITH ALBEE **TODAY!**
MON. & TUES.

Before Your Unbelieving Eyes

The Greatest Romantic Thriller Ever Made!

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

"Live up to Every Advance Feature!"
Kata Cameron
W. T. Berry
News

It's One of the Big 12

A Paramount Picture

"DR. JEKYLL AND MR. HYDE"
Fredric March
Miriam Hopkins, Rose Hobart

Also — Sound News and Novelties

SUNDAY BARGAIN HOUR—1 to 2 P. M. 25c

COMING WEDNESDAY!!!

THIS RECKLESS AGE

WITH CHAS. "Buddy" ROGERS
Chas. Ruggles
Peggy Shannon
Francis Dee

FREE PHILCO RADIO WITH NO CASH AWAY ON WED. NIGHT

01/31/1932

The Herald-Advertiser

KEITH-ALBEE TODAY TUES. WED. !

3 SOLID HOURS OF ENTERTAINMENT!

—ON THE STAGE—
NIXON & SANS
 RKO HEADLINERS

HARRY SHANNON
 AND HIS Recording Orchestra

DANCE BREVITIES
 AND OTHER ACTS

Stage shows 8:30, 8:45; 2 shows only

JOHN ETHEL LIONEL
BARRYMORE
RASPUTIN
AND THE
EMPRESS

VODVIL ! | **CHILDREN 10c** | **BALCONY 20c** | **Lower Floor 30c**

New Stage And Screen Program Thursday

05/01/1933

The Huntington Advertiser

KEITH-ALBEE
TODAY ONLY!
VAUDEVILLE

—AND ON THE SCREEN—

JOHN ETHEL LIONEL
BARRYMORE
RASPUTIN and the
EMPRESS

FEATURE 1:15—4:15—6:30—9:30
VAUDEVILLE 8:30—8:45

Balcony 20c | **Lower Floor 30c**
Children 10c

05/03/1933

The Huntington Advertiser

KEITH-ALBEE 3 BIG DAYS OPENS TODAY!

Katharine
HEPBURN

THE CLAMOROUS NEW STAR
 IN A STORY OF A FAMOUS
 AVIATRIX WHO FEARED
 LOVE MORE THAN DEATH!

YOU'LL NEVER FORGET
 HER! Hailed the world
 over . . . as the most mag-
 netic personality to hit
 the talking screen . . . A
 star overnight . . . but by
 public acclaim — in an
 unforgettable drama of a
 forbidden romance . . .
 GREATER than under-
 standing!

"CHRISTOPHER STRONG"
 WITH COLIN CLIVE
 BILLIE BURKE
 HELEN CHANDLER

ON OUR STAGE
VAUDEVILLE
 —FEATURING—

LARRY **MEEHAN AND NEWMAN** GERTIE
 N. B. C. RADIO STARS

HOLLYWOOD **WALKER**
 JIMMIE

SAMMY BERGO AND
 Oriole Terrace Garden Orchestra

TONY & CARL
 5 Personality Steppers

VAUDEVILLE PRICES
BALCONY 20c
30c | **LOWER FLOOR 10c**
CHILDREN 10c

MARYLAND SISTERS
 Helen Ray

Entire New Vaudeville Program

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

05/04/1933

The Huntington Advertiser

Keith-Albee

Stage and screen attractions mark the show opening today at the Keith-Albee Theatre. The screen feature, one of the more notable film events of the year, "White Sister," features Clark Gable and Helen Hayes; the stage offers the "All-American Girl Revue."

In "White Sister," the talking screen presents a cascade of artists including, in addition to the stars, such well known figures as Lewis Stone, May Robson and Louise Clouser Hale. "White Sister," is conceded to be among the most stirring and poignant love stories in all fiction. Fifty million people are said to have read the novel in many languages. With Helen Hayes and Clark Gable in the stellar roles "White Sister" now receives its most impressive screen interpretation.

The stage offering, "The All-American Girl Revue," is an all-girl extravaganza, featuring the musical misses, Florence Stevens and Her Debutantes, in musical novelties and specialties; the Five Terpsichorean Maids, in ensembles of dance specialties; Ruth Mack in "A Breath from Hawaii," the Dunn sisters, two girls in laughs and gaiety, and the extra added attraction, the little mistress of ceremonies, "Broadway Billie," in character impersonations. It's a show in which the dominant qualities are girl, dancing, comedy and music, vocal and instrumental.

Thursday of this week brings a complete change of program to the Keith-Albee, both stage and screen. "Broadway Billie," with Joan Blondell and Ricardo Cortez, is the screen attraction, while the stage will present "Hits and Bits of Vaudeville," featuring Jack Clifford, master of ceremonies.

"Broadway Billie" has Oliver Rogers and Adrienne Ames in the cast, also. It is the story of a girl who rose to fame on the ruins of her reputation. Those who talked about her didn't know that there was just one love in her life, and that it was all for a

little early-headed child, her own son. She didn't care how much mud they threw. She was out to get every cent she could chisel out of the world—for the baby. It's one of the sweetest roles Joan Blondell has had, and Ricardo Cortez plays the man who stood behind the broken-hearted girl and helped her keep her chin up to the end.

"Hits and Bits of Vaudeville" will present Jack Clifford and Bel Gumming, the "prince of personality" and his Musical Cavaliers. Other artists include Fitch Cooper, who has played Hurstman several times in the past and who is the originator of the musical saw, Molly Son, the "sunshine girl," the Fernando Sisters, fantastic steppers, Jerry, the Yankee crooner, and the added attraction, Those Merry Jesters, Jack Clifford and Les Leslie in "Fast and Furious Fun."

This same program carries the comedy, "Hot Spot," featuring the "Taxi Boys."

05/07/1933

The Herald-Advertiser

KEITH-ALBEE 4 BIG DAYS OPEN TODAY!

Another Smashing Three-Hour Stage And Screen Program!

ROMANCE ETERNAL!

The two stars of the hour now electrify the love-story of the century!

A LOVE STORY TO THRILL THE WORLD!!

HELEN HAYES CLARK GABLE

THE White Sister

With Lewis Stone — Louise Clouser Hale

ON THE STAGE...

ALL AMERICAN GIRL REVUE

FEATURING:
FLORENCE STEVENS
and her
DEBUTANTES

BROADWAY BILLIE

DUNN SISTERS	RUTH MACK	THE FIVE TERPSICHOOREAN MAIDS
---------------------	------------------	--------------------------------------

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

Patrons: 1:10 4:00 6:55 9:45

THE REVUE: 1:15 4:10 6:10 9:00

THE SCREEN: 1:15 4:10 6:10 9:00

CHILDREN 10c • ADULTS 20c • LADIES 30c

05/07/1933

The Herald-Advertiser

KEITH ALBEE OPENS TODAY!

—ON THE STAGE—

JACK CLIFFORD & LESLIE
THREE MERRY YESTER

TWO PRINCE OF PEACOCKETTE
SAL GUMMINGS
AND HIS MUSICAL CAVALIERS

THE SOUTHERN LURE IN PERSON
MOLLY SON

THAT MUSICAL RUBE
FITCH COOPER
ORIGINALS OF MUSICAL RUBE

JERRY THE TANKER CHAIRMAN | FERANDOS SISTERS

BROADWAY BAD
JOAN BLONDELL
READS CORTEZ

10¢ 20¢ 30¢

VAUDEVILLE

05/11/1933

The Herald-Dispatch

KEITH ALBEE OPENS TODAY! 5th ANNIVERSARY PROGRAM

IT'S BATTY!
COCKEYED! GOOFY! NERTS!

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

THAT MEET LADDER CHASER
WALZER KUBAN
AND HIS KEO HEADLINEERS

GRIFF MORRIS
AND HIS M. B. C. ORCHESTRA

HENRY NEIGER THE FINEST MAN | **DEVEAU NEAL** THE FINEST MAN

THOSE SMART GIRLS

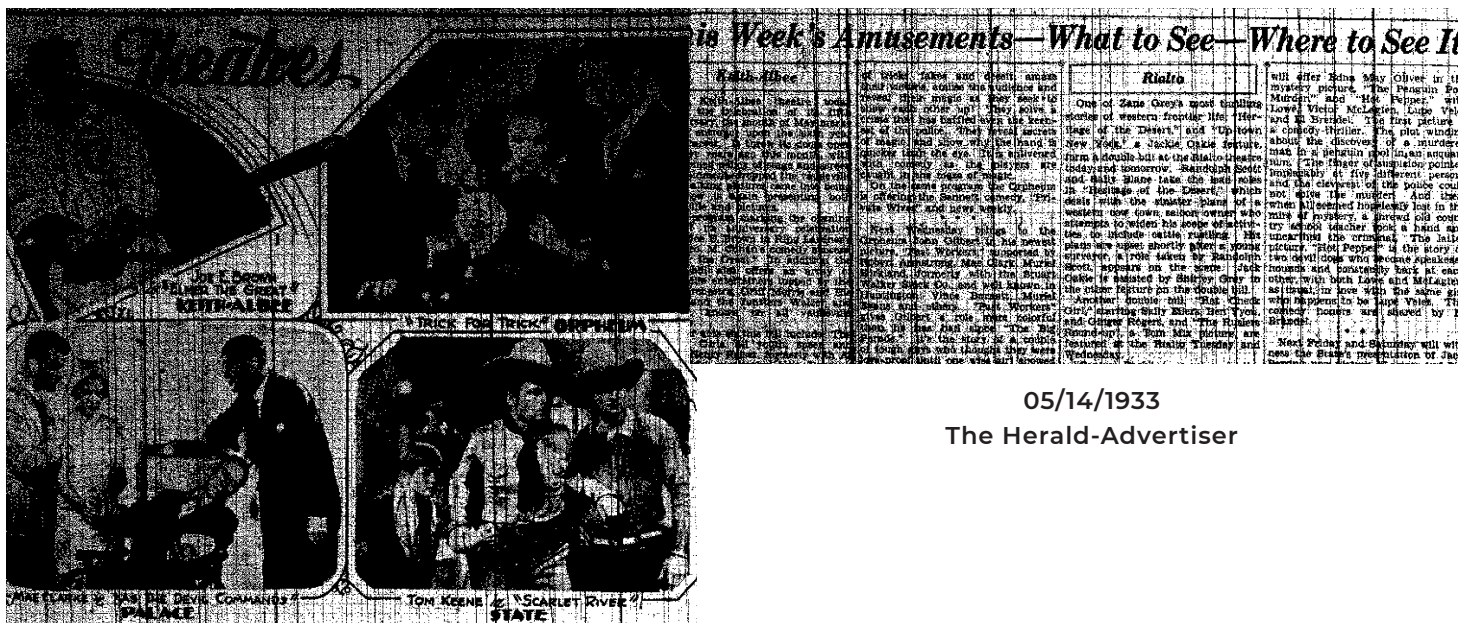
CAVALCADE

10¢ 20¢ 30¢

VAUDEVILLE

05/14/1933

The Herald-Advertiser



05/14/1933
The Herald-Advertiser



06/04/1933
The Herald-Advertiser

Keith-Albee

Beginning today the Keith-Albee theatre will present for four days an outstanding program of stage and screen entertainment. On the screen will be one of the important pictures of 1933, "Hell Below," featuring Robert Montgomery, Madge Evans, Walter Huston, Jimmy Durante, Eugene Pallette, Robert Young and a supporting cast of thousands. On the stage will be Raynor Lehr and his company of 40 musical comedy players, singers, dancers, comedians and specialty artists in a new musical comedy show.

Uncle Sam's navy may be described as the unpublicized star of "Hell Below." For without the active cooperation of the naval department, filming of this sea picture could scarcely have been undertaken at all.

The picture was adapted from Commander Edward Ellsberg's story, "Pigboats," and its cast includes Robert Montgomery, Walter Huston, Madge Evans, Jimmy Durante, Eugene Pallette and Robert Young. For 15 days the actors in "Hell Below," coached by regular navy men, manned torpedo tubes, worked controls and literally lived under the water at the submarine base at Pearl Harbor, Honolulu.

Cameras from portholes of submerged submarines photographed action—thanks to special underwater lights and lenses, and the fact that Hawaiian waters are so clear. In the picture one sees a big submerged submarine heading right for the camera—sees it blow off, dive, pump out the tanks and rise again. One sees depth bombs being hurled by "Y-Guns" as they lay a pattern under water. One sees them explode, making great globules as the water is displaced, and the submarine rushes through them, in a desperate race to escape their terrific concussion.

Anti-aircraft guns, operating against diving attack planes are shown in another scene. Then a bomber appears on the horizon. The submarine dives, and the camera follows the dive down below the surface.

The work at Pearl Harbor was accomplished with special cameras, some fastened in diving bells, some operated from portholes of submarines (Please Turn to Next Page)

KEITH ALBEE

06/04/1933
The Herald-Advertiser

OPENS TODAY!

ANOTHER BIG THREE-HOUR SHOW!

DIRECT FROM BIG BROADWAY **TRIUMPH!**

FIRST SHOWING AT POPULAR PRICES!

GREATER THAN "HELL DIVERS"

HELL BELOW

WITH ROBERT MONTGOMERY, WALTER HUSTON, MADGE EVANS, JIMMY DURANTE, EUGENE PALLETTE, ROBERT YOUNG

A Metro-Goldwyn-Mayer Picture

THE THRILL PICTURE OF ALL TIME!

ANOTHER BIG THREE-HOUR SHOW!

ENTIRE CHANGE STAGE SHOW

2ND BIG WEEK!

RAYNOR LEHR & COMPANY

Presenting—
THE BROADWAY MUSICAL COMEDY SUCCESS
"THE GIRL IN THE LIMOUSINE"

SINGING—
DANCING—
COMEDY—
MUSICAL

40—PEOPLE—40
Including—

4 MONITORS
MASSARO & CIMINNI
JUNE BURNETT
VIRGINIA LEE
BOB WOLFE
RAYMOND BROS.
KARSTADT SISTERS
FANNINE MASO
FRED STAFFORD

18 LEHR REUNITES

BALCONY ALL DAY **25c**
LOWER FLOOR **35c**
Children 10c

06/04/1933
The Herald-Advertiser



This Week's Amusements—Wh

Keith-Albee

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 forth in an old time rural comedy drama replete with new music. A variety of specialties will include songs by the Four Monitors quartet, Massaro and Ciminni, artists on the violin and accordion, a new comedy acrobatic team and others. The old time comedy drama is called "Life's A Failure" and it has a story and plot that stir echoes of the past. All around and through it are scattered specialties of almost every type.

Kay Francis and George Brent come to the Keith-Albee theatre next Thursday in "The Keyhole." On the stage on this same bill will be a complete change of program by the Raynor Lehr stock company of 40 people.

"The Keyhole" is new in story arrangement, presenting the gaiety and luxury of Park avenue pent-houses and the glamorous and balmy nights under a Cuban moon with native orchestras dispensing rhythm among seething cabaret crowds. It has an effective romance threaded through it along with the thrills.

The stage show will offer one entire hour of music, vocal and instrumental, comedy bits, dancing, new costumes and stage sets. The Four Monitors quartet will sing several new songs mixing their program up with comedy nonsense. Violin, accordion, piano, and other instruments are used in a variety of specialties against a regular stage show background.

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.

06/11/1933

The Herald-Advertiser

Keith-Albee

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 drawn 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.

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.

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

Frank McHugh, Henry Stephenson, Grant Mitchell, Charles Middleton. This same program includes a comedy and news weekly.

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.

In the role of a ward heeler with the superintendency 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 lateres in the plight of the boys is aroused and he proceeds to kick out the grafters and tyrants responsible for the abuses.

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.

On this same program the Orpheum will offer the comedy, "A Divorce Courtship" and news weekly.



07/30/1933

The Herald-Advertiser

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

07/11/1933

The Huntington Advertiser

KEITH-ALBEE

TODAY & SAT!

I LOVE THAT MAN

Edmund LOWE ——— Frances CARROLL

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

Matinee All Seats **25c** BALCONY NIGHTS 25c

ALWAYS COOL

OPENS SUNDAY!

INTERNATIONAL HOUSE

FIRST HOPKINS FOSTER
W. C. FIELDS — DUFFY YOUNG
BENNY BRIN — BOBBY
SPENCER & GRACE ALLEN
COL. FRANKLIN D. ROOSEVELT
THE CALLOWAYS & DOUGLASS
SAM MARSHALL — BOB JOHNSON
BETTY FORD — LARRY
GIRLS IN CELLARMENT
A Continuous Program

07/07/1933

The Huntington Advertiser

PALACE HUNTINGTON

STAGE
8:15
7:15
5:15

TODAY

EACH SHOW GETS BETTER!

ON THE STAGE!

THE COLLEGIATE MUSICAL REVIEW

"MY CAROLINA"

WITH A CAST OF

30 ARTISTS

FEATURING

BILLY PURL

AND CHEEK STARR—GORDON BENNETT, Broadway's Young Lion of "Student Prince"—DONALDSON FOERSON, Sensational Adagio Dancer—THE HATTON SISTERS, Musical Comedy Stars—MARIE SWEET, Vaudeville Luminary—THE MODERNITIES, A Unit of Eight Gorgeous Girls—RAY RAYE—Presentation Blue Hired—JIMMY HARVEY The Dance Artist—MICHAEL McLENN, 56 Pounds of Dynamite—THE COLLEGIANS, 16 Piece Orchestra.

ON THE SCREEN

WHAT HAPPENS WHEN STRANGERS MARRY?

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

JACK HOLT

"When Strangers Marry"

BAL. 25c—LOWER 35c Children 15c

WITH LILLIAN BOND

07/09/1933

The Herald-Advertiser

STATE
THEATRE

LAST TIME TODAY!

—ON THE STAGE—

POPEYE

—IN PERSON—
IMPERSONATOR OF THE
FAMOUS CARTOON

**ARIZONA STAR
COWBOYS**

**MARION WALLICK'S
O-I-R-O-U-S**

WALLY HART

DICK & JEAN

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

—AND ON THE SCREEN—
"TERROR ABOARD"

Also:—"Clancy of Mounted" Serial

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

TOMORROW!

THE COWBOY!

**TIM
MCCOY**
FIGHTING FOR JUSTICE

07/22/1933
The Herald-Dispatch

Keith-Albee

In "College Humor" which opens at the Keith-Albee Theatre today there comes to that playhouse a comedy with music which features Billy 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 Oh Ox Road" and others. "College Humor" will be at the Keith-Albee for four days only beginning today. As an added attraction, the first 300 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 of 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.

07/23/1933
The Herald-Advertiser

KEITH-ALBEE OPENS TODAY!

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

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

Ruth CHATTERTON
Lilly Turner
WITH **GEORGE BRENT**
A FIRST NATIONAL & VITAPHONE PICTURE

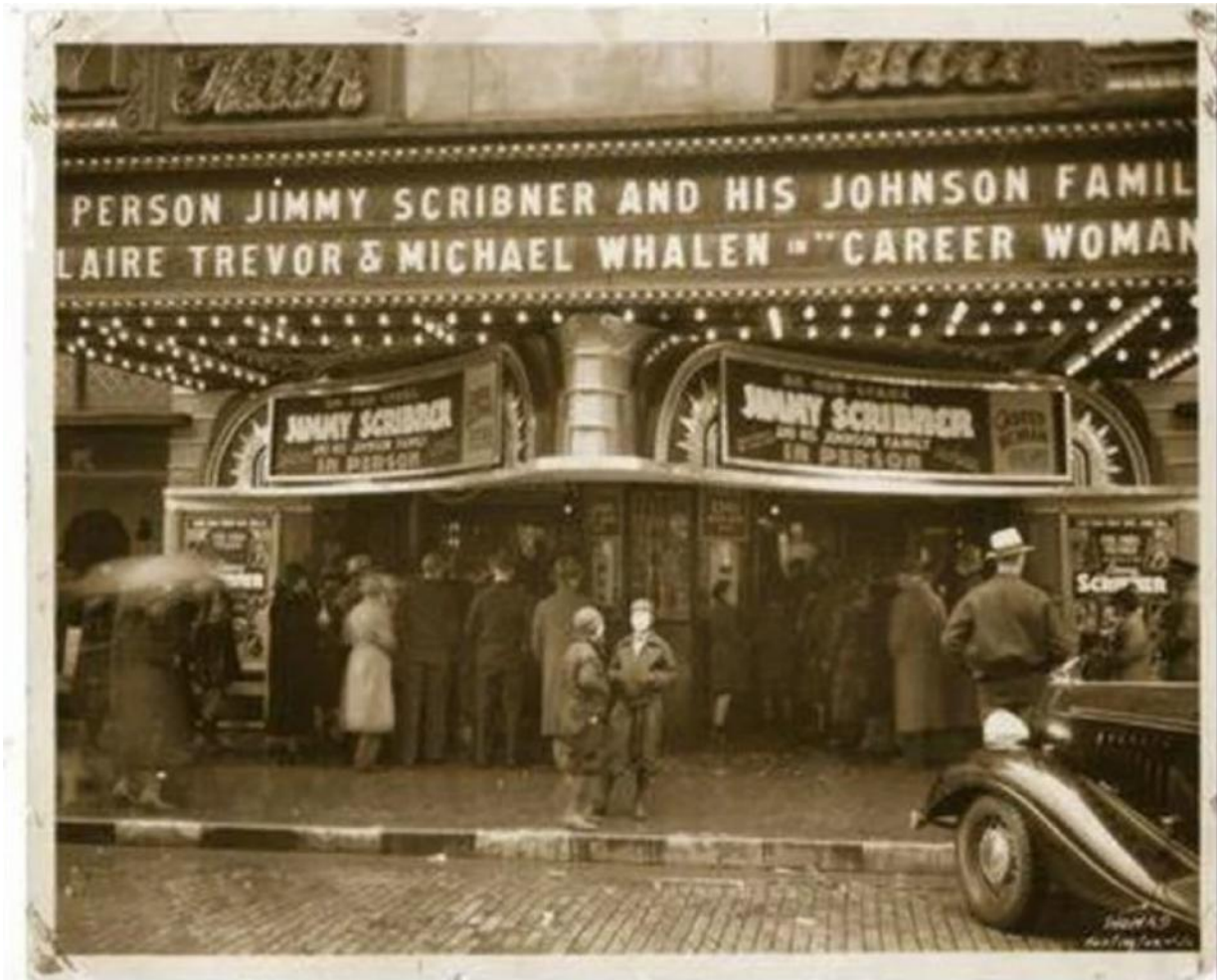
LOWER FLOOR... 25c
BALCONY... 15c
CHILDREN... 10c

SPECIAL FEATURE!
THE SONGS OF THE SOUTH
REVELLA HUGHES

EXTRA ADDED ATTRACTION!
A NEW REFRESHING NOTE IN ENTERTAINMENT!
30 MINUTES OF JOY!
"SO THIS IS HARRIS"
A brilliant little musical comedy... Featuring **PHIL HARRIS**
Honey-mooned radio star **WALTER CATLETT**
Funny man of the films, and all the classic, girlish, delicious girls!

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

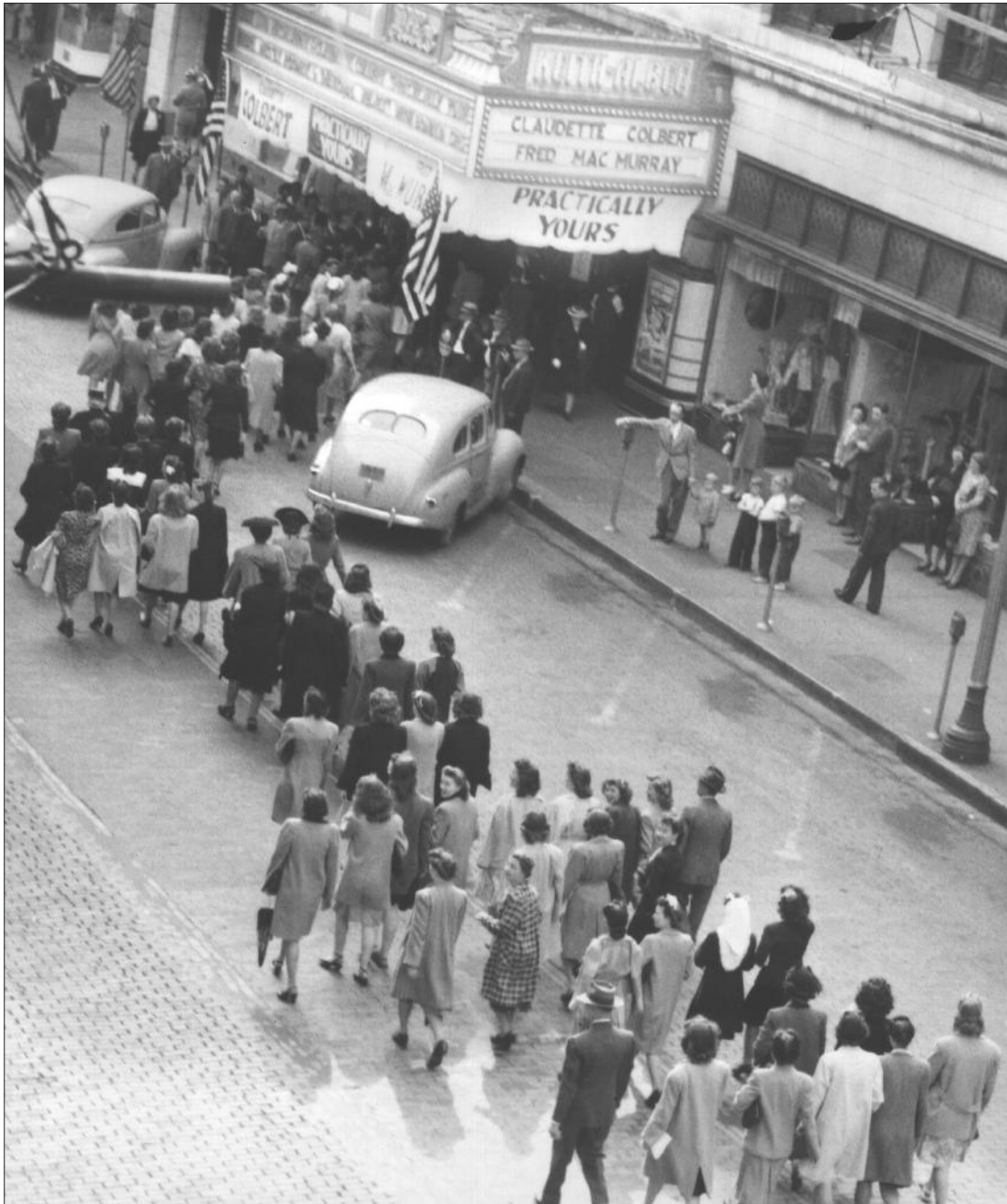
07/30/1933
The Herald-Advertiser



1936



November 1937



1944



1954

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.

02/09/1973

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 \$600,000 to help buy the historic theater, which they hope

to turn into a center for the performing arts.

In making the appeal, Elinore Taylor compared the group's request with the \$3.5 million it would cost to build a new auditorium or the \$1.5-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 Biggs-Long estate. The lease expires in 50 years.

Asked for rental figures and utility costs, Ms. Linda Frankel-Jessen said the group had been asked not to make them public by Jack Hyman, 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 it.

"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 \$600,000 isn't there without cutting out things like storm sewers," City Manager Barry R. 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 8th Street open.

Earlier this week, Landmark Development, Corp., told council any site change would delay construction three months, which would cost an additional \$210,000 with another \$150,000 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.

01/23/1976

The Herald-Dispatch

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 return 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, "Gaiest 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" — melded 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 "loner," 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 back-stage as he set up for his show, loading cassettes and photo slides, walking through a maze of wires while other performers, thumped, tootled 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 1978 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 Curtin 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 sheet music from the bygone days — the famed Yale song, "Whiffnappoo," "The Maine Stein Song."

He spoke rapidly in the hushed and hoarse — but not coarse — tones that made him famous in song. He told many jokes, 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 kid.

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

"VENI VENI" "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 50 years ago, he said today's young people look on him as the Fat Boy of the Stone Age.

Bill O'Leary, who performs with the Burboursville 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 piano tinkled out "Goody, Goody."

In all, the show should make a hard act to follow in the next 50 years? Who's to know?

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

05/08/1978
The Herald-Dispatch

05/08/1978
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 emeritus 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 ambience 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."



05/02/1988

02/18/1988

The Herald-Dispatch



05/02/1988

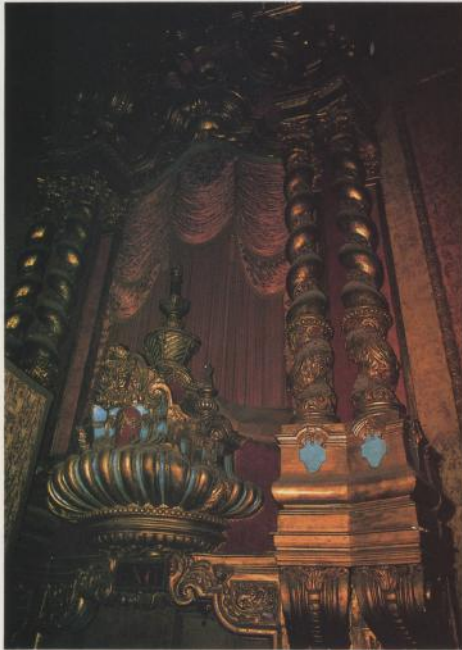


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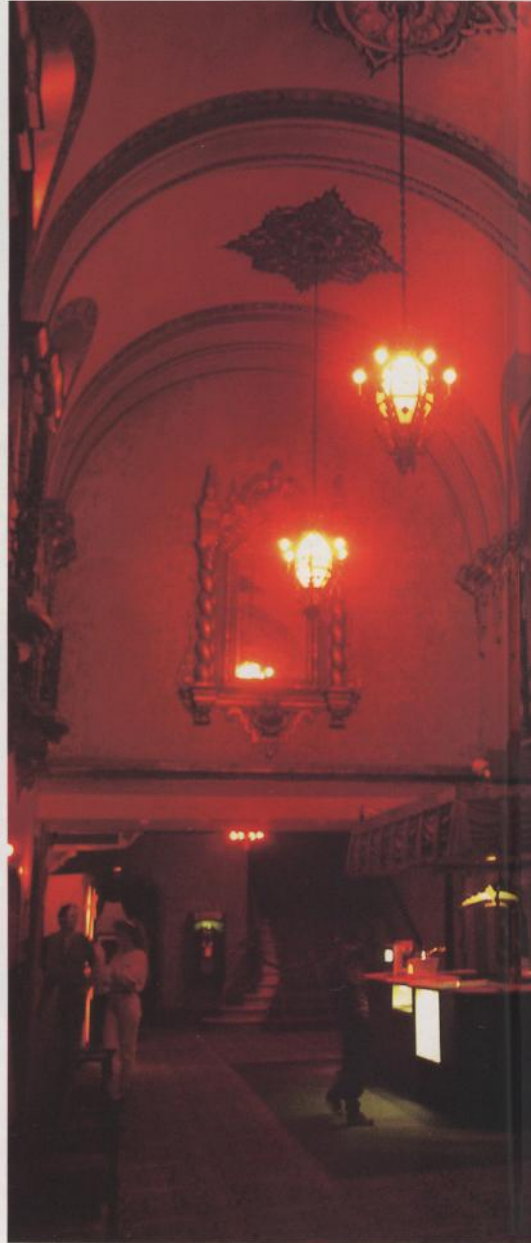


05/02/1988

Photography by David E. Fattaleh



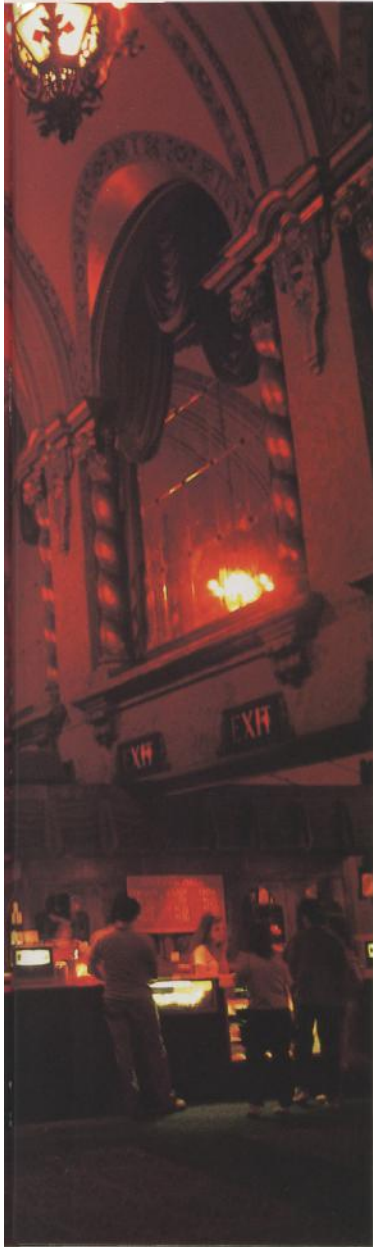
(Right) The lobby of the Keith-Albee Theatre in downtown Huntington glows with beauty and history. (Top) An example of the intricate detail of celebrated architect Thomas Lamb, who designed the Keith-Albee as well as some of the most opulent theaters in Europe and North and South Americas. (Above) The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



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Autumn 1990
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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."

HQ

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

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

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. Gidorah*, *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.

HO

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 burgundy, 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 fall 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."

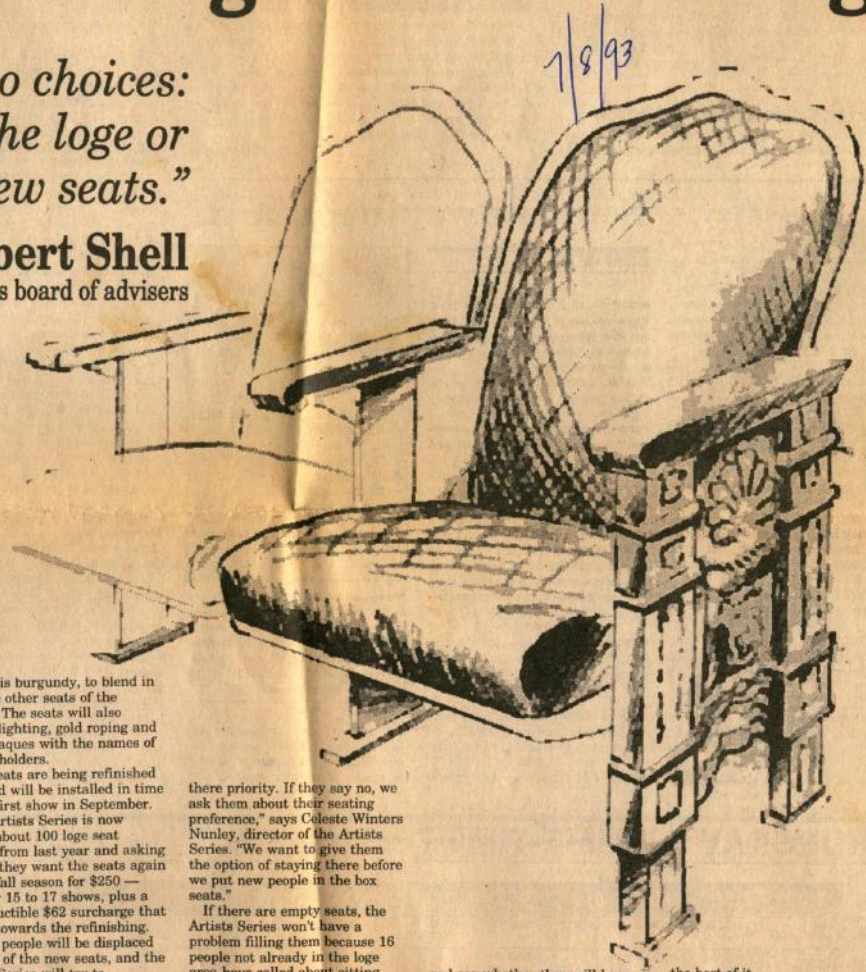
If there are empty seats, the Artists Series won't have a problem filling them because 16 people not already in the loge area have called about sitting there. Winters Nunley says those interested in getting the seats can call the Artists Series at 696-6656. She also urges loge patrons who haven't heard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



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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
Fairyland	3rd Avenue	Early 1900s
The Dixie 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 Sans Souci	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 Westmor	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.

HQ

Joseph Platania is a contributing writer for the Huntington Quarterly.

HUNTINGTON

Keith-Albee Theatre goes digital

Change makes movies seem more realistic

By ERIC FOSSELL
The Herald-Dispatch

The Keith-Albee Theatre, that hallowed hall of Tri-State entertainment, has gone digital.

Movie buffs quite literally can expect more bang for their buck at the downtown Huntington landmark. The installation of Digital Theatre Stereo has guaranteed it.

"Our viewers are very excited about it," says Steve Morehouse, manager of the Keith-Albee. "There is a distinct difference. It's not that Dolby's bad by any means, but DTS is a more intense yet realistic experience."

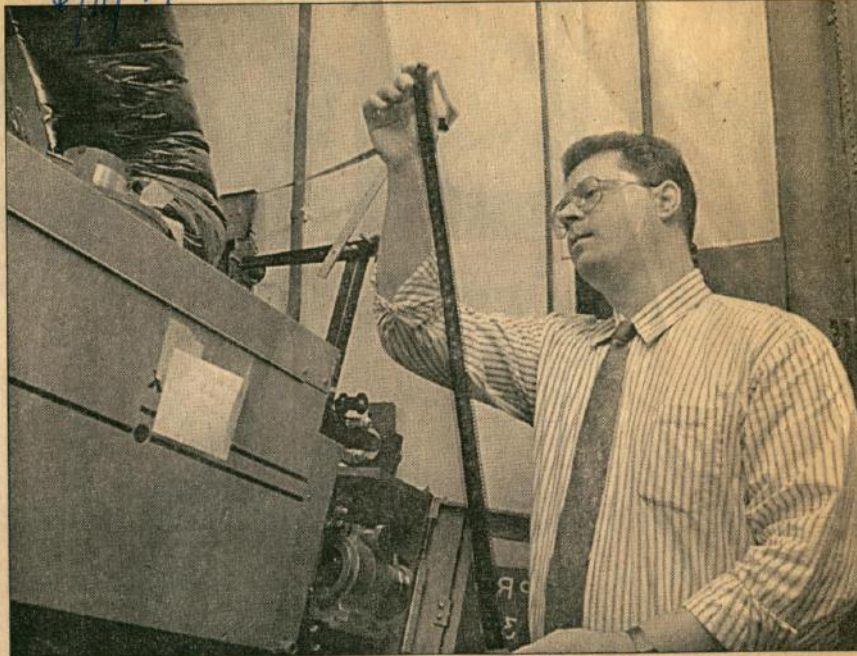
Realistic indeed. "The Lost World" may as well have been "The Real World" as tyrannosaurs and velociraptors thundered across the screen and seemingly right up the aisles.

"Volcano" was our first film (in DTS)," Morehouse says. "It sounded like it was blowing up all around you."

Much like CD digital audio, DTS allows for optimum reproduction of voices and sound effects with hardly any background noise.

The system doesn't look much different from conventional sound reproduction equipment. The main unit, housed high above the screen in the projection room, includes a three-drawer disk drive that plays disks reminiscent of CDs and CD-ROMs.

Remarkably, DTS information also is coded within tracks of the film itself, resulting in perfectly synchronized communication



Frank Altizer/The Herald-Dispatch

Steve Morehouse, manager of the Keith-Albee Theatre, looks over some film that produces digital sound in association with a machine that plays a CD-like disk.

between the projector and the DTS main unit.

Morehouse says the greatest challenge was stringing several hundred feet of cable across the theater's towering ceiling, all while continuing to screen films. Compounding the task was the crawl space that contained the workers.

"They came out looking like coal miners," Morehouse says. "It was quite a job."

Despite the challenge, workers

strung a backup cable system in the event of a malfunction. Other DTS components include six wall-mounted speakers near the main theater entrance and a massive sub woofer behind the center of the screen.

The components had to be finely tuned for acoustic realism and to prevent from blowing patrons away. Morehouse says some golden-eared film buffs noticed the difference immediately.

"It's not a cheap investment, but I think it's one that will pay off," he says.

Morehouse added that the DTS components are portable enough to be moved to coincide with big summer releases at other downtown theaters.

With 1,800 seats, the Keith-Albee is the largest digital auditorium in the Tri-State, according to Derek Hyman, president of the Greater Huntington Theatre Corp.

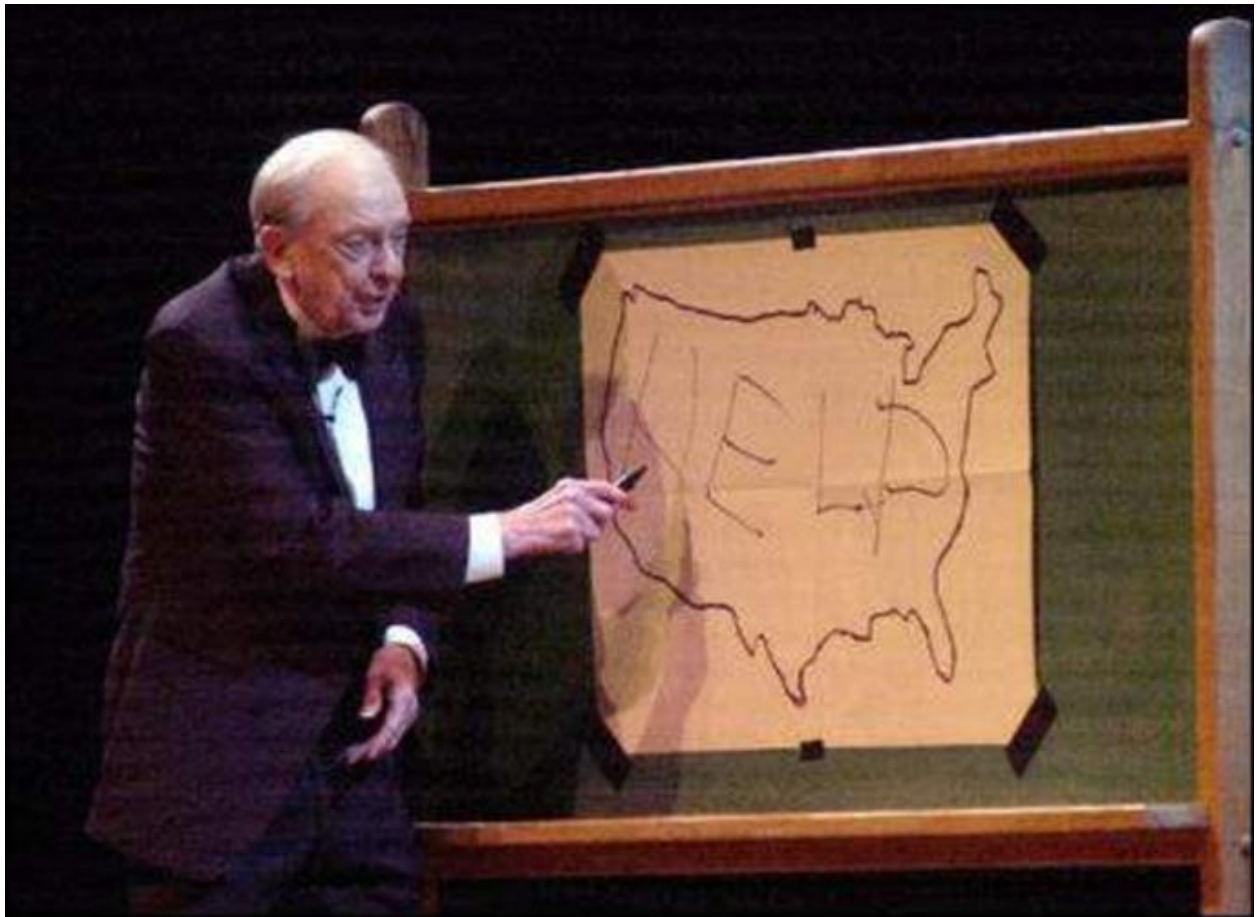
06/11/1997

The Herald-Dispatch



Dizzying dance moves are in the spotlight for Monday night's performance of "Saturday Night Fever The Broadway Musical" at the Keith-Albee Theatre in 2002. The show is through the eyes and dance steps of Tony Manero, played by Ryan Ashley in front, and his world on the street and discos of New York. File photo/The Herald-Dispatch

Herald-Dispatch.com



Comedian Don Knotts entertains a capacity crowd of about 1,400 people along with Tim Conway during one of two shows in November 2002 at the Keith-Albee Theatre. The show was a Marshall Artists Series production. File photo/The Herald-Dispatch

Herald-Dispatch.com



The line for a 7 p.m. showing of "The Passion of the Christ" at the Keith-Albee Theater wraps around the corner of 10th Street in Huntington in early 2004. File photo/The Herald-Dispatch

Herald-Dispatch.com



K.D. Lang performs "On Air" during Mountain Stage Sunday presented by the Marshall Artist Series at the Keith Albee Theater in 2004. File photo/The Herald-Dispatch

Herald-Dispatch.com



West Virginia First Lady Gayle Manchin presents Whoopi Goldberg with a proclamation naming her an honorary West Virginian Thursday, Oct. 20, 2005, after Goldberg performed as part of the Marshall Artist Series at the Keith-Albee Theater. File photo/The Herald-Dispatch

Herald-Dispatch.com



A cast member makes her way down the steps Tuesday, Nov. 15, 2005, during the opening act of The Will Rogers Follies at the Keith-Albee Theatre in Huntington, W.Va., as part of Marshall Artists Series. File photo/The Herald-Dispatch

Herald-Dispatch.com

Keith-Albee Closes on Movies

The Herald-Dispatch | January 20, 2006

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.

03/10/2006

The Herald-Dispatch

MCTC Graduation is Tonight at Keith-Albee

The Herald-Dispatch | May 7, 2007

Marshall Community & Technical College graduation is set for 7 p.m. at the Keith-Albee Performing Arts Center in Huntington.

First Lady Gayle Manchin will be in attendance and is providing the 2009 Commencement Address.

More than 400 students are candidates for graduation.



The Marshall Community and Technical College commencement ceremony, Friday, May 9, 2008, at the Keith-Albee Performing Arts Center.

Taylor Swift Tickets Still Available

The Herald-Dispatch | September 26, 2007

HUNTINGTON -- If you wanted to see Taylor Swift tonight, you may have a chance.

A few hundred balcony tickets remain for tonight's 7:30 concert at the historic Keith-Albee Performing Arts Center in downtown Huntington.

Swift, a teen singer/songwriter, currently has the No. 1 CD on the Billboard Country Charts.

That debut, which contains such hits as "Tim McGraw" and "Teardrops On My Guitar," is already a platinum-seller.

Adam D. Tucker opens the concert, which is co-sponsored by WTCR-FM.

The only tickets remaining are the general admission balcony for \$21.50.

Tickets are on sale now at the Keith-Albee by calling (304) 696-6656.



Teachers, Employees Train at Keith-Albee

The Herald-Dispatch | December 12, 2007

More than 1,600 of Cabell County's full-time service and professional employees will gather at the Keith-Albee Performing Arts Center in downtown Huntington on Friday for training.

The two-hour session includes two objectives.

One is to recognize the role relationships play in supporting student achievement and to highlight examples of those occurring in the school system.

The second is to expose the staff to 21st century teaching and learning, with the help of guest speaker Ian Jukes, a recognized expert on 21st century teacher goals. Jukes is the director of InfoSavvy Group, an international consulting firm that provides leadership and program development in the areas of assessment and evaluation,

strategic alignment, curriculum design and publication, planning, professional development and many other areas. He also has worked with clients in more than 40 countries and made more than 7,000 presentations.

"As a school district, we need to be prepared for the 21st-century learners," said Geraldine Sawrey, assistant superintendent over School Improvement.

This is the first time in four years the entire district has come together, mainly because it is difficult to get so many people into one venue. But Sawrey said it's important the employees at each school know they are part of a team. "We know they have their school family, but they're also part of a larger district family," she said.

Cabell County Schools employees also will participate in the Dreams for Teens toy drive in cooperation with Toys for Tots. Employees are asked to bring to the event new, unwrapped gifts for children ages 11-17.

A look at the Keith-Albee

The Herald-Dispatch
Feb 22, 2008

MAY 7, 1928: Huntington theater owners A.B. and S.J. Hyman opened their new "\$2 million dollar temple of amusement," the Keith-Albee Theatre. The opening night's program included long-since-forgotten comic star Reginald Denny in a film titled "Good Morning, Judge," a Pathe newsreel and five acts of vaudeville. The theater, which took 14 months to complete, was named for the theatrical families of the Keith-Orpheum circuit and the Albees, who had recently acquired the Orpheum chain of theater enterprises.

1920s and '30s: The theater hosts several vaudeville shows.

1930s: The concession stand is added.

1939: Marshall Artists Series begins shows at the Keith.

1950s: The Keith-Albee's large Wurlitzer Model 240 organ that played to silent movies when the theater opened in 1928 was removed after live music had fallen out of style.

JUNE 25, 1969: "The Bridge at Remagen" premieres at the Keith-Albee. Then-Rep. Ken Hechler and other dignitaries wrote their signatures in cement in the front theater. In July 1975, the concrete was removed to install a curb for a bus stop. The movie was based on a book written by Hechler about a World War II battle for the German bridge over the Rhine River.

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



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.

Family Honored for Keith-Albee

The Herald-Dispatch | September 23, 2009

One of the reasons to bring it to Huntington was to give a Lifetime Achievement Award to the family that built the Keith-Albee and has helped keep it a central part of the downtown.

One of the reasons to bring it to Huntington was to give a Lifetime Achievement Award to the family that built the Keith-Albee and has helped keep it a central part of the downtown.

The Hyman family, going back to brothers A. B. and Sol Hyman, built and maintained a theater so grand that even today, its pillars and old-world design easily charm its guests. That is certainly the effect it had on those attending the banquet.

"How fitting for us to celebrate our first banquet at this historic theater," said Karen Carper, the executive director of PAWV.

The Keith-Albee Theatre opened in 1928, to a city that had just turned a half-century. It took 14 months, 550 tons of steel, millions of bricks and was \$1.75 million over budget. But the Hymans wanted something that the people would be proud of and see as theirs for decades to come. "We (the owners) wish the people to feel that this is their theater," Sol Hyman was quoted as saying in The Herald-Advertiser. "It was built for them. ... Not only now but through long years. We anticipate that this house and the character of attractions which it will afford will not only appeal to the people of the city, but will draw people to Huntington from a radius of 100 miles around." It has done that and more, drawing the ire of children and grandchildren since.



Derek Hyman leads members of the Preservation Alliance of West Virginia on a tour of the Keith-Albee Performing Arts Center Wednesday, Sept. 23, 2009, in Huntington.

"It was one of their finest achievements," said Derek Hyman, grandson and grand-nephew of the original owners. "It was very sacred to them."

It became such a staple that Derek Hyman put aside his own ambitions and followed the path of his grandfather and uncle and his dad, the late Jack Hyman, who passed away in February.

Jack Hyman was the CEO of the Greater Huntington Theatre Corp. which Derek now runs. For years, the Keith-Albee Theatre was a part of that, but in 2006, Derek Hyman handed over the keys to the Marshall University Foundation.

The Marshall Artists Series, which debuted there in 1939, still uses the theater for its show lineups. In 2006, the Keith-Albee Performing Arts Center, Inc., a nonprofit corporation, was formed to maintain and operate the theater.

Cousteau brings 'Great Ocean Adventure' to Keith-Albee

The Herald-Dispatch | October 14, 2009

Ready or not but downtown Huntington is going underwater.

It's not another 1937 Flood, just a friendly reminder that Jean-Michel Cousteau, the world-famous ocean explorer, environmentalist and maker of more than 75 films, performs at 7 p.m. Thursday, Oct. 15, taking the crowd around the globe on "The Great Ocean Adventure."

Cousteau, who just created "OceanWorld 3-D," the feature-length nature documentary filmed and released in 3D, will share his amazing life story in the ocean and its wonders as part of the Marshall Artists Series.

Tickets to the show at the Keith-Albee Performing Arts Center are \$50, \$45 and \$40.

Cousteau, whose educational outreach in film has included everything from executive producer of "Jean-Michel Cousteau's Ocean Adventures," a six-part television series airing around the globe in 2006 to special features that accompanied the "Spongebob" and "Finding Nemo" movies, will be armed with the drive-in-movie-sized Keith-Albee screen to show his photos and amazing video footage of the colorful bounty of ocean life.

Speaking by phone last week, Cousteau said he is excited to come to Huntington as he loves to share his treasure chest of photos, video, stories and to interact with a live audience.

"Television and the Internet is entertaining and hopefully educating," said Cousteau. "It can be a little bit superficial but you can reach millions of people. If you can go to a university you have more time and you are face to face. When you talk you are not learning, so I like to listen and be challenged, and I am always learning things from other people all the time and that makes me better and more efficient. It is not only about having a presentation and showing pictures but offering a dialogue with questions."

In addition to the Thursday night show, Cousteau will also be performing a sold-out Friday show for more than 2,300 school kids in Cabell and Wayne counties.

Angela Jones, director of marketing and external affairs for the Artists Series, said she can't think of a better way to start the Artists Series run at the Keith-Albee.



Explorer, environmentalist, educator, film producer, for more than four decades Jean-Michel Cousteau has used his vast experiences to communicate to people of all nations and generations his love and concern for the planet.

The Artists Series started the year with a Mike Birbiglia Homecoming Weekend show on campus and had a Smoke on the Water fundraiser last weekend.

"The Keith-Albee is our home and we're always excited to have event there because people come not only for the event but they come for the experience of being in that theater," Jones said. "The Cousteau footage that will be on the big screen will have an impact like no other."

Jones said bringing in Cousteau, one of the world's leading environmentalists and who is known as "The Voice of the Ocean," is part of the unique educational mission of the Artists Series, which is the nation's second oldest college-based artists series.

Two years ago, the Artists Series brought in TV personality and director emeritus of the Columbus Zoo, Jack Hanna.

"We are all connected to the animals, and we are all connected to the oceans," Jones said. "We're all excited for him to educate us. There are some things we all know to do but there is so much more we can learn. I think it's that kind of show that will appeal to everybody and that is interesting and educational and entertaining. It's different from any other show, any Broadway or dance, it is something we are all connected to. He has been so prolific with this work and has always been ahead of the curve but very connected to the Earth with his finger on its pulse."

For the Keith-Albee, the Cousteau show kicks off a super-busy season as the historic 1920s-built theater hosts a half dozen shows in the next four weeks including Mountain Stage, the first Huntington Symphony Orchestra concert, The Avett Brothers, "Avenue Q" and the Fall International Film Festival.

Closing out this weekend is a Mountain Stage with Larry Groce taping that features Cross Lanes native country

star Kathy Mattea, as well as The Ahs, The Songcatchers, Shannon Whitworth and Or and The Whale, at 7 p.m. Sunday, Oct. 18, to kick off the Create West Virginia Conference.

Tickets are \$20 in advance or at the door. Go online at www.mountainstage.org.

Although Mountain Stage makes a wide touring schedule with stops in area cities like Ashland, Athens, Ohio, Bristol, Tenn., and Morgantown, this is Mountain Stage's first show in the Keith-Albee since October 2004 when K.D. Lang and Bruce Cockburn headlined a show.

Mountain Stage was last in Huntington in September 2005 when Buddy Guy and Shemekia Copeland played a blues-themed show.

The show's host and musical director Larry Groce, who also oversees FestivALL Charleston each summer, said this is a special Mountain Stage. He noted that they have three acts from West Virginia on the bill - Kathy Mattea, Everett Lilly Jr.'s multi-generational group The Songcatchers, and the Ahs (banjo and cello) - with North Carolina act Shannon Whitworth and Or, The Whale, the seven-piece, vocals-driven San Francisco indie folk rock band.

Groce said the rare booking of three Mountain State acts on the show heard weekly 'round the world is in part due to the show kicking off the Create West Virginia Conference, which runs Oct. 18-20, in downtown Huntington.

"It's in concert with their purpose," Groce said. "We're featuring West Virginia talent, both old and new, and Create West Virginia, one of their points is that West Virginia needs to take its own traditions and its own way of doing things and to transplant that to a very contemporary economic approach, and so what we are

looking at gave us an opportunity to spotlight some more West Virginia talent."

Cross Lanes native, Kathy Mattea, whose latest CD, "Coal," was nominated for a Grammy and whose grandfathers were coal miners, said her latest project has woven an even deeper and stronger tie to the Mountain State.

Mattea is excited to be in Huntington with her old friends at Mountain Stage.

"Making this record and getting to come back and play those songs on Mountain Stage is a deeper layer of connections than I even had before," Mattea said. "It feels very full circle, and I feel like I am just beginning to explore this link in the chain that is musically about where I am from. No one taught me this where I am from, so I feel like I was thirsty for something and not knowing I was thirsty until I got into it and got to do these songs."

'Avenue Q' to come to the Keith-Albee Performing Arts Center

The Herald-Dispatch | October 31, 2009

Joshua Holden was the worst New York City waiter ever.

But boy does the Massachusetts actor play well with puppets.

Fired twice as a waiter within a couple months, Holden was back living with his parents when the trained actor and puppeteer -- who had worked with puppets in London and Chicago -- got the call of a lifetime to join the cast of "Avenue Q," one of the coolest puppet shows on the planet.

Holden, who performed with the Chicago Children's Theatre and the Oily Cart in London, is one of a dozen actors/puppeteers criss-crossing the nation bringing alive the smash-hit Broadway musical "Avenue Q," which pulls into the Keith-Albee Performing Arts Center at 8 p.m. Tuesday, Nov. 3, as part of the Marshall Artists Series.

Adult tickets are \$50, \$45 and \$40.

Because of some adult situations, like full-puppet nudity and some Simpsons-like humor, "Avenue Q" may be inappropriate for children under 13.

Called "The most fun on-stage this year," by the New Yorker when "Avenue Q" opened on Broadway in 2003, the three-time Tony Award-winning play uses actors on stage with the puppets to tell the musical story of Princeton, a poor college graduate with big dreams living in New York City and running into a menagerie of neighborhood characters such as Gary Coleman, the building's superintendent, Brian the out-of-work comedian and his therapist fiancée Christmas Eve and roommate Rod, a Republican investment banker who seems to have some sort of secret.

Written by the then-fledgling composer/lyricist team of Robert Lopez and Jeff Marx, "Avenue Q" has been tabbed as like "Sesame Street" for grownups with puppets singing straight-talking, sometimes politically incorrect songs such as "Everyone's a Little Bit Racist" and "The Internet's for Porn."

"It is such a brilliant meld of all the cultures we know and love," Holden said by phone while on tour. "It takes so much from what we've been brought up with, all of those children's television shows with puppets and humans living together like 'Sesame Street' and 'Mister Rogers.' So



The national tour of the Tony Award-winning Broadway show "Avenue Q" will stop for an 8 p.m. show on Tuesday, Nov. 3, at the Keith-Albee Performing Arts Center as part of the Marshall Artists Series.

it takes all of those motifs that are dear to our hearts and brings you back to a wonderful place to talk about all the taboo subjects. So there's that element of pure shock, but it's a safe shock with a whole group of strangers going through this world with them. You can't believe they just said that or just did that, and then two minutes later you're totally affected about something really touching and real in this character. Yes, there's taboo subjects and shock, but it is 100 percent rooted into the heart."

Holden said only puppets could get away with the satirical songs such as "It Sucks to Be Me," which, like a mockumentary, pokes gentle fun at the preachiness of TV shows. There are even TV monitors above the stage flashing mock-educational vignettes.

"If the show didn't have puppets it wouldn't be so safe to talk about racism or safe to talk about modern subjects like online porn and make it really funny so that people relate to it," Holden said. "Imagine us singing it without the puppets and it's just kind of preachy, but this is almost like in this learning environment within the show."

Evidently audiences don't mind getting a little education with their entertainment.

Audiences across the country and world have connected deeply with the "Avenue Q" characters as they struggle to find dates and jobs and as they try to find what we're all looking for -- our purpose in life.

In fact, this tour of "Avenue Q" hasn't had a show where it hasn't gotten a standing ovation.

"It feels good because you are going to all of these different places and different cultures, and the show is just solid and the show works," Holden said. "They've been

doing it for the past seven years, and this is the fourth incarnation of it with the Off Broadway, then Broadway, then the National Tour and then London. The creative team has learned how the machine works, and it works very well. All of the cultures get the same jokes, and the same reception is awesome. It's like you're going out on this amazing ride, and it happens, and we've yet to give a show that the audience did not give a standing ovation because it is such a unique experience."

Part of the unique experience is that the 50 puppets used in the show are operated on stage with the actors moving in unison, whether it is one actor using a rod puppet or one of the puppets that requires two actors to operate in unison.

The only actor in the show that was a trained puppeteer, Holden said the group got exhaustive training and puppet coaching with Amy Garcia, of the original production, before the show started.

"She was very meticulous in how to communicate emotions through these puppets," Holden said. "Ideally a puppeteer and a puppet are going through the same experience, and you have to be constantly asking 'How do I convey my emotional experiences through this puppet,

and how do I channel as much as I can through my arm and through this little ball of fur with eyes?' When it comes to life, it is so magical and amazing."

While many shows tout themselves as "something different," Holden said "Avenue Q" really is that little entertainment oddball that wins over audiences. In fact, even his dad, a non-theater-going carpenter, "loved, loved" the show.

"With that Broadway series there's always 'Wicked' coming through or 'Beauty and the Beast,' but this really is something completely different," Holden said. "It's all that we know about a show, and then it has a certain kick to it. It's the same experience as watching a musical, but it takes it to the next level and that's completely unique. When is the last time you really connected with puppets? It is delightful -- that is the word that keeps coming up. It's like being a kid when you loved watching puppets and using your imagination, and now you're watching these puppets on stage and you see how they are manipulated and you see the puppeteer, and it's like you are now in on this little secret and you're watching how they are being created and brought to life on stage."

Avett Brothers Put on Red-Hot Show at Keith-Albee

The Herald-Dispatch | November 6, 2009

About 1,370 folks were in the audience last Thursday as Americana-rockers The Avett Brothers were, as their song says, "a breathing time machine" transporting us all in that opulent 1920s-era theater into a perfect space in time.

Brothers Avett rolled into the Keith-Albee Performing Arts Center and, armed with a heart full of songs and their own painted backdrops, banjo-piano-drum-guitar-and-cello, rocked like festival season was just starting over.

A tip of the hat to V Club owner Pat Guthrie who produced the show with Outback Concerts out of Nashville.

Not to get greedy or be filled with boatloads of shame for it, but boy, I could see some more shows in the Keith.

From the crowd reaction I heard, so could everyone else, including former Columbia Records Jersey girl and opening act Nicole Atkins, who honestly remarked from the stage, "You know, I'm hypnotized by the ceiling," before busting into her song "Neptune City."

Students Work on Keith-Albee Stage Floor

The Herald-Dispatch | January 30, 2010

More than two dozen Collins Career Center students were busy outside the classroom on Friday to help make repairs and clean up the Keith-Albee Performing Arts Center in downtown Huntington.

Twenty-seven students from the vocational school at Getaway, Ohio, replaced boards on the stage floor and did cleanup work to get the building ready for a production of "Cats" scheduled Feb. 8 and 9, said Bob Edmunds, a former Marshall University professor helping out at the Keith-Albee.

"They need 15 hours of community service before they can graduate," said Matt Parnell, a carpentry instructor at the vocational school. "We came over before they had the premiere of 'We Are Marshall.' They've been sanding the floor, replacing some boards in the stage and vacuuming."

The students are from the carpentry class and the building maintenance class at Collins, Parnell said.

"It's good training," he said. "They get hands-on experience in a job setting. It's real-world experience. We try to do something like this every year. We're looking into building a Habitat for Humanity House."

The students have done projects like remodeling the sub-station office for the Lawrence County Sheriff's Department in Rome Township and built a garage onto a building in the past few years.



Billy McGhee, left, and Seth May cut wood as they and other students from Collins Career Center make repairs on the stage the Keith-Albee Performing Arts Center on Friday, Jan. 29, 2010, in Huntington.

"We've done other things before, but nothing this big," said Zach Cremeans, a South Point High School senior working at the Keith-Albee on Friday. "I have over 100 hours of community service. It's awesome to be involved in a project like this. This is a piece of history."

Freddie Adkins, a Fairland High School senior, said the work gets him out of the classroom and gives hands-on experience. "It's better than sitting in a classroom all day," he said.

Minnelli Delights Fans at Keith-Albee

The Herald-Dispatch | September 12, 2010

Kim and John Gross simply had to go see Liza Minnelli Sunday night in downtown Huntington. She's helped them make memories.

When the two were still dating 23 years ago in Miami, Fla., they went to see the Broadway performer during a show in Fort Lauderdale. They taught their three daughters all about her. And when they found out she was coming to Huntington, they knew they had to be there. Kim's mother, Ann Larsen, came along, too.

"It's so exciting that she's here," Kim Gross said. "She's beautiful, and she's wonderful."

Their family was among those who packed the Keith-Albee Performing Arts Center on Sunday evening for Minnelli's show, which kicked off this season's Marshall Artists Series. Among the audience were fans of Minnelli's Broadway, movie and TV work, and fans of her mother, the late Judy Garland.

Marshall University junior Leslee Rice came with friends to the show partly because of Minnelli's talent and partly because of her loyalty to Minnelli's mother.

"I love the 'Wizard of Oz.' I have everything 'Wizard of Oz' ever made," she said. And seeing "Dorothy's" daughter live in Huntington seemed like a rare opportunity.

Minnelli, who has won an Emmy, Grammy, Tony and Oscar, shared songs from "Confessions," her new Decca Records CD that will be out Sept. 28.

Other shows in this season's Marshall Artists series include:

Pablo Ziegler Trio -- 7:30 p.m., Friday, Oct. 15, at the Joan C. Edwards Performing Arts Center. Celebrate Hispanic Heritage Month at Marshall University with the Latin-Grammy award-winning pianist Pablo Ziegler. Tickets are \$35/\$25.



Liza Minnelli performs at Keith-Albee Performing Arts Center on Sunday, Sept. 12, 2010, in Huntington.

Daniel Tosh -- 7:30 p.m., Tuesday, Oct. 19, at the Big Sandy Superstore Arena. Tickets are \$25.

The Doobie Brothers -- 7:30 p.m. Tuesday, Nov. 16, at the Keith-Albee Performing Arts Center. Tickets are \$62.50/\$40.

"Stomp" -- 7:30 p.m. Tuesday and Wednesday, Jan. 11-12 at the Joan C. Edwards Performing Arts Center. Tickets are \$60.

The Fall International Film Festival -- Oct. 1-7 at the Keith-Albee Performing Arts Center. Tickets to individual films are \$7 and are not available in advance. Tickets to individual films are purchased at the Keith-Albee Performing Arts Center 15 minutes prior to each film.

Tickets may be purchased by calling The Marshall Artists Series Box Office at 304-696-6656, visiting the box office located in the Joan C. Edwards Playhouse at Marshall or going online to www.marshallartistsseries.org or www.ticketmaster.com.

After 53-years, the Keith-Albee's Mighty Wurlitzer Organ is Home

The Herald-Dispatch | September 25, 2010

Against all odds, the 1927-built Keith-Albee Mighty Wurlitzer (Opus 1780), which has been gone from the building since 1957, is back home after more than half a century.

First moved to Muscatine, Iowa, back to Charleston, W.Va., and then to Greensboro, N.C., the more than 1,000-pound, three-manual (keyboards) console has been bought for \$30,000 by local resident and organist, Bob Edmunds.

Edmunds, who oversees the Huntington Theatre Organ Project, Inc., is headed back down to North Carolina the weekend of Oct. 9, to fill a truck with the majestic organ's 13 ranks of pipes that have an arsenal of tones (from clarinet, trumpet and vox humana, to violin and tuba) as well as the full gamut of silent movie sound effects including car horn, sirens, doorbells, ocean surf and horses hooves.

When he gets back, he and the Organ Project members, are going to start building the ultimate theater organ -- combining some of the Keith organ's 13 ranks of pipes to the current configuration of seven ranks of pipes that belong to the Keith organ's cousin, the Bluefield Granada Theater Organ, which was installed in 2001.

In addition to the Wurlitzers, they've got parts of a 1926 Kimball theater organ as well as pipework from Parkersburg Smoot Theater organ, that will give the historic Keith-Albee Performing Arts Center a one-of-a-kind super organ that can pump out full and lush orchestral sounds of a by-gone era.

Edmunds said it is quite a miracle to have the organ back at all.

Most folks had lost track of the organ's whereabouts, but Edmunds, who was teaching a class at Georgetown College in central Kentucky about 20 years ago, stumbled upon the location of the Keith's original organ when a student from Charleston happened to mention in class that her dad had an organ like the one Edmunds had in a photo.

Since that serendipitous discovery, Edmunds has kept close tabs on the original Keith organ as it was bought and sold, and even got to play it back in 2001.



Bob Edmunds, who has found the original Keith-Albee organ, and is having it put back in the historic theater.

About a year ago, Edmunds found out the person who had bought the organ in Greensboro, N.C., was not going to install it in his home, but wanted to sell it. Edmunds jumped at the chance to bring it back home. He forked over the money and has brought the organ home.

"It's a good price for it," Edmunds said, "I mean if you tried to have one made new it would cost half a million dollars. But there is something about the Wurlitzer that makes them special. Something about the Wurlitzer name and the quality of the building."

And while a few of the grand theater organs remain in place, very few theaters in the region have an organ, let alone the original theater organ from 80 years ago.

"There's maybe 200 theater organs that were originally built for a theater that are still there," Edmunds said. "There are so few of them, and that is the whole idea of the organ project is to reinstall the organ in its home. This is what it was built for and where it belongs."

To make it all happen, the non-profit, Huntington Theatre Organ Project, Inc., is launching its "Organ Donor" program with a goal of raising \$200,000.

About \$100,000 will be used to buy and install the organ while another \$100,000 will be set up in a fund for future upkeep of the instruments (regular tuning, maintenance, upgrades) and to provide funds for educational research.

Edmunds said the top needs will be repairing and upgrading the console, new winding, wiring, framing, repairing some pipework, and a new relay/player system.

(After 53-years, the Keith-Albee's Mighty Wurlitzer Organ is Home)

While the Keith already has the smaller Grenada organ installed and playing, Edmunds said that the original organ, which has twice as many ranks of pipes as the current one, will bring the majestic quality that was intended for the vaudeville and silent movie theater that was opened in 1928.

"Oh, it will hit you in the face," Edmunds said of the thunderous sound. "And we hope to add some more stuff to it and make it 18 to 20 ranks."

Hospice House Hosting Fundraiser at Keith-Albee

The Herald-Dispatch | November 5, 2010

HUNTINGTON -- Hospice of Huntington will present its fall fundraiser, "No Place Like Home," at 7:30 p.m. Saturday, Nov. 6, at the Keith-Albee Performing Arts Center.

The musical showcase features a cast of theater professionals with song, dance, acting and narration. Several of the show's story lines have been creatively woven by real-life stories from people throughout the community who have a personal connection with hospice care.

Cost is \$15, and doors open at 6:30 p.m. Proceeds benefit the Hospice House of Huntington.

Keith-Albee Hosts 2011 Greek Shows

The Herald-Dispatch | April 10, 2011

HUNTINGTON -- Marshall University's sororities and fraternities gathered again for some healthy competition Sunday as they performed skits and routines for a large crowd of classmates during the 2011 Greek Show, which took place at the Keith-Albee Performing Arts Center downtown.

"It's definitely one of the biggest events of Greek Week," said Greek adviser Megan Kelly, who will graduate this spring. "Some sororities have been practicing since January. And it's always interesting to see how creative everyone can be."

The Marshall Greek community has 20 organizations that work together through the governing councils of the Interfraternity Council, the Panhellenic Council and the National Pan-Hellenic Council. Greek Week features a variety of competitions involving fraternities and sororities.

The purpose of Greek Week, according to the student-developed mission statement, is "to promote Greek unity within the Marshall Greek community through healthy competition that promotes leadership and service to others, while recognizing the achievement of our community tradition of being active in campus involvement and throughout the community."

That mission shines through during the Greek Show, said Dennis Poillon, vice president of education programs for the Interfraternity Council.

"You have to mention each Greek organization," he said.

For the sisters of Alpha Xi Delta, it was also about upholding a reputation, said Ashton Bias.

"We never win tug-of-war or the eating contests, but we can dance," she said. "This is where we feel like we can shine."

The sorority performed a high-energy "Jock Jams"-inspired routine with hula hoops and bouncy balls for the audience.



The Greek Show, part of Greek Week at Marshall, is conducted Sunday, April 10, 2011, in Huntington.

For Tau Kappa Epsilon, which made a comeback this year at Marshall, the Greek Show was a chance to remind Marshall students that the "Tekes" are back, said Greg Parkins, the Greek Week chairman for TKE. His group performed skits about guys getting ready to head out for the night.

"This is our chance to show everybody that we're back, we're in it, and we're happy to be part of the Greek community again," Parkins said before the show.

Greek Week continues this week with swim relay and volleyball tournament on Monday, soccer competitions on Tuesday and charity events on Wednesday, including a Faculty/Staff Appreciation Breakfast, a KODA's Donate Life event and a Walk a Mile in Her Shoes and Human Ribbon Campaign. Thursday wraps up with a basketball tournament and Greek Awards Banquet.



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.

Gallery: Glen Campbell

The Herald-Dispatch | January 6, 2012

Country legend Glen Campbell performed at the Keith-Albee Performing Arts Center as part of the Marshall Artists Series 2011-2012 season on Thursday, Jan. 5.



The legendary Glen Campbell kicks off the 2012 portion of the Marshall Artist Series' 75th anniversary at the historic Keith-Albee Performing Arts Center Thursday January 5, 2012.

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,



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

water is free to cut a crack all the way down into the masonry subsurface.

"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.

Hospice Celebrates 30 Years with Concert

The Herald-Dispatch | November 1, 2012

Lois and Tim White couldn't think of a better way to celebrate Lous' birthday than by attending the Landau Eugene Murphy Jr. show Thursday evening.

The Whites, who live in Huntington, said they were eager to see one of Murphy's shows, but they had been having trouble getting tickets before they sold out.

"We always thought we were going to get to go, but we just weren't getting there in time," Lois White said. "Finally my daughter saw when this show would be, a couple of days before my birthday, and she surprised me with tickets. It was a wonderful surprise."

The Whites weren't the only ones celebrating at the Keith-Albee Performing Arts Center, which was nearly sold out as part of Hospice of Huntington's 30th anniversary celebration.

Hospice of Huntington has been a place of closure and comfort for more than 15,000 people and their families since 1982, and Thursday's concert was not only a celebration of the organization's contributions to the community but also a kick-off to National Hospice Month during November.

The theme of Murphy's performance was "Motown meets Rat Pack: R&B Classics and Songs from the Great American Songbook," the music that has made him famous.



Landau Eugene Murphy Jr. performs as Hospice of Huntington celebrates 30 years on Thursday, Nov. 1, 2012, at the Keith-Albee Performing Arts Center in Huntington.

In an interview with The Herald-Dispatch in July, Murphy said it was important for him to be able to use his new fame to give back to the Mountain State.

"Now that I'm in a position to help people, I need to do it," Murphy said. "It's part of my heart and the upbringing from my parents. We've got to help others."

For more information about Hospice of Huntington, visit www.hospiceofhuntington.org.



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

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

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."

Comedian and Actor Bill Burr to Bring Standup Act to Keith-Albee

The Herald-Dispatch | September 16, 2013

Thanks to the MU Office of Student Involvement, Bill Burr and his uncensored ways are coming to the Keith-Albee Performing Arts Center.

Starring recently in the "The Heat," with Sandra Bullock and Melissa McCarthy, Burr, will be bringing his spicy comedy to the stage of the Keith-Albee Performing Arts Center at 7:30 p.m. Wednesday, Sept. 18.

Having one of the freshest voices in comedy today, Burr will speak to a new generation in this night of comedy. He boasts an impressive comedic résumé. Fans should expect to see the same uninformed logic that proved successful on Chappelle's Show, The Late Show with David Letterman, and Showtime at the Apollo.

The show is brought to the area by the MU Office of Student Involvement, as well as 24/7 Comedy, WAMX, The Herald Dispatch, Marshall University, the Marshall University College of Arts and Media, and the Marshall Artists Series.



Tickets are \$25 at the Marshall Artists Series box office at 304-696-6656. Or order tickets online at Ticketmaster.com. You may also visit the box office located in the Joan C. Edwards Performing Arts Center from noon to 5 p.m. Monday through Friday.

Natalie Cole Performs as Part of Marshall Artists Series

The Herald-Dispatch | October 11, 2013

Legendary R&B singer Natalie Cole hit all the right notes during her Marshall Artists Series concert at the Keith-Albee Performing Arts Center on Thursday evening.

Cole was in town on her "An Unforgettable Evening" tour to promote her first new album in five years, "Natalie Cole En Espanol."

The Grammy winner wowed the audience with her vocals, performing her classics and paying tribute to her father, Nat King Cole.

Upcoming performers in the Marshall Artists Series include Jason Mraz on Oct. 18, comedian Kevin Pollack on Oct. 28 and Blue Man Group on Nov. 12 and 13.



Natalie Cole performs as part of the Marshall Artist Series on Thursday, Oct. 10, 2013, at Keith-Albee Performing Arts Center in Huntington.

Sholten Singer/The Herald-Dispatch

Jason Mraz Performs Sold-Out Show The Herald-Dispatch | October 18, 2013

A sell-out crowd packed the Keith-Albee Performing Arts Center Friday night for an acoustic show by singer-songwriter Jason Mraz.

The Grammy Award winner was in town Friday night as part of the Marshall Artists Series.

"We've been sold out for over two weeks," said Angela Jones, director of marketing for the Marshall Artist Series. "He's a young, popular artist so we had an idea it would be a sell-out, and Marshall students would want to see him."

Mraz began his career with an acoustic album, "Live at Java Joe's," in 2001. The following year, he released his first major-label album, "Waiting for My Rocket to Come," which produced the hit single, "The Remedy (I Won't Worry)."

Mraz returned to prominence in 2008 with his record-breaking single "I'm Yours," which charted 76 weeks on Billboard's Hot 100 and earned Mraz two Grammy nominations.



Jason Mraz performs a concert as part of the Marshall Artists Series on Friday, Oct. 18, 2013, at the Keith-Albee Performing Arts Center in Huntington.

Mark Webb/The Herald-Dispatch

Up next in the Marshall Artist Series are comedian Kevin Pollak on Oct. 28 and Blue Man Group on Nov. 12 and 13.

Kevin Pollak Brings Act to Town as Part of Marshall Artists Series The Herald-Dispatch | October 29, 2013

Funnyman Kevin Pollak, known for his roles in such films as "The Usual Suspects," "A Few Good Men" and "Grumpy Old Men," brought his brand of humor to Huntington on Monday for the crowd at the Keith-Albee Performing Arts Center as part of the Marshall Artists Series.

Named by Comedy Central as one of the Top 100 comedians of all time, Pollak has been performing stand-up since age 10, and since landing his first role in George Lucas' "Willow," has been in more than 70 films.

Next up for the series is the experimental music/theater experience that is the Blue Man Group, slated for two nights of shows Tuesday and Wednesday, Nov. 12 and 13. This year's Fall International Film Festival runs Nov. 15-21 and features "The Intouchables" (France); "Reality" (Italy); "The Silence" (Germany); "The Angel's Share" (UK/Scotland/Belgium/Italy); "Love is All You Need" (Denmark); and "No" (Chile). The series finishes out 2013 with a Blood, Sweat and Tears holiday celebration with orchestra on Dec. 3.



Stand-up comedian Kevin Pollak performs at the Keith-Albee Performing Arts Center, Monday, Oct. 28, 2013, in Huntington.

Marcus Constantino/The Herald-Dispatch

Visit <http://www.marshall.edu/muartsr> for more information.

Keith-Albee PAC Gala to Feature a 1920s Theme

The Herald-Dispatch | November 11, 2013

Two jazz orchestras, a dance troupe and a vaudeville-themed magician and escape artist are booked for the Keith-Albee Performing Arts Center Gala, entitled "1928" scheduled from 7 to 11 p.m. Saturday, Nov. 23 at the Keith Albee Theater.

The event commemorates the 85th anniversary of the historic theater which opened in 1928. In keeping with that theme, guests are encouraged to wear attire from that era or formal wear, if preferred. The evening will include premium cuisine, legal beverages, a silent auction, and a full roster of live entertainment.

Tickets are \$100 and may be purchased at The Old Village Roaster, adjacent to the theater, or at the offices of the Marshall Artists Series on campus. Tickets can also be purchased at the door.

The limited silent auction will include some historic artifacts from the Keith-Albee, a gift package provided by businesses who are neighbors of the Keith-Albee, a classic dinner for six people hosted by Huntington.

Mayor Steve Williams and First Lady Mary Poindexter Williams, a Broadway package, and a special surprise item. The first hour will feature a guest reception in the ornate lobby and mezzanine featuring live period-specific music by the Backyard Dixie Stompers. At 8 p.m. the auditorium doors will open and guests will be treated to music on the

theater's vintage Wurlitzer organ as they are seated for a brief stage presentation.

That will be followed by a tap dance presentation for the first time in many decades. The dance mistress, Nancy Carter, is the proud daughter of feature performer and Vaudeville legend Bob Carter who danced as a feature act on that stage in 1928,

The Vaudeville theme will continue with a performance by comedian/magician/escape artist Bobby Maverick. His show will close with a patented trick made famous by the renowned Harry Houdini, who was also rumored to have been a performer in the early years of the Keith-Albee.

The evening will continue with dancing under the stars of the Keith-Albee with the RKO Orchestra, comprised of veteran performers from the Tommy Dorsey Orchestra, The Glenn Miller Band, Count Basie Orchestra, and many other big bands.

The 1928 fundraising gala is the first of 15 events to take place annually, culminating in the 100th anniversary celebration in 2028. All profits will be applied to the budget for on-going operations, renovation and restoration projects. It is hoped that the theater will be completely restored to its original splendor by that landmark date.

For more information, contact Bill Heaberlin at 304-697-4222 or join the Facebook group: "1928 Keith Albee Gala."

Gallery: Keith Albee Gala, "1928"

The Herald-Dispatch | November 23, 2013

The Keith Albee Performing Arts Center commemorates its 85th anniversary with a Gala entitled "1928" on Saturday, Nov. 23, 2013, at the Keith-Albee Theater in downtown Huntington.



Blue Man Group performs at Keith-Albee

The Herald-Dispatch | November 13, 2013

The Blue Man Group brought the theatrics to town Tuesday for the first of two shows this week as part of the Marshall Artists Series.

The non-talking percussionists and actors trucked in their massive video, paint and music-splashed multimedia production to the historic Keith-Albee Performing Arts Center for a mind-blowing 90-minute performance.

Before the show, percussion students at Marshall University had the opportunity to meet with one of the starring Blue Men, Russell Rinker.

Rinker is a graduate of The College of William and Mary. As a Blue Man, he has performed all over the world and on TV shows like "The Tonight Show," "Arrested Development" and "Shake It Up!"

The Blue Man Group, which rotates 100 performers, has been on a national tour since September 2010. The latest show features imaginative technology and some classic Blue Man bits.



The Blue Man Group performs as part of the Marshall Artists Series at the Keith-Albee Performing Arts Center Tuesday, Nov. 12, 2013.

Toril Lavender/For The Herald-Dispatch

The group will perform again Wednesday at 7:30 p.m. Tickets for the interactive show are \$65.06, \$56.50 and \$51.15 at the Marshall Artists Series Box Office. Tickets can also be purchased by calling 304-696-6656.

The performances are sponsored by Cabell Huntington Hospital.

Gallery: Blood, Sweat & Tears at Keith-Albee

The Herald-Dispatch | December 3, 2013

Blood, Sweat & Tears featuring Bo Bice performs at the Keith-Albee Performing Arts Center on Tuesday, Dec. 3, 2013.



Blood Sweat and Tears featuring Bo Bice performs at the Keith-Albee Performing Arts Center at part of the Marshall Artists Series on Tuesday, Dec. 3, 2013.

Toril Lavender/For The Herald-Dispatch

'Million Dollar Quartet' to Heat Things up This Sunday at the Keith-Albee Theater

The Herald-Dispatch | January 22, 2014

Coincidence or no, when Million Dollar Quartet began its 2014 tour it was -10 degrees in Peoria, but since night after night of stage-sizzling "Great Balls of Fire," the temperatures have been soaring across the country.

"We kicked off in Peoria and it was 10 below. We're in Paducah now and it's mighty nice; it's 50 degrees but it feels like 70, and we might have to go to the beach," said John Countryman, the 24-year-old firecracker of a piano player who plays Jerry Lee Lewis.

Causing temperatures to rise in every town they stop in, it's the nationally-touring Broadway musical tour of "Million Dollar Quartet," that kicks off the spring semester of the 77th season of the Marshall Artists Series with a night of rock 'n' roll and Memphis soul at 7:30 p.m. Sunday, Jan. 26 at the Keith-Albee Performing Arts Center, 825 4th Ave., downtown Huntington.

Tickets are \$65.06, \$56.50 and \$51.15 and on sale now through the Marshall Artists Series box office, online and by phone.

For those who don't know the story, "Million Dollar Quartet," follows the serendipity-filled day of Dec. 4, 1956 when Sam Phillips and Cowboy Jack Clements were recording Carl Perkins in the Sun Record Studios in Memphis, Tenn. A young Jerry Lee Lewis was pounding out some keys for Perkins who'd already had a big hit with "Blue Suede Shoes."

Fellow area residents, and soon-to-be-superstars Johnny Cash and Elvis Presley happened to stop by. An impromptu jam broke out and although the Memphis newspaper tabbed the sessions "the Million Dollar Quartet," the recordings of the famous 17-song session were not released until 1981 in Europe, then more tracks were found and released as "The Complete Million Dollar Quartet Sessions" in 1990 in the U.S.

Countryman, a home-schooled piano player who grew up in North Carolina and who now is based out of Annapolis, Md., said it has been a dream come true as a young, energy-filled Jerry Lee disciple to get to star in the rockabilly riot that is "Million Dollar Quartet."

"I have been pretty lucky the way the show works," Countryman said. "It is telling the story of it all and then after we go out and do the bows we go into a four-song



The Blue Man Group performs as part of the Marshall Artists Series at the Keith-Albee Performing Arts Center Tuesday, Nov. 12, 2013.

Toril Lavender/For The Herald-Dispatch

encore and they bring everybody out, Johnny and Elvis and Carl Perkins and they let me come out and do 'Whole Lotta Shakin' Going On,' and I end up on top of the piano hollering and have a whole lot of stuff going on. It's real show biz and a whole lot of foot playing, and people want to see that happen and see me putting my foot up on the keys and I am more than happy to do that."

Countryman said whether you're a big-time Memphis and rockabilly fan or not, you'll love the music, that features such now sing-a-long staples as "Blue Suede Shoes," "Ring of Fire," "That's All Right," "Sixteen Tons," "Great Balls of Fire," "I Walk the Line," "Whole Lotta Shakin' Goin' On," "See Ya Later, Alligator," "Fever," "Folsom Prison Blues," and "Hound Dog."

"If you like any of these guys or like that music it is a must-see. You've got to come to the show because it's a fantastic, upbeat show," Countryman said. "If you don't know anything about these guys it is really like the best educational experience learning about all of these guys with the backdrop of kick (expletive) rock 'n' roll."

Written by Floyd Mutrux and Colin Escott, the stage musical which dramatizes the Million Dollar Quartet session premiered at Florida's Seaside Music Theatre and was then staged at Village Theatre in Issaquah, Washington (a Seattle suburb) in 2007."

Read more <https://www.herald-dispatch.com/>

Gallery: Vienna Concert-Verein Orchestra

The Herald-Dispatch | January 30, 2014

The Marshall Artists Series brought the Vienna Concert-Verein Orchestra to the Keith-Albee Performing Arts Center Thursday evening.



The Verein Orchestra performs as part of the Marshall Artists Series at the Keith-Albee Performing Arts Center Thursday, January 30, 2014.

Marshall Artists Series Presents Bizet's 'Carmen'

The Herald-Dispatch | February 21, 2014

Opera singers from around the world performed Bizet's passion-filled opera "Carmen" in Huntington on Thursday night as part of the Marshall Artists Series.

Bulgarian native opera singer Giorgio Lalov and his opera touring company, Teatro Lirico D'Europa, brought the 300-year-old opera to life for an audience at the Keith-Albee Performing Arts Center.

Taking place in mid 19th-century Spain, "Carmen" tells the story of Don José, who is training for priesthood but has murdered a man in a quarrel and has since enlisted in the army. His mother and Micaela, a woman who hopes to marry him, have followed him to the south.

José loves Micaela but is then dazzled by the more passionate charms of a gypsy named Carmen. He goes to jail because he helps Carmen escape a fight she started. Meanwhile, Carmen has fallen in love with a bullfighter, Escamillo.

Although the opera ironically was not successful when Bizet first introduced it in 1875, "Carmen" has endured, Lalov said, because of its passionate story and amazing music.



"Bizet's Carmen" is presented at the Keith-Albee Performing Arts Center on Thursday, Feb. 20, 2014, in Huntington.

"It's something you see that happens in real life -- love and murder and passion -- and you put that into the music of Bizet and it is just great," Lalov said. "It is one of those operas that you love to see over and over again."

Up next in the Marshall Artists Series is "An Evening of Cabaret with Roslyn Kind" at 7:30 p.m. Tuesday, March 11, at the Joan C. Edwards Performing Arts Center. Tickets are \$45.

Gallery: “American Idiot” at the Keith-Albee

The Herald-Dispatch | April 24, 2014

The Marshall Artists Series presented “American Idiot” Thursday night at the Keith-Albee Performing Arts Center in Huntington.



Keith-Albee Part of Historic Preservation Trust

The Herald-Dispatch | April 30, 2014

The Keith-Albee Performing Arts Center (KAPAC) is now a member of the National Trust for Historic Preservation, a nonprofit organization based in Washington, D.C.

The Keith-Albee is listed on the National Register of Historic Places as part of the Downtown Huntington Historic District.

New KAPAC board member Don Greathouse has scheduled a special fundraising reception from 6 to 9 p.m. Tuesday, Sept. 16. Members of the Orpheum Society are encouraged to attend and bring friends. Cocktails and hors d'oeuvres will be served, with a special presentation and building tours the featured entertainment.

Noted theater and cinema architect Thomas W. Lamb built the Keith-Albee in 1928 with design elements that include Baroque styling, murals and an atmospheric ceiling. The Keith-Albee operated as a movie theater until closing in 2006 but continues to be the performance home to the Marshall Artists Series and a venue of choice for a wide variety of community events.

West Virginia Senator Robert Plymale and his wife Jennifer paid the membership fee to the National Trust on behalf of KAPAC. Plymale serves as co-chair of the KAPAC Board of Directors, along with Huntington attorney David Tyson.

"Being a member of the National Trust is important to the future of Keith-Albee Performing Arts Center," Plymale said in a new release. "The National Trust preserves, saves and encourages the reuse and retrofit of older buildings," he said. "They also have grant funds available to encourage protection of historic properties."

Progress to date on the Keith-Albee includes \$900,000 for a new roof; installation of an accessible first-floor restroom; a new \$150,000 fly-wheel system for the stage that quickly raises scenery, lights and other stage effects; increased seating capacity from 1,800 to 2,400 seats when space from two closed movie theaters was incorporated into the main hall; removal of the concession stand to bring the lobby back to the building's original floor plan;



The Motown Experience performs during a fundraising gala for the Keith Albee Performing Arts Center, themed "The Magic of Motown," on Saturday, Jan. 31, 2015, in downtown Huntington.

replacement of small display cabinets; upgrades to the marquee; and ongoing repair and restoration of brickwork. But many more improvements are required, including updating the dressing rooms to accommodate national and world-renowned artists, a new HVAC system and renovation of the inside of the theater.

"Huntington has a genuine treasure with the Keith-Albee," Plymale said. "Not only will Keith-Albee Performing Arts Center continue as a vital part of our community, but an exciting period lies ahead for innovative new programs in arts and education."

The Second Annual KAPAC Gala is scheduled for Nov. 29. Tickets will go on sale at the Sept. 16 fundraising event.

Fundraiser Highlights Needs of Keith-Albee

The Herald-Dispatch | September 26, 2014

Behind the curtain and below the stage is a part of the Keith-Albee Performing Arts Center the public doesn't get to see.

The plaster is chipping away, the furniture is dingy and the overall decor is anything but splendor.

It's a part of the 86-year-old structure that only staff members and visiting performers get to see, and it's probably for the best.

But those parts were open to donors Tuesday night during an Orpheum Society fundraising event.

They saw firsthand just how badly \$12 million to \$20 million in renovations are needed at the historic theater.

"This place is a jewel," said Bob Plymale, state senator and co-chair of The Orpheum Society. "You can't find a theater from Cincinnati to D.C. like this, and you can't find an atmospheric theater by Thomas Lamb anywhere in the United States and possibly internationally. We have a gem here, and we're going to bring a lot of the arts and entertainment we need back into the city."

About \$1.2 million has already been invested into the structure to fix leaks and repair the roof, Plymale said. "Now, we're starting to work on the inside."

You can already see glimpses of what the Keith-Albee could be. New KAPAC board member Don Greathouse, who hosted Tuesday's fundraiser, pointed out various parts of the lobby and theater that have been refurbished. "If you look closely around the whole theater, you can see parts that have been refurbished," he said, pointing toward a piece of the balcony.

The difference was obvious. The dingy, smoke-stained accents were shiny gold.

"There's a big difference that people really don't realize," he said. "It's not like we ran out of Windex while trying to clean the place. We had somebody come in and show us what we could do if we got the money."

Among the projects are, of course, cleaning and repainting the accents the public sees and replacing the carpet and upholstery on the seats. But behind the curtain, so to say, is a whole other world of problems. More than a dozen



Keith-Albee Performing Arts Center board member Don Greathouse welcomes everyone to a special fundraising reception for the Keith-Albee Performing Arts Center on Tuesday, September 16, 2014, at the theater in downtown Huntington.

dressing rooms look as if they were abandoned years ago, yet performers have been consistently using them for years.

The money just hasn't been available to fix them up.

"We have a real dire need in terms of the dressing rooms," Plymale said. "The dressing rooms are probably as bad as you could imagine. Not very many people who are entertainers would want to take a shower down there. "Matter of fact, I'm not sure I would shower down there and I'm in politics," he joked.

Junior Ross, who has maintained the building for decades, said the walls need to be taken out in the dressing rooms and all the electrical and plumbing needs to be replaced. Having worked in the building for more than 50 years, he had a laundry list of fixes that could be done throughout the structure -- like replacing the elevator and stage lights -- but they are just out of the question at this point because of finances.

"It's a long process," Greathouse said, estimating it could cost upward of \$20 million to restore the theater. "Right now, we're trying to raise at least \$12 million so we can get a good start on this renovation and bring this theater back to its glory days."

Tickets on Sale Now for Jay Leno Show at Keith-Albee

The Herald-Dispatch | October 6, 2014

The Marshall Artists Series is kicking off its 78th season with one of the biggest names in comedy.

Performing at 7:30 p.m. Thursday, Oct. 16, Jay Leno will be bringing a little of late night with him and delighting audiences with his 'everyman' style at the historic Keith-Albee Performing Arts Center.

Providing mass-appeal through his personable style and work ethic, Leno enjoys testing his humor on live audiences. Performing over 100 shows every year, Jay is staying busy even in retirement. He has also gained an international following for his most recent venture - "Jay Leno's Garage" where he scours the globe for unique automobiles and people.

And it is for endeavors such as these that Leno has received much attention and praise. "Jay Leno's Garage" received an Emmy Award and Jay himself has been the recipient of The People's Choice Award and other honors - including the Harris Poll selection as the most popular star on television and the Hasty Pudding Award at Harvard University. Perhaps the achievement Jay is most proud occurred during his tenure as NBC's "Tonight Show" host. Within two years of taking over as host in 1992, Jay became the ratings leader of late night and never looked back. In fact, he would continue as ratings leader of late night for 50 consecutive quarters.

Leno was more than a late night show host, however; his talents extended to writing, public speaking, voice-over artistry, and philanthropy. His children's book "If Roast Beef Could Fly" immediately became a New York Times Bestseller upon its release in 2004. Jay's follow-up book "How to be the Funniest Kid in Your Class" was a huge success upon its release, as was his other book "Leading with My Chin."

Leno is also a frequent public speaker for General Motors and has served each year as the Master of Ceremonies. His work as voice-over artist is unmistakable in such films as "Cars" and "Igor" and the hit-TV show "The Fairly Oddparents" where the character of The Crimson Chin is a superhero inspired by Leno's own noted jawline. Jay's philanthropic efforts include performances for those devastated by the 9/11 tragedy, the tsunami in Thailand,



Comedian Jay Leno will open the 78th season of the Marshall Artist Series on Thursday, Oct. 16, at the Keith-Albee Performing Arts Center.

Courtesy of Mitchell Haaseth

hurricanes in the gulf, and the severe economic downturn in Detroit. He also leads the annual Love Ride in California to benefit numerous humanitarian organizations.

Leno is not alone in these efforts though - together with his wife Mavis they travel the globe helping those less fortunate. They have recently assisted the Gender Apartheid campaign and Feminist Majority to free Afghan women of Taliban rule, an effort for which Mavis and the Feminist Majority were nominated for the Nobel Peace Prize.

Tickets for Jay Leno are \$93.95/67.20.

To purchase your ticket for this night of comedy, contact the Marshall Artists Series Box Office at 304-696-6656. Or order tickets online at Ticketmaster.com. You may also visit our box office located in the Joan C. Edwards Playhouse on the Marshall University campus. Box Office hours are Monday through Friday 12 p.m.-5 p.m.

Jay Leno is sponsored by St. Mary's Medical Center, HIMG, CSX, Steptoe & Johnson, Nelson Mullins, AEP, Brickstreet Insurance, Ransbottom Law Office, First State Bank, KEE 100, WTCR, WSAZ, The Herald Dispatch, Marshall University, and the Marshall Artists Series.

Frankie Valli and Four Seasons Pack Keith-Albee

The Herald-Dispatch | October 18, 2014

Rock and Roll Hall of Famer Frankie Valli brought the sounds of the 1960s to the Keith-Albee Performing Arts Center on Friday during the second night of the Marshall Artists Series' 78th season.

It's no surprise the historic theater was packed for Valli and the Four Seasons, who are hotter than ever thanks to the success of the recent movie and Tony Award winning musical "Jersey Boys," which chronicles the life and times of Valli and his legendary group.

As a result, their classic songs, such as "Big Girls Don't Cry," "Walk Like a Man," "Rag Doll" and "Can't Take My Eyes Off You," have risen to popularity once again.

Friday's performance was part of back-to-back nights of entertainment courtesy of the Marshall Artists Series. Comedy legend and former "Tonight Show" host Jay Leno brought the laughs to the theater on Thursday night.

Up next, the Keith-Albee will host American Idol winner Phillip Phillips, best known for his multiplatinum, on-the-radio-all-day-every-day hit "Home." He'll perform as part of the Marshall Artists Series at 7:30 p.m. Nov. 3. Ticket prices are \$78 and \$60, excluding fees.



Frankie Valli & The Four Seasons perform Friday, Oct. 17, 2014, at the Keith-Albee Performing Arts Center in Huntington, W.Va.

Sholten Singer/The Herald-Dispatch

Tickets Going fast for Phillip Phillips November 3 Concert

The Herald-Dispatch | October 25, 2014

The Marshall Artists Series kicked off its star-studded 78th season with back-to-back nights of legends, Jay Leno and Frankie Valli and the Four Seasons.

Now MAS is teaming up with the Marshall University Campus Activities Board and Student Activities to present one of the hot new artists of a new generation Phillip Phillips, who is coming to the Keith Albee Performing Arts Center at 7:30 p.m. Monday, Nov. 3.

Phillips is fresh off a 25-city tour and is ready to showcase his raspy vocals and masterful guitar skills to the Huntington audience, along with supporting act Saints of Valory.

After winning "American Idol," Phillips released "Home," a 5 times platinum hit which featured his guitar skills and raspy vocals.

In fact, this single surpassed Kelly Clarkson's "Stronger (What Doesn't Kill You)" as the best-selling release by an "American Idol" alumnus ever and would eventually make appearances in movie trailers, commercials, and the 2012 Olympics.

Part of his platinum plus-selling debut album, "The World from the Side of the Moon," "Home" became a monster success. Phillips' album debuted at #4 on the Billboard Top 200 and also featured the hit "Gone, Gone, Gone."

Just releasing his second album, "Behind the Light," Phillips seems to be aiming for an ambitious and refined sound. This Georgia native utilized his earthy authenticity that has long shaped his sound to connect with his audience.

Lead single "Raging Fire," is a powerful and compelling love song that debuted in the Billboard Hot 100 and quickly received praise for Phillips delivery and guitar work.

Recently, Phillips has toured the country with the American Idol Live tour and has been on tours with O.A.R., Matchbox Twenty, and John Mayer. Soon after Phillips released hit singles "Behind the Light" and "Unpack your Heart" and was primed for stardom of his own. Now fresh



Courtesy of the Marshall Artists Series "American Idol" winner Phillip Phillips will perform at the Keith-Albee Performing Arts Center as part of the Marshall Artists Series.

off his headlining tour, Phillips is ready to bring that soulful brand of rock and roll to arenas and venues around the country.

Taking this journey with Phillips will be Saints of Valory, a diverse group represented by three different continents - South America, Asia and the U.S. In November 2010, they self-released their first EP "The Bright Lights," featuring an early version of "Providence."

In March 2012 they were chosen as one of Billboard's top six unsigned bands. Today Saints of Valory craft dynamic, sweeping, arena-ready rock filled with pop hooks. Singles like the rhythmic "Kids," "Long Time Coming," and "Neon Eyes" are broad in scope and announce the group's confidence as it moves forward.

Tickets for Phillip Phillips are \$86.46/67.20. To secure your ticket to Phillip Phillips, be sure to contact the Marshall Artists Series Box Office at 304-696-6656. Or order tickets online at Ticketmaster.com. You may also visit the box office located in the Joan C. Edwards Playhouse on the Marshall University campus. Box office hours are noon to 5 p.m. Monday through Friday.

Bust a Move

The Herald-Dispatch | November 6, 2014

Locals didn't have to yell at the TV about who they thought was the best dancer from "So You Think You Can Dance" or "Dancing With the Stars" on Thursday night. Instead, they got to weigh in from their seats at the Keith-Albee Performing Arts Center.

Professional dancers from the two popular TV shows slid into the Keith-Albee on Thursday for "Dancing Pros: Live," presented as part of the 78th season of the Marshall Artists Series.

Hosted by Alan Thicke, the show allowed audience members to pick the final winner using electronic voting devices at their seats.

The audience joined Edyta Sliwinska, who has appeared on every season of "Dancing with the Stars," actor and dancer Oscar Orosco, and KEE 100 radio personality Jenn Seay in judging the competition.

Competing were Chelsie Hightower, Ryan Di Lello, Artur Adamski, Paul Barris, Tess Buchatsky, Sasha Chernositov, Dmitry Demidov, Denys Drozdyuk, Arina Grishanina, Regina Maziarz, Antonina Skobina and Anastasia Trutneva.



Courtesy of the Marshall Artists Series "American Idol" winner Phillip Phillips will perform at the Keith-Albee Performing Arts Center as part of the Marshall Artists Series.

Next up in the Marshall Artists Series is the Fall International Film Festival taking place Nov. 7-13 at the Keith-Albee. Featured films include *The Lunch Box* (India), *Wadjda* (Saudi Arabia), *Instructions Not Included* (Mexico), *The Great Beauty* (Italy), *Like Father, Like Son* (Japan), and *Twenty Feet From Stardom* (USA).

Keith-Albee Welcomes 'Elf'

The Herald-Dispatch | November 17, 2014

The holiday spirit came with fits of laughter Monday evening at the Keith-Albee Performing Arts Center.

"Elf-The Musical," based on the movie of the same name, made its way to Huntington's premier stage as a part of the Marshall Artists Series.

The stage performance, just like the movie, follows Buddy, a young orphan who mistakenly crawls into Santa's bag of gifts and is transported to the North Pole. Buddy is raised unaware that he is actually a human, until his enormous size and poor toy-making abilities cause him to face the truth.

With Santa's permission, Buddy embarks on a journey to New York City to find his birth father and discover his true identity.

The next performance in the Marshall Artists Series will be a live action performance of the original television telling of "Rudolph The Red-Nosed Reindeer" on Thursday, Dec. 4.



Santa is introduced to Rudolph during a scene in *Rudolph The Red Nosed Reindeer Th Musical* on Thursday, Dec. 4, 2014, at the Keith Albee Performing Arts Center in downtown Huntington.

For a complete schedule of Marshall Artists Series performances, or to purchase tickets, visit www.marshall.edu/muartistseries.

'Rudolph' Entertains at Keith-Albee The Herald-Dispatch | December 5, 2014

The perennial holiday favorite "Rudolph The Red-Nosed Reindeer: The Musical" dazzled families Thursday at the Keith Albee Performing Arts Center.

Young and old alike filled the historic theater to see the classic TV show come to life in musical form, as part of the Marshall Artists Series.

All the favorite characters from the special came to town including Santa and Mrs. Claus, Hermey the Elf, Bumble the Abominable Snow Monster, Clarice, Yukon Cornelius and, of course, Rudolph.

It certainly got attendees in the holiday spirit and the giving spirit, as they donated non-perishable food items to the Cridlin Food Pantry as part of its annual canned food drive.

Kathy Mattea is up next to take the stage at the Keith-Albee as part of the Marshall Artists Series. The show starts at 7:30 p.m. Dec. 12.



Santa is introduced to Rudolph during a scene in Rudolph The Red Nosed Reindeer Th Musical on Thursday, Dec. 4, 2014, at the Keith Albee Performing Arts Center in downtown Huntington.

Gallery: Kathy Mattea at the Keith-Albee The Herald-Dispatch | December 12, 2014

Country music star and West Virginia native Kathy Mattea performed as part of the Marshall Artists Series on Friday night at the Keith-Albee Performing Arts Center in Huntington.



Country music star and West Virginia native Kathy Mattea performs as part of the Marshall Artists Series on Friday, Dec. 12, 2014, at the Keith-Albee Performing Arts Center in Huntington.

'Magic of Motown' Raises Money for Keith-Albee

The Herald-Dispatch | February 1, 2015

"The Magic of Motown" helped the magic of the Keith-Albee Performing Arts Center continue on Saturday during a fundraising gala for the historic downtown theater.

The orchestra pit was open for dancing as the sounds of The Motown Experience, a group of authentic Motown veterans featuring singers from The Miracles, The Temptations, The Contours and The Capitols backed by an all-star band.

More than \$70,000 was expected to be raised from ticket sales and private donations to help the restoration of the Keith-Albee.

Bob Plymale, chair of the gala, said it is estimated to cost more than \$15 million to fully restore the theater to its original 1928 condition, but it is well on its way with a new \$1 million roof, restored sign lighting up 4th Avenue, new fly system for the stage and updates to the restrooms. A new HVAC system will be finished in March.

Plymale said the next focus will be the front of the theater, restoring it to back to 1928 as well as adding a ticket office and space to better accommodate catering. The marquee will also be restored to its original state.

Plymale said it may take several years to finish the restorations, but the theater is finally financially able to complete big projects in rational phases.

"It's one of the key areas to bring people to downtown Huntington," Plymale said. "And that's economic development."

The Keith-Albee is the only remaining Thomas Lamb architecture left in the world in its original state. Lamb is one of the most noted designers of theaters and cinemas in the 20th century, including the original Madison Square Garden in New York City.

While the Keith-Albee is part of the historic district of downtown Huntington, Plymale said he hopes in the next year it will be considered its own historic landmark.



The Motown Experience performs during a fundraising gala for the Keith Albee Performing Arts Center, themed "The Magic of Motown," on Saturday, Jan. 31, 2015, in downtown Huntington.

On Saturday, Valerie Roach, of Huntington, came out to the theater to enjoy the music of Motown. She said it's important to keep the theater in its original condition because of its beauty.

"Where else can you go and see beauty like this?" Roach said.

Larry Nickolas, of Huntington, was also drawn in by the music, but also thinks it's important to support the theater.

"It's a landmark," Nickolas said. "It's important to keep the old buildings and the history around."

Plymale said another fundraising gala should be scheduled for the spring or summer.

The next performance at the Keith-Albee is "La Boheme" at 7:30 p.m. Tuesday, Feb. 10, as part of the Marshall Artists Series.

About \$1.2 million has already been invested into restoring the historic Keith-Albee Performing Arts Center, but an estimated \$15 million is still needed.

Those interested in donating can make their contribution out to the Keith-Albee Performing Arts Center and mail it to P.O. Box 5425, Huntington, WV 25703.

'La Boheme' comes to the Keith-Albee **The Herald-Dispatch | February 11, 2015**

Huntington was transported to 1830s Paris Tuesday night at the Keith-Albee Performing Arts Center.

Teatro Lirico D'Europa presented "La Boheme," the story of young bohemians living in the Latin Quarter, as part of the Marshall Artists Series.

One of the most beloved operas of all time, Puccini's masterpiece tells the tale of the relationship between the poet Rodolfo and the beautiful Mimi, and their friends.

The next performance of the Marshall Artists Series is set for 7 p.m. Sunday, Feb. 15. Larry Groce, host of the radio program Mountain Stage, will bring the live radio show to Huntington for a Mardi Gras Celebration. Performers include New Orleans great Allen Toussaint, jazz guitarist John Pizzarelli and up and coming singer Caroline Rose.

Tickets are \$25. Student tickets are free with a Marshall



Teatro Lirico D'Europa presents Puccini's La Boheme on Tuesday, Feb. 11, 2015, at the Keith Albee Performing Arts Center in Huntington.

ID. Tickets can be purchased at the Joan C. Edwards Performing Arts Center box office or Ticketmaster.

Mountain Stage Celebrates **Mardi Gras**

The Parthenon | February 16, 2015

Mountain Stage with Larry Groce returned to Huntington Sunday for the live radio show at the Keith Albee Performing Arts Center.

The live show featured songwriter and self proclaimed gypsy, Caroline Rose, New Orleans pianist Allen Toussaint and jazz guitarist John Pizzarelli.

Pizzarelli said it was great to return to a real classic radio show like Mountain Stage.

"Mountain Stage has been around so long and is so well run," Pizzarelli said. "The audience is so loyal and is a real treat to play for."

The show usually has a total of five acts performing, but the show was narrowed down to three.

Rose opened with her own songs from an album she wrote about her recent experience traveling the U.S.

Toussaint followed with an extended set. He performed some of his classic hits with his usual New Orleans touch to celebrate Mardi Gras.

Pizzarelli took the stage to perform songs from his new album as well as some of his most famous songs and covers. This was Pizzarelli's fifth time appearing on Mountain Stage since 1999.



Caroline Rose performs as part of Mountain Stage Sunday at the Keith Albee Performing Arts Center.

Pizzarelli said he loves how many different people the show can reach.

"That's the best part of radio," Pizzarelli said. "It can reach so many different people everywhere, and they are all so loyal."

Audience member Roy Lambert said Mountain Stage is a different experience every time he goes.

"This will be my fourth Mountain Stage I've been to, and I can't get enough," Lambert said. "I love going and seeing different acts each time."

The live show air at the beginning of April to bring in the Mardi Gras celebrations.

'Anything Goes' for the Marshall Artist Series

The Herald-Dispatch | February 18, 2015

The temperatures have dropped down to degrees only an Eskimo could love.

And Jack Frost's icy breath has whipped up a complete white covering of slippery crystals.

Geez, wouldn't it be dandy if a cruise ship - chock full of comedy, dance, smiles and romance - pulled in, ready to depart from Huntington with us all aboard?

Well, it has and you can thank the Marshall Artists Series later, as the good ship S.S. American will be docked at the Keith-Albee Performing Arts Center at 7:30 p.m. Monday, Feb. 23, as the laugh-and-dance-filled national tour of "Anything Goes," sets sail.

Tickets are \$93.95, \$77.90, \$67.20 and \$60.78 and on sale at the Marshall Artists Series Box Office at 304-696-6656, online at Ticketmaster.com or at the box office which is open noon to 5 p.m. Monday through Friday in the Joan C. Edwards Playhouse on the Marshall University campus.

Fresh off of a stellar jazz and R&B-juiced Mountain Stage, the Artists Series brings in the national tour of the big Broadway song-and-dance-packed zesty revival of "Anything Goes," that is known for its high energy tap and ballroom dance numbers and its infectious music by the late, American icon Cole Porter.

"Anything Goes" features notable music composed by Porter, including "I Get a Kick Out of You," "You're the Top," "Friendship," "It's De-Lovely," "Blow, Gabriel, Blow" and of course "Anything Goes."

Speaking on the road from a snow-packed Cincinnati, cast member, Rachelle Rose Clark, a California native who plays Hope, said "Anything Goes" is just the kind of warm night of romance, comedy and dance that they love presenting each night.

"We've been out since Oct. 14 and we are scheduled until May so we just passed the halfway mark for performances and we love this story more every night," Clark said. "There is so much great music and big tap and ballroom numbers to see that there is always something in there to make you smile. It's a really special show to share with people every night."

For folks who don't know the story, "Anything Goes," is a musical comedy set aboard the ocean liner S. S. American, where nightclub singer/evangelist Reno Sweeney is en route from New York to England.

Her pal Billy Crocker has stowed away to be near his love,



Teatro Linco D'Europa presents Puccini's La Boheme on Tuesday, Feb. 11, 2015, at the Keith Albee Performing Arts Center in Huntington.

Hope Harcourt, but the problem is Hope is engaged to the wealthy Lord Evelyn Oakleigh. Joining this love triangle on board the luxury liner are Public Enemy #13, Moonface Martin and his sidekick-in-crime Erma. With the help of some elaborate disguises, tap-dancing sailors and good old-fashioned blackmail, Reno and Martin join forces to help Billy in his quest to win Hope's heart.

Think the same kind of cross-class-climbing love of "Titanic" without all the tragedy and with amazing tap numbers, campy jokes, unlikely happy endings and eminently hummable songs.

Based on the original book by Wodehouse, Bolton, Lindsay & Crouse and new book by Crouse and Weidman, "Anything Goes" stays true to its origin.

Helping to preserve this storyline are leading actress Emma Stratton as Reno Sweeney and leading actor Brian Krinsky as Billy Crocker. The principal cast also includes Tracy Bidleman as Mrs. Evangeline Harcourt, Anthony Chan as John, and Rachelle Rose Clark as Hope Harcourt. Clark said she loves the fast-paced and farcical comedy that infuses the entire show reminding her of some of the best British comedies.

"The nice thing about our show compared to 'Titanic' is that our show is a complete comedy and there is so much humor and tap dancing and ballroom dancing and it is like a British comedy in that you have all of these different personalities and characters, just one after another, so it's a bit of a non-stop comedy and it is great because Hope is the one more sensitive and serious part of the show," Clark said.

Clark said she loves her character and how she struggles with following her head or her heart into love.

"Hope is really caught between what society expects and what her heart tells her to do," Clark said. "I think that is a known place for a lot of people who have that moment

(‘Anything Goes’ for the Marshall Artist Series continued)

where they have to make decisions and they have a lot of people who care about them who may want a certain thing and they want to please everyone yet they need to try and stay true to themselves. I think that is reflective of many people’s lives and is such an important story to tell. I can relate to that and I think people need to know that they are not alone in feeling that.”

Clark said one of the best things about the musical is how Porter’s great songs propel forward.

“Anything Goes” musical revival in 2011 received a total of nine Tony Award nominations and 10 Drama Desk Award nominations, including Best Actress in a Musical, Best Director of a Musical and Best Revival of a Musical. The

revival won the Drama Desk Awards and Tony Awards for Best Revival and Best Choreography and Foster won the Drama Desk and Tony Awards for Best Actress in a Musical.

“I honestly love my character and that helps keep it fresh when you are doing the same show every night,” Clark said. “We are reliving it every night and we try to keep each other on our toes that helps me keep it really alive and you get lost in the music. Cole Porter’s music really tells a story and it is super relatable and easy to get lost in the moment over and over again.”

Broadway Takes Over Keith-Albee

The Herald-Dispatch | February 25, 2015

Broadway Street ran through Huntington Monday evening as the latest installment of the Marshall Artists Series.

Cole Porter’s “Anything Goes” was the marquee act at the Keith-Albee Performing Arts Center, where the Tony Award-winning show set sail in front of hundreds of people.

The show was the last one in the Marshall Artists Series until Friday, March 27, when the series’ Spring International Film Festival begins at the Keith-Albee.

The festival will last through Thursday, April 2.

Following the film festival, there will be two more performances as a part of the series: “Beauty and the Beast” on Tuesday, April 14, and BBC Concert Orchestra on Tuesday, April 21. Both shows will take place at the Keith-Albee.

For a complete schedule of events or to purchase tickets, visit www.marshall.edu/muartistseries or call 304-696-6656.



The Marshall Artists Series presents Cole Porter’s “Anything Goes” on Monday, Feb. 23, the Keith-Albee Performing Arts Center in Huntington.

Beauty & The Beast at the Keith-Albee

The Herald-Dispatch | April 14, 2015

The Marshall Artist Series presents Disney's "Beauty & The Beast" on Tuesday, April 14, 2015, at the Keith-Albee.



Jillian Butterfield plays "Belle" as the Marshall Artist Series presents Disney's "Beauty & the Beast" on Tuesday, April 14, 2015, at the Keith-Albee Performing Arts Center in downtown Huntington.

BBC Orchestra Closes

MU Artists Series

The Herald-Dispatch | April 21, 2015

The Marshall Artists Series ended on a high note Tuesday with the sounds of the BBC Concert Orchestra, under the command of Maestro Keith Lockhart, filling the Keith-Albee Performing Arts Center in downtown Huntington.

Founded in 1952, the BBC Concert Orchestra is considered one of the world's finest orchestras, having performed at the Royal Festival Hall, the Proms in London, and the Queen's Diamond Jubilee concert. Tuesday was the first time it had been in Huntington.

The orchestra is one of the foremost charitable organizations in music, having worked with a variety of schools, colleges and community groups around the country. This year, they are working with the Alzheimer's Society's Singing for the Brain project.

Lockhart, the orchestra's principal conductor, is an accomplished musician who has conducted nearly every major orchestra in North America and made his London Philharmonic debut in Royal Albert Hall.

Before the show, Charles Mutter, concertmaster, and Alex Walden, orchestra manager, took part in a discussion about the concert and life of an orchestra in public service broadcasting in the UK.



The BBC Concert Orchestra, conducted by Keith Lockhart, performs as the final installment of the Marshall Artists Series season on Tuesday, April 21, 2015, at the Keith-Albee Performing Arts Center.

The concert was the last of the 2014-2015 season for the Marshall Artists Series. The season saw performances from Jay Leno, Frankie Valli and the Four Seasons, Phillip Phillips and Kathy Mattea. Other shows included "Elf," "Dancing Pros Live," "Mountain Stage," and last week's sold-out performance of "Beauty and the Beast."

Rock Orchestra Brings Holiday Show to Keith-Albee

The Herald-Dispatch | December 20, 2015

From “Fresh Aire” to a “Christmas Extraordinaire,” Mannheim Steamroller has been delighting fans of its blend of modern symphonic music, light jazz and progressive rock for 40 years, since the release of its debut album in 1975.

Now, more than 28 million album sales later, the rock orchestra perhaps best known for its renditions of familiar holiday songs chugs into the Keith-Albee Performing Arts Center for a 7:30 p.m. performance Monday, Dec. 21. Tickets can be purchased at www.ticketmaster.com and range from \$55 to \$72.

Mannheim Steamroller is the brainchild of Chip Davis, who was born in Hamler in northwest Ohio to a musical family. His grandmother was a musician, his father was a music teacher, and his mother was once a member of Phil Spitalny’s All-Girl Orchestra, a troupe that performed around the country in music halls, in short films and on radio in the 1940s.

The road to creating Mannheim Steamroller was a long one for Davis as he climbed the show business ladder the old-school way. He was a music major at the University of Michigan, concentrating on the bassoon and percussion, and eventually went on to be a commercial jingles writer in Nebraska.

“I think I wrote about 2,500 jingles,” Davis said from his farm in Nebraska. “I was about 27 then, and I wrote a lot of jingles.”

Davis created the fictional character of C.W. McCall, which became a pseudonym for Bill Fries, an American singer, activist and politician. McCall and Davis’ song “Convoy” became a No. 1 song on both the country and pop charts in the 1970s.

At the same time as writing jingles and creating an outlaw country hit, Davis also was working on what would become Mannheim Steamroller’s debut album.

“I was trading out writing jingles for free for the studio if they let me have free studio time, and that is how I recorded ‘Fresh Aire.’ I didn’t have enough money to hire a bunch of musicians or buy studio time or figure out how to record an album and mix it down. So, I traded jingles for studio time.”

Eight Fresh Aire albums were released, concluding with “Fresh Aire 8” in 2000.



Courtesy of MagicSpace Entertainment Mannheim Steamroller brings its holiday show to the Keith-Albee Performing Arts C Monday, Dec. 21.

In 1984, Davis released his first holiday-themed album, “Mannheim Steamroller Christmas,” which featured modern contemporary interpretations of Yuletide favorites. Subsequent holiday albums followed, and Mannheim Steamroller became a popular Christmas touring act.

Last year, Davis released a multi-CD album called “30/40 The Ultimate Collection,” which compiles the best music from both the Christmas and “Fresh Aire” albums. Also recently released is

“Mannheim Steamroller Live,” available both as an album and a concert DVD.

The now 68-year-old Davis is not content just to create Christmas music, however, as he is an innovator in other ways.

Currently, he is working with NASA to create a system of binaural audio devices which combine the sounds of nature with music for astronauts who are about to go on long-range trips. With NASA putting out a recent call for astronauts willing to travel to Mars, Davis’ system could fill the need of providing mental stimulation and soothing for space travelers who would be in confined quarters for months or even years.

“I’ve been interested in space travel for a long time, and I have a big telescope and an observatory on my farm here in Nebraska,” Davis said. “What I am doing with this is a combination of natural sounds, as if you were out in a forest, a desert or near an ocean, intermingled with a little bit of music.”

He said he presented the idea to NASA with its potential for use on long-range missions in mind.

(Rock Orchestra Brings Holiday Show to Keith-Albee)

"I got to meet Buzz Aldrin [the second human to walk on the moon] and other astronauts and talked to them about it and designed it based on some of the stuff they told me that they encountered when they were up there by themselves. This program is also at Walter Reed Hospital and the Mayo Clinic to help patients that are stuck in a room for long periods at a time."

When Davis brought the idea to NASA, some changes had to be made to his invention.

"The box that I developed is really bulletproof," Davis said. "Some have been running for three and four years nonstop, and we haven't seen them croak yet. But, that box is too heavy to go into outer space."

At 27 pounds, Davis' original invention didn't pass the NASA weight test.

"Then, I remembered learning about binaural sound, which is kind of like stereo yet it is a spacial sound that is

like the way your ears hear things. If you went out into the woods, and there are birds and everything all around you, your ear can pinpoint where those birds noises are coming from."

Davis was able to build on existing binaural head technology developed by Neumann, a German microphone developer. The binaural head is built with in-ear microphones to simulate spacial hearing.

"Using that technology to record the sounds of nature, we can now put all of that into an iPod. So, all of a sudden we went from 27 pounds to three ounces. That is what gets to go into outer space."

John Mellencamp to Perform at Keith-Albee

The Herald-Dispatch | January 26, 2016

HUNTINGTON — Roots rocker John Mellencamp will bring his Plain Spoken Tour to the Keith-Albee Performing Arts Center on Wednesday, April 13.

Tickets range from \$39.50 to \$99.50 and go on sale at noon Friday, Jan. 29, at ticketmaster.com by calling 304-696-6656. VIP tickets are available at mellencamp.com or axs.com.

The tour will see Mellencamp hitting 13 all-new cities and performing songs from 2015's "Plain Spoken," his 22nd studio album, as well as his catalog of fan favorites. Praised as "stark, soul-baring (Billboard)" and drawing comparison to Bob Dylan's Grammy-winning album "Blood on the Tracks," "Plain Spoken" draws on timely themes including political and social injustice, further cementing Mellencamp's status as "arguably the most important roots rocker of his generation (Billboard)."

Carlene Carter, daughter of June Carter Cash, opens the show each evening.

Mellencamp's career in music, spanning more than 35 years, has seen him transition from pop star to one of the most highly regarded songwriters of a generation.

He is a member of the Rock and Roll Hall of Fame, a Grammy winner, a recipient of the John Steinbeck Award, ASCAP The social activism reflected in his songs helped



John Mellencamp performs at Farm Aid 30 at FirstMerit Bank Pavilion at North-erly Island, Chicago, in this Sept. 19, 2015, file photo. Mellencamp will bring his Plain Spoken Tour to the Keith-Albee Performing Arts Center on Wednesday, April 13.

catalyze Farm Aid, the concert series and organization which has addressed the struggle of American family farmers for more than 25 years.

Mellencamp will also perform Saturday, April 16, at the Capitol Theatre in Wheeling as part of the tour.

A Place of Elegance The Keith-Albee Performing Arts Center

The Register-Herald | February 14, 2016

It's apparent from a quick glance at the outside of Huntington's Keith-Albee Performing Arts Center, that something special lies inside. The outside itself is special. With its old-fashioned ticket booth and grand marquee with chasing lights harkening back to a day very few can recall, it's most likely a fairly common presumption that what awaits beyond the heavy wooden doors will be a sight to behold.

That the Keith-Albee saw completion when it did is a minor miracle. To say that the vaudeville house, which sits on two Huntington city lots, was a grand undertaking is a bit of an understatement. It was budgeted for \$2 million, but the basement alone cost that much and additional finances to complete the building designed by the famed architect Thomas Lamb had to be secured.

It opened on May 9, 1928, one year before the stock market crashed, sending the United States into the Great Depression.

"It was one of a dying breed," said Robert Edmunds, board member of the Keith-Albee Performing Arts Center. "When the market crashed, money for these places dried up."

A walk through the grand lobby, or grand vestibule as it was called, and farther into the auditorium gives no indication of the trouble that struck the U.S. economy just after completion.

Lamb was a well-known theater architect, designing upward of 160 during his career. The Keith-Albee, Edmunds said, was designed in the Spanish Baroque or Spanish Renaissance theme.

"It was popular for theater owners to bring an air of opulence or splendor," he said.

The auditorium of the Keith-Albee slopes down as audience members walk toward the stage and orchestra pit. The walls are lined with intricately carved plasterwork, complete with foreboding gargoyles and other dark characters. Lights placed in the ceiling give the illusion that stars are twinkling down during a show.

"This was called an atmospheric theater," Edmunds



explained. "It's like a Spanish courtyard in the 1500s, with the stars above in the middle. When the theater opened, it had projections with cloud machines so it looked like clouds were drifting across the sky.

"It was designed so you would think you were outside on a starry night, having a pleasant evening."

The stage — 50 feet wide and 30 feet deep — is a classic vaudeville stage.

"You didn't have television or radio," Edmunds said about the significance of vaudeville at the time. "It was the form of entertainment and they (vaudeville houses) were all over the place." In Huntington alone, he said, there were 10 to 15 vaudeville houses, including several on 4th Avenue where "The Keith" as it is affectionately known is located. "But they were smaller places that only seated 200 or 300 people and weren't as grand."

Edmunds said vaudeville troupes passed through on a regular circuit, performing one or two shows a day, often with a 20-piece orchestra or accompanied by a pipe organ. The Keith had a Wurlitzer, which was also used during the silent movies popular during that era.

"They needed to have sound effects so they had car horns, a steam boat whistle, ocean sounds, all sorts of things like that," he said. "The organist could control that from the organ console. That was kind of neat."

Eventually, however, vaudeville lost its popularity as "talkies" found their way to the screen in 1929. "Theater owners saw they could rent a movie or have a movie come in by way of a distributor for a few dollars and they got all

(A Place of Elegance The Keith-Albee Performing Arts Center continued)

of the money rather than getting a vaudeville troupe to perform,” Edmond said.

So The Keith made the transition into a movie theater, but still managed to secure Broadway shows and top performers of the time like Bob Hope. In an effort to show more movies at once, the owners even split the auditorium into three theaters — the main theater and two smaller screens. A fourth theater was off to the side.

But in 2005, Edmunds said the allure of the newly constructed Pullman Square, which boasts 16 screens, became too much for The Keith, still owned by Hyman’s Greater Huntington Theatre Corporation, to compete with. The Marshall University Foundation had purchased the land on which the theater sat in 1999 and The Keith’s owners made the decision to donate the building to the foundation as well.

Then, in the summer of 2006, the MU Foundation donated the land and the building to the Keith-Albee Performing Arts Center (KPAC), a 501(c)3 nonprofit organization. That was a big year for the Keith-Albee as it began renovations in preparation for perhaps the biggest night in its storied history — the premiere of “We Are Marshall.”

“We had 2,600 people in here,” Edmunds said of the star-studded event, which included Matthew McCaughey and Matthew Fox strolling the “green carpet” laid out on 4th Avenue outside the theater.

The Keith-Albee is the home of the Marshall Artists Series, which features musical performances, Broadway shows and two International Film Festivals each year. The theater also hosts various other shows, parties, weddings and graduations.

The Keith has undergone more than \$1 million in upgrades — a new roof, fly gallery, handicapped restrooms and dressing room upgrades — since KPAC took over, but Edmunds said more work is necessary.

“That’s part of what comes with restoring an old building,” he said, listing lighting, heating, air conditioning, electric, stage work and upstairs seat repair as needs.

In 2000, Edmunds himself tracked down The Keith’s original Wurlitzer, sold off in the 1950s, and purchased it, returning it to its rightful home. A pipe organ he had purchased in the meantime was donated back to its original home — Bluefield’s Grenada Theater, which is also undergoing renovation.

Edmunds said he believes it’s important for both theaters to have pieces of their history as not much exists from so long ago. Edmunds said only a handful of theaters remain in West Virginia, but none was as elegant as The Keith.

“This place was so elegant,” he said. “If you were living in the ‘30s and you didn’t have a great deal of money, this was a place you could come and escape,” he said. “This was a place of elegance and you could sort of fantasize about your life and how the other half lived.”

The Keith-Albee is currently on the historic registry as part of Huntington’s downtown historic district, but Edmunds said KPAC is working to get it recognized independently as a historic building.

“With the urban decay of the ‘50s, ‘60s and ‘70s, downtowns were not the place to be and downtown theaters were white elephants,” he said. “There was no way to maintain them because people weren’t going downtown. There are so few places left in the country that are in as good as shape as this one. So it’s something Huntington should be proud of.”

Legendary Tony Bennett Takes Stage at Keith-Albee

The Herald-Dispatch | September 30, 2016

In the spotlight his entire seven decade-long career, the legendary Tony Bennett took center stage Thursday night at the Keith-Albee Performing Arts Center in Huntington as part of the Marshall Artists Series.

Rising to stardom in the early 1950s after serving in World War II, the 90-year-old Bennett has continued his success into the new millennium, his 2014 jazz collaboration with Lady Gaga, "Cheek to Cheek," hitting No. 1 on the Billboard 200.

The Marshall Artists Series will continue Oct. 8 as standup comedian Lewis Black arrives at the Keith-Albee. Recording artists Gavin DeGraw and Andy Grammer will continue the series with a dual-headlined show Oct. 21.



Tony Bennett performs at the Keith-Albee Performing Arts Center on Thursday, Sept. 29, 2016, in downtown Huntington.

Marshall Artists Series Tickets on Sale for Double Headline Concert with Gavin Degraw, Andy Grammer

The Herald-Dispatch | October 12, 2016

Multi-platinum recording artists Gavin Degraw and Andy Grammer are performing live in concert at the Keith-Albee Performing Arts Center at 7:30 p.m. Friday, Oct. 21.

Both artists, along with special guest Wrabel, will be performing some of their chart-topping singles while entertaining us with their outstanding voices.

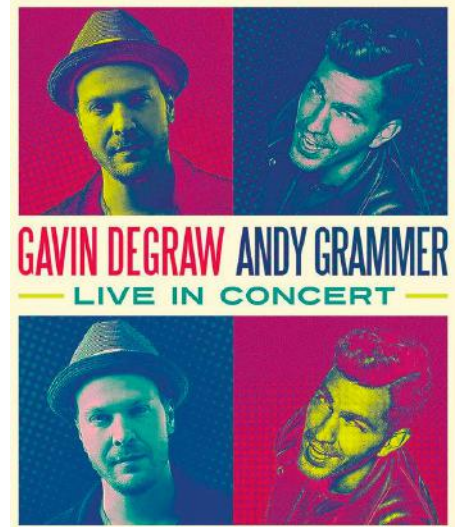
Gavin Degraw is no stranger to the top of the charts. This Grammy-nominated singer/songwriter had his first breakthrough in 2003 when he released his album *Chariot*, which included hot singles such as "I Don't Want To Be," and "Follow Through," and of course the very popular title-track "Chariot." The album received platinum certification leading to even more success for Degraw.

Gavin is currently in the recording studio working on another full length album for anticipating audiences which is due to release in the fall of this year.

Starting off as a hustling street performer from Santa Monica, Andy Grammer quickly made his way to multi-platinum selling recording artist after being discovered by his current manager, Ben Singer, and was signed to S-Curve Records almost instantly.

In 2011 Grammer became the first male pop star in a decade to reach the Top 10 at Adult Pop Radio on his first two singles, "Keep Your Head Up" and "Fine By Me." With much success, the album was certified platinum and gold and sold more than 1.5 million downloads combined.

On top of reaching such a huge amount of success in such a short period of time, Grammer has sold over 250,000 albums and played to audiences in several sold-out venues across the country. Andy has also performed with several other popular artists of the millennial generation such as Taylor Swift, Train, and Colbie Caillat.



Tickets for Gavin Degraw and Andy Grammer with special guest Wrabel are \$73.55/\$57.50/\$46.80/\$30.75. To see these multi-platinum recording artists contact the Marshall Artists Series Box Office at 304-696-6656. Or order tickets online at Ticketmaster.com. You may also visit our box office located in the Joan C. Edwards Playhouse on the Marshall University campus. Box office hours are Monday through Friday 12 p.m.-5 p.m.

Gavin Degraw and Andy Grammer are sponsored by Student Activities, City National Bank, ZMM Architects, Glockner Auto, Ransbottom Law Office, Dr. Jeff and Mrs. Brooke Leaberry, Jeff and Amber Biedeman, KEE 100, WSAZ, The Herald Dispatch, Marshall University, and The Marshall Artists Series.

Marshall Artists Series Reels in 20th Anniversary Tour of 'Rent'

The Herald-Dispatch | November 5, 2016

The iconic Broadway musical "Rent" will be making a stop on its 20th Anniversary Tour at the Keith Albee Performing Arts Center at 7:30 p.m. Thursday, Nov. 10 giving the community a taste of the past, the performance will remind audiences why this musical became so iconic in the first place.

On April 29, 1996, a musical opened on Broadway that looked and sounded unlike anything that had come before it. Touching on issues that were sensitive when it came to entertainment, it told a powerful, moving, heartbreaking and ultimately uplifting story of young, impoverished New York artists who were seeking to make their way in the world, longing to connect, and trying to survive the looming specter of AIDS. The characters were of all different races and sexualities, making for an even more powerful show.

Even though the show was inspired by Puccini's opera, *La Bohème*, it held a strong reflection of it its creator Jonathan Larson, who wrote the book, music, and lyrics. His score brilliantly melded Broadway savvy with contemporary rock, and the show captured the inclination of a particular place at a particular moment in time.

A few weeks before the musical's Broadway premiere, Larson, who died of an aortic aneurysm the night before "Rent" was scheduled to open Off-Broadway, was awarded the 1996 Pulitzer Prize for Drama. The show later went on to win the Tony Award for Best Musical, and ran for over 12 years. The show is known for iconic songs such as "Seasons of Love," "Light My Candle," "I'll Cover You," "Goodbye Love," and many more.

Larson was a little-known composer, but gave "Rent" the chance to quickly become one of the most celebrated musicals of the decade. Nearly two decades later and it has changed the landscape of American Theatre. Larson's composition continues to speak loudly and defiantly to audiences across generations and all over the world.



This show was a huge attraction to many young theatergoers, who became known as Rentheads. They came back time and time again, because the show spoke to them so personally. Although Broadway held many iconic shows, "Rent" was a game-changer. It was a life-changing experience for anyone connected with the show.

Key members of the original creative team for the show are reuniting together for this national tour, enabling a new generation to discover why the show is so special – and why it continues to have a profound effect on audiences.

While telling a story of an unforgettable year in the lives of seven artists struggling to follow their dreams without selling out, "Rent" contains an inspiring message of joy and hope in the face of fear. This timeless celebration of friendship and creativity reminds us to measure our lives with the only thing that truly matters – love.

Tickets for Rent's 20th Anniversary Tour are \$94.95/\$78.90/\$68.20/\$61.78. To see this award-winning show contact the Marshall Artists Series Box Office at 304-696-6656 or order tickets online at Ticketmaster.com. You may also visit our box office located in the Joan C. Edwards Playhouse on the Marshall University campus. Box office hours are noon through 5 p.m. Monday through Friday.

The Rent 20th Anniversary Tour is sponsored by Community Trust Bank, Dr. Christopher & Mrs. Tammy Hugh, Dutch Miller Kia, Intercultural Affairs at Marshall University, KEE 100, B97, WSAZ, The Herald Dispatch, Marshall University, and The Marshall Artists Series.

Naturally 7 to Bring its World-Renowned 'Vocal Play' to Huntington

The Register-Herald | November 15, 2016

When Warren Thomas opens his mouth, who knows what will come out.

But pretty much everyone the world over calls it what it appears to be - pure musical magic.

Whether it is voicing a full drumset, the soaring notes of an electric guitar or singing an angelic tenor, Thomas and his brother Roger (rapper, arranger and first baritone) have teamed up to create something they call vocal play - a cappella music on steroids - that is loved the world over in their genre-bending, mind-blowing vocal group Naturally 7.

The group, which has chalked up three world tours with music superstar Michael Buble and which performed earlier this year at the Lincoln Memorial for MLK Day, at the New Orleans Jazz & Heritage Festival and with Diana Ross at her two concerts at the Hollywood Bowl, are coming to Huntington.

Naturally 7 will bring their mound of sound in which they sing and mimic the sounds of all the instruments to the Keith-Albee Performing Arts Center at 7:30 p.m. Thursday, Nov. 17, as the Marshall Artists Series continues to celebrate its 80th season. Tickets are \$68.20, \$52.15, \$36.10 and \$26.47 at the Marshall Artists Series Box Office at 304-696-6656, online at Ticketmaster.com or at the Joan C. Edwards Playhouse box office from noon to 5 p.m. Monday through Friday.

Warren Thomas, one of the five original members who have been singing together since 1999, said while the road can be tough, it is that look of wonder in people's eyes and that spirit of love and unity they feel with a crowd that makes it all worthwhile.

"That is the best feeling, and the payoff for all of the traveling and being away from your family (is) when you get on stage and you look at the expressions and you see a big appreciation and the amazement of a crowd that was brought together by music," Warren Thomas said. "We definitely know music brings people together."

For brothers Warren and Roger Thomas, they learned that lesson soon after they were born as their father had a gospel group in the Bronx that practiced in their home.

"My father's group always rehearsed in our home, so it was a big inspiration - that sense of family in a group and the



group members became like your uncles to some degree," Warren Thomas said. "We knew we wanted to be in a group, and we used to sing in church with different guys. On the other side of that we were growing up in the Bronx and there was all this hip hop out on the streets. It was happening, and we definitely wanted to be a part of that as well."

Growing up in that melting pot of creativity, the Thomases brought in all of those sounds and feelings to their music.

While Warren Thomas wanted badly to play drums, his parents nixed the idea because of space issues at the house. And, while he wanted an electric guitar, they let him have a small acoustic guitar, and thus beginning the birth of Warren Thomas mimicking all the sounds and rhythms of the drums and electric guitar.

Mesmerized by drummers, he said he immediately went beyond beat boxing and tried to mimic all of the sounds of the drums and the electric guitar while keeping rhythm on his acoustic guitar to Roger's rapping.

"I was always really drawn to drummers, and I started watching what they do and mimicking their stance and their movements and their sounds, and that is that came about," Warren Thomas said. "From there it was thinking, 'Instead of having a bass singing the words we have a bass and have it grooving to the drums,' and that's when we created this whole style, Vocal Play, and what we found were people who were already doing this in their own life. We didn't say, 'Let's figure out how to do a harmonica, or a DJ scratching sound,' we found guys who just happened to do this thing that they had always been doing."

Because of their unusual style and their ability to blend up everything from gospel standards to popular songs such as Simon and Garfunkel's "Bridge Over Troubled Water," to

(Naturally 7 to Bring its World-Renowned 'Vocal Play' to Huntington continued)

originals of all musical flavors, Naturally Seven has found itself performing with a wide range of artists who are fans. They have dueted with Ludacris on Quincy Jones' most recent studio album, performed at the BET Honours for Herbie Hancock, performed with Coldplay, performed for Prince Charles and performed at the prestigious TED (Technology, Entertainment, Design) Conference where the group received a standing ovation.

And, in what has been the biggest boost to their career, Naturally 7 has chalked up three duets and three world tours with their now good friend Michael Buble.

Their first tour with Buble was in 2007, on the heels of their fourth release "Ready II Fly," which had the YouTube-hit "Feel It (In the Air Tonight)." The song turned into a Top 3-chart-success in France, Belgium and South Africa and made the single charts in other European countries, such as Germany, Switzerland, Italy and Portugal.

Warren Thomas said touring with Buble became a game changer as Buble took the group all over the world and introduced them to his legions of fans.

"We counted up that just touring with Michael for three world tours we had played to like six million people," Thomas said. "... That is how Michael is, he said 'I want people to see the best,' and after a while we weren't just opening but we were a part of the show, and we did songs with him and he became a great champion of our music."

Warren Thomas said that as the group aged and began to take on really heavy touring dates, they realized they had to be really disciplined with their "instruments" on the road.

"We are the background singers, we are the instruments, we are the dancers, we are everything, it is just us so we really try to protect our voices," Warren Thomas said. "We

don't have anything else. We can't go down to Guitar Center and get another one. It took a while to figure that out in the early days we're traveling in those 15-passenger vans, and we're all talking and it would get louder and louder and then we would hardly have any voice left at the show. We got to a point where we were like, 'We have got to do better,' and we do ... the best thing to repair the voice is rest, so we get a lot of rest and none of us smoke or drink so that has preserved us."

While the Thomas brothers may have toured together from China to New Zealand, they have also not strayed far from the Biblical lessons taught by their mother and father in their Bronx home.

"Being in a group is not easy, and everyone has to move in the right direction, and God is the best way for me to say it as to how we have stayed together for so long," Warren said. "We are all Christian brothers of like minds, and we have a goal and that is the key. If we are all working for the same goal we have to work in tandem together."

Sharing songs off their latest album, "Hidden in Plain Sight," Naturally 7 feels blessed to be sharing their uniting songs of love nightly and bringing together diverse people through the music.

"We have performed in some of the strangest places, and when we are on tour if someone takes us to a radio station it can be anything from talk and classical, to jazz, R&B and Top 40 it doesn't make any difference," Thomas said. "Our music defies age and race and creed and color. It is something when you see a full family from children to grandparents and they all say this is the best concert we have seen, and it is very rare for parents and teens to both say wow, but this is something we have been able to do, and we feel blessed to have had that kind of impact."

Photos: Big Band Holidays Show The Herald-Dispatch | December 8, 2016

Wynton Marsalis and the Jazz at Lincoln Center Orchestra present the "Big Band Holidays" show on Thursday, Dec. 8, 2016, at the Keith-Albee Performing Arts Center in Huntington.



State Ballet Theatre of Russia presents 'Cinderella' as Part of Marshall Artists Series

The Herald-Dispatch | January 22, 2017

The details of the classic fairy tale of Cinderella are well known, yet can vary from person to person, depending on the version they saw or read first.

It seems almost every generation produces an adaptation of the tale. In America, Disney's 1950s cartoon version rings true for many as well as the variety of the story found in "Grimm's Fairy Tales." But the roots of the Cinderella story go back centuries.

The varieties of Cinderella number in the 100s and perhaps 1,000s, going back hundreds of years to many different countries. NPR explored the history of Cinderella in 2015 and found that, even by the year 1893, there was a book written by Marian Rolfe Cox that contained 345 "variants" of the Cinderella story found through the various time periods.

The great Russian composer Sergei Prokofiev composed music based on the Cinderella story in the 1940s, and the composition's beauty and breadth has inspired many choreographers to create new versions of dance for the piece.

The State Ballet Theatre of Russia will perform Prokofiev's "Cinderella" at 7 p.m. Tuesday, Jan. 24, at the Keith-Albee Performing Arts Center as a part of the Marshall Artists Series. Tickets range from \$45 to \$79.

The production showcases 55 dancers and is choreographed by Vladimir Vasiliev. At one time in his career, Vasiliev was the principal dancer with the Bolshoi Theater Ballet and was hailed as the best male dancer of the 20th Century.

The origins of the State Ballet Theatre of Russia can be traced to the early 1960s. The troupe is the touring wing of the Voronezh State Theatre of Opera and Ballet and was formed by Maya Plisetskaya. Plisetskaya first gained notoriety as the prima ballerina assoluta of the Bolshoi Ballet during the communist Soviet Union era of Russia's history. She was one of the few high-profile artists in Russia who did not defect to the West during that time. Plisetskaya died in 2015 at 89, and a square in Moscow was named in her honor.

The State Ballet Theatre of Russia is now led by Nikolay Anokhin, an award-winning dancer and one-time soloist for the Moiseyev Dance Company.

Russian native Igor Levine and his company Hollywood Stars International Management Inc. is the agency that has brought the State Ballet Theatre of Russia to the United States. Levine came to America two decades ago to start his unique business.



"This is my third year of working with the State Ballet Theatre of Russia," Levine said. "They are a very good company and all audiences like them. I am from Russia, but I left 24 years ago to move to Los Angeles. I used to work and live in Russia, and I worked all of my life with orchestras and ballet theatre. So, 24 years ago when I immigrated to the United States, I opened this agency and brought from Russia the best attractions."

Levine went through the challenging gauntlet of Russian music schools as a kid to become a professional musician before becoming involved in the production end of the business.

"I was all of my life a musician," Levine said. "I used to play trombone in the symphony orchestra. I grew up in the city of Samara on the Volga River, and I left to study music at the Moscow Conservatory and then became a professional musician. The music schools and choreography and dance schools in Russia are very hard because you work almost 24 hours every day. Young people in Russia still want to learn to dance and play music, but the schools and conservatories do not take everybody as you have to have a special physical condition to be invited in as a potential ballet dancer. When I worked in Russia, I worked for most of my life with ballet companies. When I came here, I continued to work with ballet companies and bring them here to tour."

The production of "Cinderella" also showcases elaborate stage design and costumes.

"The ballet company brings all of their costumes from Russia," Levine said. "It is hard to bring such a big troupe across the ocean because they bring props and costumes and they have to be organized and apply for work permits in America and so on. It is not so easy. Americans seem to love Russian ballet as well as the orchestras that also come here. And, it is very interesting and enjoyable for the Russian artists to come here and perform in America. It is a nice trip because they can stop at many places along the road and they get to meet many Americans at almost every performance. They like to meet normal people and not let politics get involved."

Freda Payne Sings as Part of Marshall Artists Series

The Herald-Dispatch | February 6, 2017

Celebrated R&B and jazz vocalist Freda Payne will heat up the stage of the Keith-Albee Performing Arts Center, at 7:30 p.m. Friday, Feb. 10 to pay tribute to the legendary Ella Fitzgerald, for Ella's centennial celebration! 2017 would've been Ella Fitzgerald's 100th birthday.

Payne, a life-long fan of Fitzgerald, is celebrating by touring her "Tribute to Ella" show encompassing personal stories and some of Ella's most memorable songs including "A-Tisket, a-Tasket," "Sweet Georgia Brown," "It Don't Mean a Thing," and "Mack the Knife," and more.

Additionally, Payne will entertain audiences with her greatest hits that we all know and love.

Payne's tribute to Ella Fitzgerald offers a tightly structured narrative that follows Fitzgerald's career. Payne includes everything from Fitzgerald's 1934 award-winning Apollo Theater debut in an amateur contest to vocalist and subsequent leader of the Chick Webb band, and her concert and recording career as the protégé of producer Norman Granz; but it is the songs that tell the story, defining a singer and an era with lyrical clarity.

Payne got an early start singing radio commercial jingles and winning several music talent contests while still a teenager in Detroit. She attracted the attention of several music-biz heavyweights including Berry Gordy, Jr., and the great Duke Ellington, who featured Payne as guest vocalist with his renowned orchestra. After signing a recording contract, Payne shot to fame with her #1 Hit, "Band of Gold," and "Bring the Boys Home."

Along with being musically talented, Freda Payne is also well known for her acting. She has starred in many Broadway shows including Jelly's Last Jam, Duke Ellington's Sophisticated Ladies, Ain't Misbehaving and Blues in the Night. She has made film and TV appearances as well in such hits as "The Book of Numbers," "Rag Doll," "Sprung," "The Nutty Professor II: the Klumps," "Cordially Invited," "Rhapsody" and "The Divorcee."

Freda Payne discovered her musical talent at the young age of twelve. When her piano teacher realized Freda's singing ability, Freda began singing for local affairs around Detroit and even entered a talent contest on local TV as well as the national TV show, Ted Mack Original Amateur Hour. At age fourteen she joined The Don Large's Make Way for Youth radio show broadcasted on the WJR station, and received her first album deal titled, "After the Lights Go Down and Much More" on the impulse label with ABC Paramount in New York in 1963.



Three years later, Payne recorded her second album and became an early protégé of Quincy Jones during his big band era, and ended up performing at the Montreux Jazz Festival in honor of Quincy's seventy fifth birthday celebration.

When Payne came out with her previously stated 1970s hits "Band of Gold" and "Bring the Boys Home," the producing team of Holland, Dozier, and Holland brought her to worldwide attention with both of those gold records, leading up to Payne receiving a nomination for best R&B female vocalist for Band of Gold, and another nomination from the National Academy of Recording Arts and Science's for her album on the Invictus label, CONTACT, also produced by Holland, Dozier, and Holland.

Her latest CD, "Come Back to Me," is a return to Freda's true jazz roots. The highly acclaimed album features big band arrangements and features lush strings as well.

Tickets for Freda Payne's tribute to Ella Fitzgerald are \$73.55/\$62.85/\$52.15/\$43.59. To see this music superstar perform and pay tribute to her idol Ella Fitzgerald, contact the Marshall Artists Series Box Office at 304-696-6656. Or order tickets online at Ticketmaster.com. You may also visit the box office located in the Joan C. Edwards Playhouse on the Marshall University campus. Box office hours are noon to 5 p.m. Monday through Friday.

Freda Payne's Tribute to Ella Fitzgerald is sponsored by Con-Jel, Intercultural Affairs at Marshall University, B97, WTCR, the Herald Dispatch, WSAZ, Marshall University and the Marshall Artists Series.

\$250K Grant to Help Refurbish Keith-Albee

The Register-Herald | February 7, 2017

HUNTINGTON - Restoration can officially begin on the seats of the historic Keith-Albee Performing Arts Center with the awarding of a grant from the West Virginia Division of Culture and History.

The \$250,000 grant with matching funds from the Keith-Albee Foundation make the "Take a Seat Under the Stars" campaign a \$500,000 project, plus the more than \$100,000 the foundation has already raised since the campaign began in December.

The goal is to refurbish all of the seats and the carpet in the historic theater. The current seats are 88 years old. The entire refurbishing project will cost more than \$2.6 million dollars.

"I grew up on the Keith-Albee," said Randall Reid-Smith, commissioner of the West Virginia Division of Culture and History and Barboursville native. "For the people of my generation, the Keith-Albee was special. It's where the magic happened. The Marshall Artist Series was always here. I can remember the first time I saw a movie here. As commissioner, we fund the arts and we fund historic preservation, so we are very able to fund both ways."

The Keith-Albee opened its doors in 1928 as a vaudeville theater. Since then, it has been a movie theater and a stage, hosting acts such as Tony Bennett and Taylor Swift. It is the last fully intact Thomas Lamb atmospheric theater in the world.

"There ain't nothing like it anywhere else in the state," Reid-Smith said. "She is grand ... I sang for 20 years, 14 years in Europe. I've been in many theaters. There is nothing that can compare and is as grand as the Keith-Albee. Maybe it's because I grew up in it, but I am so glad they are restoring it."



Ryan Fischer/For The Herald-Dispatch Commissioner Randall Reid-Smith takes a seat after presenting the \$250,000 grant also Sen. Bob Plymale, right, and members of the Keith-Albee Performing Arts Center Board of Directors on Monday, Feb. 6, 20 the Keith-Albee in Huntington. Worn carpeting and seating inside the theater is due to be replaced with the aid of the grant West Virginia Commission on the Arts.

Foundation president and state Sen. Bob Plymale said they are working on making the theater a national historic landmark and receiving federal funds to help the restoration, but they are also still relying on local and corporate support.

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. Donors will get the name of their choice - whether a patron, company or person being memorialized - on their chair.

Marshall Artists Series Welcomes in Razzle-dazzle of '42nd Street'

The Herald-Dispatch | February 12, 2017

WHAT: The national tour of the quintessential Broadway backstage musical comedy classic, "42nd Street"

WHERE: Historic Keith-Albee Performing Arts Center, 925 4th Ave., Huntington

WHEN: 7:30 p.m. Saturday, Feb. 18

ABOUT THE SHOW: Based on a novel by Bradford Ropes and Busby Berkeley's 1933 movie, "42nd Street" tells the story of a starry-eyed young dancer named Peggy Sawyer who leaves her Allentown home and goes to New York to audition for the new Broadway musical, "Pretty Lady." When the leading lady breaks her ankle, Peggy takes over and becomes a star.

ABOUT THE SONGS: With music by Harry Warren and lyrics by Al Dublin, the musical includes some of the greatest songs ever written, such as "We're In The Money," "Lullaby of Broadway," "Shuffle Off To Buffalo," "Dames," "I Only Have Eyes For You" and, of course "42nd Street."

THE AWARDS: "42nd Street" won the 1981 Tony Awards for Best Musical and Best Choreography. The Broadway revival, which opened in 2001, played for 1,524 performances and earned two Tony Awards, including Best Revival of a Musical.

GET TICKETS: \$94.95/\$78.90/\$68.20/\$61.78. To see this performance at the Keith-Albee, contact the Marshall Artists Series Box Office at 304-696-6656 or order tickets online at Ticketmaster.com. You may also visit the box



office located in the Joan C. Edwards Playhouse on the Marshall University campus from noon to 5 p.m. Monday through Friday.

SPONSORS: "42nd Street" is sponsored by St. Mary's Medical Center, HIMG, First Sentry Bank, Dinsmore, Neighborgall Construction, Air Systems Inc., Boggs Roofing, KEE 100, B97, WSAZ, The Herald-Dispatch, Marshall University and the Marshall Artists Series.

Diamond Helping Restore Theater to its Natural Glory

The Herald-Dispatch | March 9, 2017

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,



(continued on next page)

Diamond Helping Restore Theater to its Natural Glory continued

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 facility has been put up for national landmark status and

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Diamond Helping Restore Theater to its Natural Glory continued

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.

Aerial Spectacular 'Pippin' Closes 80th Marshall Artists Series

The Herald-Dispatch | March 20, 2017

The Marshall Artists Series closes out its 80th season in high-flying style as the big top of the Keith-Albee Performing Arts Center hosts the circus-themed musical "Pippin" at 7:30 p.m. Tuesday, April 4.

The revamped classic took home four Tonys in 2013 when it was revived on Broadway and has since hit the road for a national tour.

The award winning revival, which was directed by Diane Paulus, will be re-created by her longtime associate, Mia Walker. Walker was the assistant director on the revival production - from its birth at the American Repertory Theater to Broadway to the first national tour.

"Pippin" features choreography by Tony Award nominee Chet Walker in the style of Bob Fosse and circus creations of acrobatics by Gypsy Snider of the Montreal-based circus company Les 7 doigts de la main (also known as 7 Fingers), the creative force behind the nationwide sensation Traces. The play also features the songs and lyrics of Stephen Schwartz, whom many live theater lovers will know for his music in the hit play "Wicked."

Tickets range from \$61.78 to \$94.95 and are available by calling 304-696-6656, online at Ticketmaster.com or at the Marshall Artists Series Box Office from noon to 5 p.m. Monday through Friday in the Joan C. Edwards Playhouse on the Marshall University campus.

The popular revival closes out a Marshall Artists Series season which has included performances from jazz greats Tony Bennett and Wynton Marsalis, the comedy of Lewis Black, radio rocker Gavin DeGraw and the State Ballet Theatre of Russia's production of "Cinderella" in addition to touring productions of "Rent" and "42nd Street" and appearances by Freda Payne in "A Tribute to Ella Fitzgerald" and Helen MacDonald, author of the New York Times bestseller "H is for Hawk."

"The Series is known for its variety, but then again we have a lot of different audiences that come to the shows," said Angela Jones, director of marketing and external affairs for the Marshall Artists Series.

"We have the Marshall community, we have people who have been longtime supporters of the Series, and we have the Tri-State community at large. We have kids in the audience from the area who may have never seen a professional ballet troupe from Russia perform 'Cinderella.' So, we have different kinds of audiences who count on the Marshall Artists Series to provide a variety of entertainment."



Penny Watkins, executive director for the Marshall Artists Series, notes this year's season accomplished much in the way of partnerships and outreach in addition to its core programming, with educational projects around West Virginia reaching more than 6,000 children, representing an educational investment value of more than \$86,000.

"Also, it was a season that came with another year's support for the Huntington Symphony Orchestra trying to help build an audience, master classes with Wynton Marsalis and the jazz at Lincoln Center Orchestra and the State Ballet Theatre of Russia," she said.

Additionally, Watkins said the Series has embarked on a new partnership with the Marshall University Recreation Center to bring films from Canada's Banff Mountain Film Festival World Tour to the Keith-Albee Performing Arts Center at 7 p.m. Wednesday, April 5, the festival's first programming in West Virginia.

Diversity and range is a strong point of the Marshall Artists Series, which is one of the longest-running entertainment programs of its kind in the United States.

"With the Marshall Artists Series being 80 years old, it is good for the Tri-State and good for West Virginia," Jones said. "It is the second oldest organization of its type in the country. We are a university-based artists series that is second in age only to the University of Michigan. It highlights our legacy of the arts, not only here at Marshall University, but throughout the Mountain State."

"I began working here when I was in grad school," Jones said. "I got my undergraduate in the Marshall business school with a marketing degree and then I got my master's in advertising ... I love working with the students, and I love what the Artists Series brings to the community," she said.



Summer 2017
The Huntington Quarterly

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 name-plates 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 Louisburg, 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."

HQ

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

"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

Stills and Collins stop in W.Va. The Herald-Dispatch | September 28, 2017

At age 78, Judy Collins was taking a two-week rest from her high-profile theater tour with longtime friend — and fellow American music icon — Stephen Stills.

You can hear the youthful fervor in the voice of Collins, whom The New York Times called the “ageless wild angel of pop.”

She knows she blossoms best on stage and cannot wait to get back out to share these magic moments, and who can blame her?

“I get to be a singer and guitar player in a rock ‘n’ roll band with Stephen Stills,” Collins said with a chuckle and a bit of disbelief. “It doesn’t get much better than that.”

After hitting the road hard from late July past Labor Day, Collins has been in the midst of a break before she and touring partner and Rock and Roll Hall of Famer Stills and their band dive into the second leg of the tour celebrating their 50-year history together.

Birthered during their wild Summer of Love affair immortalized in Stills’ song “Suite: Judy Blue Eyes,” their time together has matured into a savored friendship and musical kinship that has blossomed into a new album, “Everybody Knows,” being celebrated on this tour.

The theater tour kicks back off Saturday, Sept. 30, in Connecticut and rolls to the West Coast to California with two stops in West Virginia. The Marshall Artists Series presents “Stills & Collins” at the Keith-Albee Performing Arts Center, 925 4th Ave., Huntington, at 7:30 p.m. Monday, Oct. 2. Tickets are \$97.87, \$76.04 and \$54.21. For tickets, call the box office at 304-696-6656, go online at Ticketmaster.com or stop by the Marshall Artists Series box office in the Joan C. Edwards Playhouse on 5th Avenue across from Marshall University’s Student Center from noon to 5 p.m. Monday through Friday.

On Wednesday, Oct. 4, Stills and Collins will be at WVU, the site where Collins was last in West Virginia for a “Mountain Stage” taping on April 17, performing songs off her Grammy-nominated “Silver Skies Blue” duets album with Ari Hest.

“We have a few days off after we did 27 of our 50 or so shows, and we have another 25 shows so I am just dying to get back on the road,” Collins said by phone. “It is a very unusual tour, I don’t think I have ever done anything quite like it. It has a special quality, and I think we have worked a show that we love doing. We come off just flying.”



That flying feeling is thanks in part to bringing to the stage some of the spark created by “Everybody Knows,” which was just released Sept. 22, and which is the first album the two icons and longtime friends have recorded together.

The album illustrates the rich history between the two legends. “Who Knows Where The Time Goes,” from Collins’ 1968 album of the same name, was the first song they ever recorded together. Stills first recorded “Judy” in a demo session immediately following her “Who Knows Where The Time Goes” session, in the very same studio. This demo tape was lost for years and later issued as the “Just Roll Tape” album. “So Begins The Task” is another Stills original that also appears on that demo. The song was later recorded for Stills’ Manassas debut, and for “CSN 2012.” Collins recorded “So Begins The Task” as well for 1973’s “True Stories and Other Dreams.” She wrote “Houses” about her relationship with Stills, a standout track from her landmark release, 1975’s platinum-selling “Judith.”

The new album also features duets of classic songs such as Bob Dylan’s “Girl From The North Country.” Collins, known for her early interpretations of Leonard Cohen’s work, selected “Everybody Knows” for this album — her first time recording it.

Stills and Collins sing over a soaring version of the Traveling Wilburys’ “Handle With Care.” The song “Questions” was written by Stills and recorded for Buffalo Springfield’s “Last Time Around,” and later revisited on the second section of “Carry On,” from Crosby, Stills, Nash and Young’s “Deja Vu.” And Collins penned a brand new song, “River Of Gold,” for the album.

The touring band features renowned bassist Zev Katz, who has played with everyone from Elton John to Bruno Mars and Aretha Franklin.

(Stills and Collins stop in W.Va.)

Stills and Collins start the concert singing The Traveling Wilburys' classic "Handle With Care," with Collins cheerfully getting to sing the parts of the late pop warbler, Roy Orbison.

They close the concert with "Suite Judy Blue Eyes," and in between weave their tapestry of his songs, her songs and the songs of their heroes and friends.

A life-long activist, Collins said the show offers encouragement and joy in what is, and what has perhaps always been troubling times since the duo started their careers during the height of the Vietnam War, during race riots, the upheaval of the women's movement, and the environmental and social justice movements as a new generation clashed with the establishment over remolding America.

"Like it was when we started, politics seem worse then terrible, and the racism still today is horrible, and we are in a bad place right now. But when we are out performing we see a lot of encouragement, and first of all it is seen in a lot of people of all ages coming to see us," Collins said. "I think we are iconic from that time, and some of our songs are part of the fabric of American music — certainly 'Who Knows Where the Time Goes' and 'For What it is Worth' and 'Both Sides Now' and Leonard Cohen's 'Suzanne,' and 'Suite Judy Blue Eyes.' But I think that we are offering political and social and musical ideas that are still relevant. There is nothing old about this music; it is present and current, and this is a new way of offering it, and it is fun and inspiring to get to be a singer and guitar player in a rock 'n' roll band with Stephen Stills. It doesn't get much better than that."

On both the new record and in concert, one of the most poignant moments for Collins is getting to sing and share the brilliant lyrics of "Everybody Knows" from her longtime friend Leonard Cohen. She first cut his songs back in 1966, and the two were friends until the end. He died Nov. 7, 2016.

Collins said she could not think of a more important song to put on the album than his "Everybody Knows."

"He died on Nov. 7 before anyone knew how the election

would turn out. I was, of course, devastated like so many people, and I thought immediately, 'Well, it is time for me to sing "Everybody Knows,"'" Collins said. "About a week after that I was singing it in concert, and the audience felt the same way I did, and I felt like it was a song that came about at this time when we really needed it. I made a little recording of it and sent it to Stephen and asked him what he thought about singing it, and he said he loved it and that it had to be on the record. It really strikes a note for all of us."

Collins who paid tribute to her longtime friend Cohen with the 2004 album "Judy Collins Sings Leonard Cohen: Democracy," said it is important to celebrate and remember such a great, dear friend, whom she feels was one of the greatest lyricists in modern music.

"He called me from time to time and would read me lyrics. He always had a whole bunch of lyrics, and he would reel them off. For 'Everybody Knows,' there would be like 60 verses, and then he would say, 'Now I have to choose which ones,'" Collins said. "I think he chose well, and I am so indebted to him for all of those songs, and every chance I am able to I sing his songs and savor knowing him as a friend. He was a very generous man and very giving and just a great friend. It is a terrible loss not to have writers in our lives, but we do have his music and that is very special."

Collins, who released new albums in 2015, 2016 and 2017, said she knows how special it is to be able to have this moment in time to celebrate with Stills.

"It is very unique, and we have fortunately remained friends for all of these years," Collins said. "We have gone through the unpleasantness early on and then settled into a friendly scenario when we would see each other, and there has always been a lot to share. In the past 10 years we have been seeing each other on a more regular basis, and we hang out with each other's families. I am crazy about his wife, and my husband is that way about Stephen, and with every year we know truly it is a miracle that either one of us are still alive."

Smash Hit Musical Takes Keith-Albee Stage as Part of Marshall Artists Series on October 26

The Herald-Dispatch | October 22, 2017

It is not easy as you think for rock stars to command the Broadway stage - let alone create for it.

For every Elton John's "The Lion King," there are three or four efforts like "Spider-Man: Turn Off The Dark," in which Bono and The Edge proved their best work is not on the Great White Way.

But five years ago Cyndi Lauper proved that girls (and guys in drag) do just want to have fun, and they did, and they still are in a major league way.

Lauper's smash-hit musical "Kinky Boots," which she wrote with Harvey Fierstein ("Hairspray") received 13 Tony nominations in 2013 and took home six 2013 Tony Awards, the most of any show in the season, including Best Musical, Best Score (Cyndi Lauper), Best Choreography (Jerry Mitchell), Best Orchestrations (Stephen Oremus) and Best Sound Design (John Shivers). The show also received the Drama League, Outer Critics Circle and Broadway.com Awards for Best Musical, and the Grammy Award for Best Musical Album, along with many other accolades.

"Kinky Boots," which is still on Broadway, also plays in London's West End, in Australia, and has its U.S. national tour coming in to strut its stuff as the Marshall Artists Series 2017-2018 continues at the Keith-Albee Performing Arts Center.

Some tickets still remain for "Kinky Boots," which is set for 7:30 p.m. Thursday, Oct. 26. Tickets are \$97.87, \$81.50, \$70.58 and \$64.04 and can be ordered by calling 304-696-6656, online at Ticketmaster.com or at the Marshall Artists Series box office in the Joan C. Edwards Playhouse on 5th Avenue across from Marshall University's Student Center from noon to 5 p.m. Monday through Friday. For information, call 304-696-3326.

Based on a true story, "Kinky Boots" takes you from a gentlemen's shoe factory in Northampton to the glamorous catwalks of Milan. In the musical, Charlie Price is struggling to live up to his father's expectations and continue the family business of Price & Son. With the factory's future hanging in the balance, help arrives in the unlikely but spectacular form of Lola, a fabulous performer in need of some sturdy new stilettos. Their new line of shoes helps save the family-run shoe factory.

It is a story that is refreshingly familiar with the Marshall Artists Series since marketing director Angela Jones, who



curates the film festivals, said the series screened the 2005 British indie film "Kinky Boots," from which the Broadway show is based, in 2006. That original film was based on a 1999 BBC2 documentary series, "Trouble at the Top," that followed Steve Pateman, who - to help save his family-run shoe factory - decided to make fetish footwear for men under the brand name "Divine Footwear."

"It was a big hit at the film festival, and I have been such a big fan ever since," Jones said when the season was announced earlier this year. "And as an '80s baby, I can't wait since Cyndi Lauper wrote all of the music. I am thrilled. I can't calm down about it."

Another person that really can't calm down about it is Lola.

Well, Jos N. Banks, the 27-year-old newcomer who went head over heels for the drag queen character since he saw Billy Porter's performance in 2013. Porter won the 2013 Tony Award for Best Actor in a Musical for his role as Lola in "Kinky Boots" at the 67th Tony Awards.

Banks, who has been out with the national tour for a month, said Porter's performance literally changed the trajectory of his acting career.

"Lola has been a dream role since I saw the Tony performance in 2013," Banks said. "I am a big Billy Porter fan and so much of a nerd that I entered his biggest fan contest and I won. He originated the role of Lola, and I fell in love with the character after seeing him perform. Ever since I was like, 'I have got to get my hands on this role.' I had been called back several times before, but this time it was the one that stuck, and I couldn't be happier."

And for good reason. He's out with this, the second national tour of "Kinky Boots," that just started about a month ago and rolls through next March.

"It is literally like performing a daily concert of Cyndi Lauper's music," Banks said of "Kinky Boots" for which

(Smash Hit Musical Takes Keith-Albee Stage as Part of Marshall Artists Series on Oct. 26)

Lauper was the first woman to win a Best Score Tony alone. "... It is an incredible score and is so much fun to sing. I love my job singing her songs about how people are able to evolve and how you can still find a place for yourself even if people shut a lot of doors. She really saw her space and ran for it. For me it is totally uplifting that message of love and acceptance."

Banks said he knows well that he has big shoes, make that heels, to fill since everyone from Porter to even Wayne Brady from "Let's Make a Deal" has performed the powerful role of the well-grounded drag queen.

"Lola is very different, and it is a very different role for anyone of any typecast but definitely someone like me - a young African American male playing the leading lady of the show," Banks said. "People go to a Broadway show and they expect to be changed, and musicals challenging perceptions goes along with that, but with this drag queen there's some moments throughout the performance where I am questioning how good of a person am I and how can I make positive change in the world. It is one of those things where people realize that we all have a lot more in common than we have differences. That message that it is all about love and acceptance - that is a message that is universal and timely."

Banks, who grew up in Chicago and was a so-so college student as he says, said that since the tour is hitting a lot of college cities, such as Huntington, he likes to share his own journey's message of working hard and following your dreams even if there are obstacles along the way.

"You have to be that one person who believes in yourself. Even if others don't see a place for you in this world, you do have a place in this world," Banks said. "A lot of the campuses we are going to are musical theater schools, and it is kind of a big deal. When I was in school I was not the guy who got cast in all of the leads. That was not my journey. I was the one who they were always highlighting my downfalls and things that were not my strengths. Now I get to go to these schools and universities and get so much love from other artists and students who are studying what I am doing, and that is amazing. I tell them that even if you are having a hard time, never give up on yourself. If I had I would not be where I am."

Marshall Artists Series Hosting Grammy Award Winning Artists Lyle Lovett and John Hiatt

The Herald-Dispatch | October 29, 2017

Brickstreet Insurance presents an acoustic evening with Grammy Award-winning artists Lyle Lovett and John Hiatt at the Keith Albee Performing Arts Center at 7:30 p.m. Monday, Nov. 6. Both artists have greatly influenced the musical world with their composition and song-writing skills and are bringing their musical influence to Huntington.

Lyle Lovett is one of music's most vibrant and iconic performers. He has broadened the definition of American music, fusing elements of swing, country, jazz, folk, gospel and blues in a manner that defies convention. With a career that spans 14 albums over 3 decades, Lovett has not only won 4 Grammy awards, but was awarded the Americana Music Associations inaugural Trailblazer Award. He was also named Texas State Musician. Lovett has no plans of slowing down. After 40 years of writing, the 59 year old sees no point in retiring. "If retiring is having enough time to just do things you love to do, then I've been retired my whole life," he shared.

Some of Lovett's hit songs include "If I Had A Boat," "She's No Lady," "Stand By Your Man", and "Cowboy Man."

John Hiatt is a talented singer and guitarist best known for his prolific songwriting, as he has composed more than 600 songs. With 11 Grammy® nominations and 24



albums to his name, he was inducted into the Nashville Songwriters Hall of Fame and won the Americana Music Association's Lifetime Achievement Award in 2008. The Los Angeles Times calls Hiatt "...one of rock's most astute singer-songwriters of the last 40 years."

Some of Hiatt's hit songs include "Have A Little Faith In Me," "Thing Called Love," "Feels Like Rain", and "Cry Love."

Tickets for An Acoustic Evening with Lyle Lovett and John Hiatt are \$97.87/6.04/65.13. Contact the Marshall Artists Series Box Office at 304-696-6656 or order tickets online at Ticketmaster.com. You may also visit our box office located in the Joan C. Edwards Playhouse on the Marshall University campus. Box office hours are noon to 5 p.m. Monday through Friday.

This performance is also sponsored by City National Bank, Radiology Inc, ZMM Architects, Ransbottom Law Office, Hilliard Lyons, WTCR, B97, WSAZ, the Herald-Dispatch, Marshall University, and the Marshall Artists Series.

Comic John Mulaney Coming to Keith for Marshall Artists Series

The Herald-Dispatch | October 31, 2017

The Marshall Artists Series kicked off its 2017-18 season with a blast of comedy from "Saturday Night Live" star Leslie Jones, and it steps right back to the microphone with another contemporary shot of comedy from former "SNL" writer John Mulaney.

Mulaney wrote six seasons for SNL appeared as a "Weekend Update" correspondent and co-created characters such as "Stefon" with Bill Hader. The comedy star who has had three hit Comedy Central specials and albums, comes to the Keith-Albee Performing Arts Center at 7:30 p.m. Wednesday, Nov. 1.

Before kicking off his current "Kid Gorgeous" tour, Mulaney starred in the Broadway hit "Oh, Hello on Broadway" alongside Nick Kroll. He currently writes for IFC's "Documentary Now" and Netflix's "Big Mouth," on which he also voices the character Andrew.



For tickets, contact the Marshall Artists Series Box Office at 304-696-6656, visit Ticketmaster.com or stop by the box office in the Joan C. Edwards Playhouse from noon to 5 p.m. Monday through Friday. Tickets are \$65.13 and \$43.30.

Spirit of Janis Joplin Rocks Keith-Albee

The Herald-Dispatch | November 15, 2017

The spirit of Janis Joplin rocked the Keith-Albee Performing Arts Center on Tuesday evening for Marshall University's second-to-last Marshall Artists Series show of the fall semester.

The Tony Award-nominated Broadway musical "A Night with Janis Joplin" was a musical journey that explored what made Joplin become one of rock 'n' roll's greatest legends. It celebrated her music and her biggest influences, like Aretha Franklin, Etta James, Odetta, Nina Simone and Bessie Smith.

The next Marshall Artists Series show will be 7 p.m. Tuesday, Dec. 5, featuring a stage adaptation of the beloved holiday TV special "A Charlie Brown Christmas." Tickets range from \$35 to \$58.



Charlie Brown and Friends Come to Life in Live Performance

The Herald-Dispatch | December 6, 2017

More than 2,000 students from schools across the region filled the Keith-Albee Performing Arts Center in downtown Huntington on Tuesday morning for a matinee performance of the Marshall Artists Series' "A Charlie Brown Christmas Live on Stage."

Gayle Manchin, cabinet secretary of the West Virginia Department of Education and the Arts, also was in attendance to speak to the sold-out crowd of youngsters.

The simple joy and magic of the TV classic was brought to life onstage with a cast that includes 21-year-old Gideon Chickos as Charlie Brown and 11 other actors portraying creator Charles Schulz's rag-tag group of Charlie's friends.

The next performance in the Marshall Artists Series will be "Sleeping Beauty," one of the world's most beloved stories told through ballet at 7 p.m. Tuesday, Jan. 23, 2018. The State Ballet Theater of Russia's full-scale production



will feature 55 dancers and is choreographed by Vladimir Vasiliev, former principal dancer with the Bolshoi Theatre Ballet. Ticket prices are \$91.32, \$76.04, \$65.13 and \$54.21.

Go online at <http://www.marshall.edu/muartistseries> to see the remaining schedule for the 2017-18 season.

Marshall Artists Series Leaps Into New Year With State Ballet of Russia's "Sleeping Beauty"

The Herald-Dispatch | January 10, 2018

Leap into the New Year with the State Ballet Theatre of Russia's production of Tchaikovsky's "Sleeping Beauty" at the Keith-Albee Performing Arts Center at 7 p.m. Tuesday, Jan. 23. The company, based in the city of Ufa, hometown of legendary ballet dancer Rudolf Nureyev, is returning to grace the Keith-Albee with their ravishing performance of "Sleeping Beauty."

Featuring enamoring sets and costumes along with breath-taking authentic Russian choreography by the legendary Yuri Grigorovich, State Ballet Theatre's production of "Sleeping Beauty" is an enthralling sight to behold. With every grand jeté and chasse, the company of 60 of Russia's finest dancers will leave you mesmerized.

Revered composer Pyotr Ilvich Tchaikovsky completed the score for his second ballet, "Sleeping Beauty", in 1889. Tchaikovsky composed three ballets, the very first being "Swan Lake" in 1876. Tchaikovsky was commissioned by the director of Russia's Imperial Theatre to create the score for his third ballet, "The Nutcracker."

Tchaikovsky based "Sleeping Beauty" on the Brothers Grimm's version of Charles Perrault's "La Belle au bois dormant." On January 15, 1890, "Sleeping Beauty"



premiered at the Marinsky Theatre in St. Petersburg complete with choreography by Marius Petipa. Over a century later, the ballet remains one of the world's most beloved performances.

Tickets to "Sleeping Beauty" are \$54, \$65, \$76 and \$91. To see this spellbinding performance on the Keith Albee Stage, contact the Marshall Artists Series Box Office at 304-696-6656. Or order tickets online at Ticketmaster.com. You may also visit our box office located in the Joan C. Edwards Playhouse on the Marshall University campus. Box office hours are noon to 5 p.m. Monday through Friday.

Sleeping Beauty is sponsored by Earleen Heiner Agee and Robert W. Agee Fund of the Foundation for the Tri-State Community, Inc., National Resource Partners, Cabell County Commission, Dr. Stephen Nicholas, KEE 100, B97, The Herald Dispatch, WSAZ, Marshall University, and the Marshall Artists Series.

Yonder Mountain String Band Up Next for Marshall Artists Series

The Herald-Dispatch | January 29, 2018

Never mind the temperature, the sweet and breezy summer music festival vibes start here and start now because here comes Yonder Mountain.

In the midst of its winter tour, the Colorado-based, globe-trotting hip progressive bluegrass jam band Yonder Mountain String Band rolls in to the historic Keith-Albee Performing Arts Center at 7:30 p.m. Saturday, Feb. 10, as a part of the Marshall Artists Series.

Formed up almost 20 years after their first show at the Pioneer Inn in Nederland, Colorado, in September 1998, Yonder Mountain String Band has spearheaded a renegade movement to rewrite the definition of the genre, tossing in tasty bits of funk and rock, R&B and country into their bluegrass blender.

Rolling Stone said Yonder Mountain String Band “liberates bluegrass’ hot-stuff riffing and blue-sky harmonies from its hidebound formalism.”

The band, which just celebrated its 2,000th show on Jan. 13 at the Orange Peel in Asheville, N.C., has followed a trail blazed by Bela Fleck, Leftover Salmon and Sam Bush: namely, introducing a high-energy and modernistic form of bluegrass to a younger generation of thrill-seekers.

Yonder founding members Adam Aijala, Dave Johnston and Ben Kaufmann reconfigured the Yonder Mountain String Band as a traditional bluegrass instrumental five-piece with the help of Allie Kral and Jacob Jolliff in 2014. Since reconstituting the group, the band has released three albums. The band introduced the acclaimed “Black Sheep” in 2015. 2017 brought the release of both the live record “Mountain Tracks: Volume 6” and a new studio album, “Love Ain’t Love,” which Aijala describes as “their best album yet.”

“Love Ain’t Love” has a little bit of everything. “It’s a little more eclectic,” Aijala says. “None of us grew up with bluegrass, so there are always other influences in there.” Songs like “Take A Chance On Me” and “Fall Out of Line” show the quintet infusing country rock, funk, world music and more into their work. The band’s first ever original reggae song, “Groovin’ Away,” closes the album with a summery sense of joy.

YMSB has become a staple at major music festivals like Telluride Bluegrass Festival, Summer Camp, Bonaroo, Austin City Limits Festival and Rothbury. They are known and loved for their energetic sets and their ability to leave it all out on the stage. In 2009, Jarrett Bellini from CNN Showbiz Tonight stated, “The pickers from Colorado had the audience dancing and shaking, kicking up a joyful



storm of dust into the cool summer sky.” Paste Magazine wrote, “Yonder Mountain String Band has found a formula that works: take rootsy bluegrass influences, add in some rock ‘n’ roll, and seek out an adventurous audience.”

Huntington is the last date of its winter tour. Openers will be The Southern Belles, made up of Adrian Ciucci (guitar/vocals), Tommy Booker (keys/vocals), Aaron Zarrow (drums/vocals) and Andrew Carper (bass/vocals).

Playing a high-octane mix of funky southern psychedelic rock & roll, the Belles perform shows and festivals all over the country each year. The Southern Belles’ road-tested sound has earned them a devout following, with fans traveling far and wide to catch a show. Their latest album, “In The Middle Of The Night,” was released in August 2017. The Southern Belles are picking up steam and gaining national notoriety for their original compositions and song craft. Their songs are both fun and moving, with lyrical stories evoking familiar emotions and complex musical journeys.

The Southern Belles were formed in November 2011 in Richmond, Va., by Adrian Ciucci and Zach Hudgins. Early on, Adrian and Zach added Raphael Katchnioff and Tommy Booker to their already eclectic sound. In 2012, they released their first album, “Sharp As A Knife,” and took their show on the road.

With critical acclaim for the new record, the band was featured at large festivals in the summer of 2015, including both Lockn’ and Floyd Fest.

The story of the Southern Belles continues to evolve. In January 2016, the band brought on Aaron Zarrow on the drums.

Beloved musical 'Chicago' Heats Up Stage as part of Marshall Artists Series

The Herald-Dispatch | February 11, 2018

To hear actress Dylis Croman talk about the musical "Chicago," you'd say it's pretty "spectacular."

"It is 'Chicago.' It is a spectacular story and spectacular dancing and spectacular music - and to share it with people is an absolute joy," Croman said by phone.

Croman, who has been with the "Chicago" family some 12 years playing the lead role of Roxie Hart both on Broadway and now on the national tour of "Chicago," isn't just hyping the musical, because she doesn't need to - it's "Chicago."

And it is swinging its way here into the heart of Huntington.

Presented by First Sentry Bank, the Marshall Artists Series performance of the national tour of "Chicago" - the No. 1 longest-running American music in Broadway history - will be performed at the Keith-Albee Performing Arts Center at 7:30 p.m. Monday, Feb. 12.

Tickets are \$64, \$70, \$81 and \$97 at the Marshall Artists Series Box Office at 304-696-6656, online at Ticketmaster.com or at the Joan C. Edwards Playhouse box office from noon to 5 p.m. Monday through Friday.

"Chicago" comes right on the heels of a Marshall Artists Series production featuring the national jamgrass band Yonder Mountain String Band and comes just a couple days before Valentine's Day.

With a legendary book by Fred Ebb and Bob Fosse, music by John Kander and lyrics by Ebb, "Chicago," which is set in the Windy City in the Roarin' 1920s, tells the wild, music-and-dance-filled rollercoaster story of drama queen Roxie Hart, a housewife and nightclub dancer who murders her side-man after he threatens to leave her. After being arrested, Roxie meets the six "merry murderesses" at the Cook County Jail, including Velma Kelly, her rival cellmate.

Desperate to avoid conviction, Roxie hires Chicago's slickest criminal lawyer to twist her crime into a publicity opportunity by way of sensational headlines in hopes of getting set free.

Croman, who has been playing Roxie for the past four years on Broadway and on tour, said she loves getting to play someone who loves and feels life so strongly as Roxie.

"She is a spicy little thing, and she wears her heart on her sleeve and is a very reactionary person blurting out whatever comes to her at the moment, and she always finds a way to make it work," Croman said. "I think that

some people might say she is all out for herself, but honestly I see her as a survivor. She has survived a lot, and she is always trying to do something to rise above what has been given to her. She can't do it alone, and neither can Velma, and at the end they need each other. That is a beautiful lesson that winds up in the show - that storyline that these women need each other in the end, and ultimately in humanity we all need each other some times in some form."

Hailed by Entertainment Weekly as "Broadway's Most Electrifying Show," "Chicago," which won six Tonys when it was revived back in 1996, has become timeless in part due to a steady stream of songs such as "Cell Block Tango," "All that Jazz," "When You're Good to Momma," "Me and My Baby" and "Razzle Dazzle," which provide a perfect vehicle for the Bob Fosse choreography.

"It is a timeless story, and I always say we can all relate to the sensationalism of the press. It happens every day, and we can relate to that, and the storyline itself is relatable and timeless. Of course, the show is told so simply with the acting and the dancing with the song really being at the forefront," Croman said. "Those are the stars of the show, so we don't need to have all the extra frills to add to it - that is what makes 'Chicago' so special and so unique because of its simplicity and it really allows the story to shine through."

Croman, who in addition to 12 years with "Chicago" has racked up Broadway and national tour credits with New York Stage & Film productions said she feels blessed to have long been connected personally and professionally to the choreography of Bob Fosse and one of his dance disciples, Ann Reinking, from whom Croman began taking lessons at age 14.

Reinking not only reprised the role of Roxie Hart in the 1996 revival of "Chicago" but was also the choreographer, winning the Tony Award for Best Choreography. For the



2000 West End production of “Fosse,” she won the Olivier Award for Best Theatre Choreographer.

Croman, in fact, just danced in October at a New York Dance Alliance Foundation Fundraiser honoring Reinking, who was named the 2017 NYCDA Foundation’s Ambassador for the Arts.

“The Bob Fosse style of dancing is on of those styles that reads easier than it actually is, as it is a style based on less is more and that is hard to do,” Croman said. “As performers we tend to want to shine and want to give those jazz hands full out, but Fosse demands that you pull it back, and the audience comes to it. It is very detail oriented, and it is quirky and crazy, but it can tell a story with one shoulder roll and a finger twirl. Bob Fosse is like no other. When I was 14 ... I was introduced to it and was taught by Anne Reinking, and once she introduced it to me, she introduced me into this world, and I knew. It is like putting on a pair of shoes that are a perfect fit. ... Truly a majority of my career has been based on the Fosse style since then.”

Croman, who carries that direct lineage to the stage, said she loved being able to be a part of the event in October, to be able to thank Reinking for the impact on her life.

“She is such a glorious woman inside and out and worked her whole career and after her career dancing and in the leading roles on Broadway, she has really been passing

down the legacy of Fosse in an incredible and beautiful way,” Croman said. “She has so much passion for it and cares to share with the younger generation and pass it down with love, and I am fortunate to be one of those people.”

With “Chicago,” Croman has spread the electricity of dance and music to audiences that have ranged from around the U.S. to Canada and Korea.

Croman said there’s something immediate and universal to “Chicago,” which has spread to every corner of the world.

“It definitely is something that I am grateful for to change people’s lives and to tell a story that is so tangible and so real,” said Croman, who has also appeared on TV on “Guiding Light” and “Smash.” “Sometimes you will play cities that have more of a conservative audience, and they will take it in, and they might not be as vocal - but at the end they will pop out of their seats, and they are guaranteed to love it. It is a complicated story in a simplistic form, and I love to see the reaction to it. It gives me the motivation to do the next show and the next night.”

Musical Penned by Police Officer Tells Tale of Hymn's Writer

The Herald-Dispatch | February 19, 2018

If there is anything more incredible than the timeless 1779-published hymn "Amazing Grace," it is the wretch-to-redeemed story of its author, Anglican minister John Newton, who made the unbelievable soul journey from being a slave ship captain to an outspoken abolitionist minister.

And if there is anything more incredible than Newton's story it is the fact that the old hymn moved a Pennsylvania police officer so much, that he - against all odds and reason - took it upon himself to spend the past 17 years not only writing the complete book and music for "Amazing Grace," but miraculously getting that story onto Broadway and now on its first national tour.

Although "Amazing Grace; The Musical" only lasted for four months on Broadway, its creator, Christopher Smith believes the musical is out where it should be - touring the heartland on a 27-state national tour.

The tour, which began with a eight-week run at the Museum of the Bible in Washington, D.C., rolls into the Keith-Albee Performing Arts Center at 7:30 p.m. Tuesday, Feb. 20, as part of the Marshall Artists Series.

Written by Smith, with help from Arthur Giron (book), and directed by Gabriel Barre, who directed the Broadway production, and choreographer Christopher Gattelli for the national tour, "Amazing Grace: The Musical" is a wild and true story of romance, rebellion and redemption, telling the tale of John Newton, a former slave ship owner who joins the abolition movement, and the journey that inspires the anthem of hope and redemption.

Newton - played by Michael Burrell ("Oklahoma!," "Legally Blonde," "Evita") - finds himself conflicted about whether to follow in his father's footsteps and pursue the family business, or whether to embrace the more compassionate views of his childhood sweetheart.

Newton sets out on the high seas, accompanied by his slave Thomas. When that perilous voyage finds him in his darkest hour, a moment of self-realization inspires a blazing hope in John that guides him home.

Smith, who is a Christian, said no matter what someone's beliefs are, everyone will be entertained and inspired by Newton's personal transformation to his better self.

"This is a secular show about the transformation of this one man," Smith said of the tour, which will run through May. "People try to pull us off course, and I have to say, 'Just tell the story, then people can make up their own minds' ... It is a really great show, and here in the middle of



winter you need something to warm your heart up and do something meaningful. This is it."

For Smith, the power and the lure of the story of "Amazing Grace" was such that the budding singer/songwriter, whose day job was a police officer in Lower Moreland, Pennsylvania, and Bryn Athyn, Pennsylvania, spent about 10 years trying to write it for stage.

"Less than one percent of all playwrights that ever live get on Broadway, and no one writes the music and book at the same time - that is really hard to believe that anyone would have those skills," Smith said. "The only reason I did it was that I didn't know that, and I literally started off writing it that way."

While Smith found that a lot of people were confused as to why a cop would be so hung up on trying to write a Broadway play, not everyone scoffed at him. In 2007, an investor approached him about wanting to make a serious run to get the play not only into production but onto Broadway. Amazingly, more than 90 percent of the funding came from within a half hour of his house.

"I think because this happened in a miraculous way that people saw something different going on here, and, even in New York City where people are cynical because they've seen it a million times before, they got something they weren't expecting to happen and having it happen that way was icing on the cake," Smith said. "There were grown men crying on their shirt sleeves and hugging each other."

Although "Amazing Grace: The Musical," for sure has that razzle-dazzle of Broadway (the set designer did "Wicked"), and there is period-correct costuming and exceptional lighting and music, Smith said the key to the power of the story was to never let the production overwhelm or get in the way of the strength of Newton's story.

"The key for me was to never get lost in the bigness of it and to stay right with the heart of his struggle," Smith said. "We see not just Newton but that Catherine is an abolitionist that he is in love with, and he is a slave

trader, and you see the conflicts with this father and that he was actually enslaved himself. We are one of the only shows in Broadway history that has depicted a slave auction, or slavery at all on stage, so the challenge was to stay at the emotional core of the story."

While "Amazing Grace" has about 20 songs in it, the best is saved for last. At every show, Smith said the audience sings loudly along with the cast, without prompting.

"We saved the lyrics until the very end, and once you get to the end and hear the lyrics there is a really surreal moment because these are worlds I have heard again and again and again and again, and they mean something very different, and the audience rises and sings with the cast at every single performance and without prompting - they just do it, and the whole room thunders, and at the end you just want to go and hug someone."

Smith, who still works with students and who often gives inspirational talks, said he hopes his odd story about a blue-collar small-town cop who followed his faith and dreams to create this show inspires others to pull the cork off their own dreams.

"I think that warms my heart the most is that it is causing other people to embrace their own vision," Smith said. "Hey, you know what? Crazy things do happen if you believe. I was called to do something, and it took 17 years to make this come about. I think that they are encouraged to see how this happened and think about their own dreams whether they are artistic, or working with their community or changing jobs. It sort of pulls the cork off their dreams because they see me, and I am just a cop, a blue-collar guy who came out to your house if it got robbed, and if God can use me, he can use anybody."



Famed Pop Songsmith Five For Fighting Coming to the Marshall Artists Series

The Herald-Dispatch | March 7, 2018

John Ondrasik, a rabid hockey fan who took his artistic name — "Five For Fighting" — from penalty box time, has put his stamp all over the charts, TV and film with his piano and voice.

Ondrasik, whose early hit "Superman (It's Not Easy)" became an anthem after 9/11, has sold more 2.5 million albums on the strength of such hits as "100 Years," "The Riddle" and "What If;" has penned songs for everyone from Josh Groban to The Backstreet Boys; and has had songs featured in 350 TV shows, ads and films — including his song "Chances" in the 2009 Academy Award-winning film "The Blind Side."

Ondrasik kicks off a 10-date intimate tour of theaters with a string quartet as well as up-and-coming songwriter Marie Miller at 7:30 p.m. Thursday, March 8, at the Keith-Albee Performing Arts Center as part of the Marshall Artists Series.

Tickets are \$32, \$43 and \$54 by calling the Marshall Artists Series Box Office at 304-696-6656 or online at Ticketmaster.com. You can also visit the Joan C. Edwards Playhouse box office on campus from noon to 5 p.m. Monday through Friday.

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



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.

repainting the floor, the orchestra pit’s wooden floor, as 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

(Keith-Albee Turns 90 Years Old continued)

the Thomas Lamb theater was first opened in 1928. 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.

Barenaked Ladies Kick off Marshall Artists Series

The Herald-Dispatch | October 13, 2018

The Marshall Artists Series kicked off its 82nd season Thursday evening at the Keith-Albee Performing Arts Center with rock band Barenaked Ladies.

The Barenaked Ladies, who were recently inducted into the Canadian Music Hall of Fame, are best known for their 1998 single "One Week" and 2000 single "Pinch Me." The band also performed the opening theme for the TV show "The Big Bang Theory."

The fall installment of the Marshall Artists Series continues at 7:30 p.m. Oct. 26 at the Keith-Albee with a Q&A session with Pulitzer Prize-winner Doris Kearns Goodwin as she discusses her book "Leadership in Turbulent Times." The Fall International Film Festival will take place Nov. 1-4 at the Keith-Albee, and Brian Wilson and the Beach Boys will take the stage at 7:30 p.m. Nov. 6.

Tony Award-winning Broadway musical "Jersey Boys" will



take the Joan C. Edwards Playhouse stage at 7:30 p.m. Nov. 27, while jazz vocalist Gregory Porter will pay tribute to Nat "King" Cole at the Keith-Albee at 7:30 p.m. Dec. 4.

Tickets for Marshall Artists Series events can be purchased at www.marshall.edu/muartistseries.

Marshall Artists Series Reels in Doris Kearns Goodwin for Lecture

The Herald-Dispatch | October 26, 2018

Pulitzer Prize-winning author, Doris Kearns Goodwin, will be discussing her newest book at the Keith-Albee Performing Arts Center at 7:30 p.m. Friday, Oct. 26. There will be a Q&A session immediately following her presentation.

Doris Kearns Goodwin's newest book, "Leadership in Turbulent Times", was just released on Sept. 18, 2018. "Leadership in Turbulent Times" tells the journey of four of our nation's presidents: Abraham Lincoln, Theodore Roosevelt, Franklin D. Roosevelt, and Lyndon B. Johnson.

As a world-renowned presidential historian, Ms. Goodwin's newest book is a culmination of five decades of work.

Ms. Goodwin graduated magna cum laude and Phi Beta Kappa from Colby College, and was a Woodrow Wilson Fellow. She earned a Ph.D. in Government from Harvard University, where she taught Government, and, at the age of just 24, became a White House Fellow, working directly with President Lyndon Johnson. Ms. Goodwin served as an assistant to President Johnson and later in life helped him with the preparation of his memoirs.

Her work with President Johnson led her to write her first book "Lyndon Johnson and the American Dream", which became a New York Times Best Seller in 1977.

Goodwin's book "No Ordinary Time: Franklin and Eleanor Roosevelt: The Home Front in World War II" won the Pulitzer Prize for History in 1995. "No Ordinary Time" was also awarded the Harold Washington Literary Award, the New England Bookseller Association Award, the Ambassador Book Award and The Washington Monthly Book Award.



Steven Spielberg's Academy Award-winning film "Lincoln" was based on Goodwin's bestseller "Team of Rivals." The film "Lincoln" grossed \$275 million at the box office and earned 12 Academy Award® nominations. "Team of Rivals" was the winner of the Lincoln Prize and the inaugural Book Prize for American History.

Spielberg also owns the movie rights to Goodwin's book "The Bully Pulpit: Theodore Roosevelt, William Howard Taft, and the Golden Age of Journalism."

Ms. Goodwin is well known for her appearances on all major television and cable networks and shows, including "Meet the Press" and "The Late Show with Stephen Colbert." She also had a role in the FX horror anthology "American Horror Story" and on "The Simpsons" in the role of Lisa Simpson's teacher.

Ms. Goodwin will be taking questions from the audience after her lecture.

Tickets for Doris Kearns Goodwin are \$81, \$60 and \$49. Contact the Marshall Artists Series Box Office at 304-696-6656 or order tickets online at Ticketmaster.com. You may also visit our box office located in the Joan C. Edwards Playhouse on the Marshall University campus. Box office hours are noon to 4 p.m. Monday through Friday.

Doris Kearns Goodwin is sponsored by WV Higher Education Policy Commission, AEP - Appalachian Power, The Chirico Family, Anonymous, KEE 100, WVHU, WSAZ, The Herald-Dispatch, Marshall University, and the Marshall Artists Series.

Brian Wilson will bring 'Pet Sounds' to Keith-Albee on Tuesday **The Herald-Dispatch | November 5, 2018**

We may be heading into the heart of fall, but it will feel like an endless summer over at 4th Avenue on Tuesday night as the warm, breezy, timeless pop sounds of the Beach Boys come crashing in like waves of good vibrations.

The 82nd annual Marshall Artists Series continues at 7:30 p.m. Tuesday, Nov. 6, as Beach Boys co-founder, Brian Wilson and his band — featuring long-time Beach Boys members, Al Jardine and Blondie Chaplin — celebrate the legacy of The Beach Boys' iconic record, "Pet Sounds" that featured four hit singles including "Sloop John B," "God Only Knows," "Caroline No," and "Wouldn't It Be Nice." And, of course, the "Pet Sounds" famous out-take, "Good Vibrations" that would get polished over a dozen sessions into The Beach Boys first No. 1 hit.

Tickets for "Brian Wilson Presents Pet Sounds: The Final Performances" are \$60, \$82, \$98 and \$120. Contact the Marshall Artists Series Box Office at 304-696-6656 or order tickets online at Ticketmaster.com. You may also visit the Joan C. Edwards Playhouse Box Office between noon to 4 p.m. Monday through Friday.

The concert is one of the last legs of Wilson's "Pet Sounds" tour that began two years ago celebrating the ground-breaking album that Rolling Stone ranked as the No. 2 album of all times in 2003, in its list of the "500 Greatest Albums of All Time." In 2004, Pet Sounds was preserved in the National Recording Registry by the Library of Congress for being "culturally, historically, or aesthetically significant."

Interestingly, Wilson, who was a 2008 Kennedy Center honoree, plays the famed Kennedy Center on Monday, a night before the Huntington show. Monday night is a make-up date for a May date that had to be canceled because of emergency back surgery.

During this concert tour, Wilson, a Songwriters Hall of Fame inductee, and two-time Grammy Award-winner, and his band perform "Pet Sounds" in its entirety as well as classics from throughout his remarkable 54-year-long career with the Beach Boys as well as a solo artist.

Billed as the most progressive pop album ever, Wilson, who was 23 at the time, took a year off from touring with The Beach Boys, to record what he hoped would be the greatest rock album of all times.

Widely considered to be among the most influential albums in the history of music, "Pet Sounds" was produced, arranged, and almost entirely composed by Wilson with lyrics by Tony Asher. Most of the recording sessions were conducted between January and April 1966, a year after Wilson had quit the road with the Beach Boys to focus on writing and recording what would be the 11th album for The Beach Boys.



Wilson did just that and did it his way. Accompanied by his two dogs, Banana and Louie, and with nothing but time on his hands, he directed arguably the greatest L.A. studio musicians of all time, a.k.a. “The Wrecking Crew,” (including Glen Campbell and nearly 50 more musicians) and a 15-person string section to accompany the six Beach Boys in an experimental pop record well ahead of its time. Wilson’s orchestrations mixed conventional rock set-ups with elaborate layers of vocal harmonies, found sounds, and instruments never before associated with rock, such as bicycle bells, French horns, flutes, Electro-Theremin, string sections, and Coca-Cola cans.

“It was an adventure,” Wilson said by phone of those sessions. “You just have to learn to combine instruments, and yeah, I learned how to do that. I learned how to blend guitars and piano. I just got inspired by my friends in the Wrecking Crew.”

“Pet Sounds,” released May 16, 1966, only went to No. 10 in the Billboard 200 album charts (not as high as the Beach Boys previous records), it was immediately embraced in England where it peaked at No. 2, and according to The Beatles producer, George Martin, it was a direct influence for The Beatles to make their own experimental record, “Sgt. Pepper’s.”

In fact, Paul McCartney is quoted as saying, “I figure no one is educated musically ‘til they’ve heard ‘Pet Sounds.’ I love the orchestra, the arrangements- it may be going overboard to say it’s the classic of the century- but to me, it certainly is a total, classic record that is unbeatable in many ways. I’ve often played Pet Sounds and cried.”

Although the album could not be at first replicated live and was the first time a group departed from the usual small-ensemble electric rock band format for a whole LP, the influence of the album became particularly over time, undeniable. “Pet Sounds” is regarded by musicologists as an early concept album that advanced the field of music production, introducing non-standard harmonies and timbres and incorporating elements of pop, jazz, exotica, classical, and the avant-garde.

It has also been an album Wilson, who is now 76, has revisited through the years during his recording career that includes 11 solo albums in addition to his body of work with The Beach Boys.

In 1997, Wilson oversaw a “making-of” version of “Pet Sounds” and released as “The Pet Sounds Sessions,” containing the album’s first true stereo mix.

In the summer of 2000, Wilson began a series of “dreams come true” events when he kicked off his acclaimed “Pet Sounds” symphonic tour, taking that studio creation to concert halls around the world (from the Hollywood Bowl to London’s Royal Festival Hall to the Sydney Opera House), giving audiences the opportunity to experience Wilson’s production masterpiece as a living, breathing work of art.

In 2001, during his induction to the “Songwriters Hall of Fame”), he played the album start to finish at Radio City Music Hall as Sir Elton John, Billy Joel, Paul Simon, Carly Simon, David Crosby, Vince Gill, Jimmy Webb and Sir George Martin were some of the greats who assembled to honor Wilson.

In 2016, to celebrate “Pet Sounds,” 50th anniversary, Wilson began a tour of “Pet Sounds: The Final Performances,” with long-time Beach Boys Al Jardine and Blondie Chaplin, and seven more ace musicians and vocalists.

Now, two years into the tour, Wilson is wrapping up that tour as he’s only got a few of those dates left. He also has a Greatest Hits tour, and a new Christmas tour that runs for a month from late November through Dec. 23 performing “The Beach Boys’ Christmas Album” in its entirety along with cuts from his solo Christmas album, “What I Really Want for Christmas.”

Wilson, whose “Pet Sounds,” re-wrote the rules of what a pop and rock album or single could be, said it feels great to take that magical studio album back out for a spin with such incredible musicians like Jardine, who literally has been making music with him since their high school days.

“We are all proud of our music and we are all great musicians so we are able to really play it well,” Wilson said of the complex record.

Singer Gregory Porter Brings Holiday Music to Huntington

The Herald-Dispatch | December 1, 2018

Jazz, one of the great musical genres to be created in the U.S., has seen its ups and downs as far as popularity goes in this digital age. Over the last three years, there have been many articles written about the demise of jazz music with headlines that read, "Jazz Has Become The Least Popular Genre In The U.S." and "When Jazz Stopped Being Cool." In the overall scheme of the music business, jazz music has a market share of under three percent.

Yet, there is hope to be found in some current artists who are making their mark. Jazz music is slowly being revived in the form of singer and songwriter Gregory Porter and musicians like Kamasi Washington, whom Rolling Stone Magazine dubbed 'The New Jazz Torchbearer.' Washington's tune "Truth" and its accompanying video found on Youtube is a stunning example of sonic brilliance that is moving jazz forward.

As for Porter, his wonderful, emotive singing is just what jazz has needed for a long time. His love for jazz music is infectious, and his belief in the genre is true. As a result, he has created a fan base stretching around the world.

On Tuesday, Dec. 4, Gregory Porter will be bringing his jazz group and orchestra to the Keith-Albee Theater for the Performing Arts. A part of the wonderful Marshall Artists Series, Porter's concert will begin at 7:30 p.m. and tickets range from \$30 to \$65. More information can be found at www.marshall.edu/muartistseries and www.keithalbee.com.

Gregory Porter's latest studio album is called *Nat King Cole and Me*. He has won two Grammy Awards for Best Jazz Vocal Album of the Year and has garnered five other Grammy Award nominations. Porter's video "Liquid Spirit - Claptone Remix" has achieved an amazing 24 million views on Youtube. On Friday, Dec. 21, Porter releases his new video project *One Night Only - Live at Royal Albert Music Hall* on CD, digital and on DVD.

Porter grew up in California with a mother who was a minister who instilled in him a love of gospel, soul and jazz music. As a young man, Porter played college football at San Diego State University until an injury ended his career. He then relocated to New York City where he was a cook. Yet, music never left him and he cultivated his singing voice in the clubs in Brooklyn where he gained the attention of pianist and saxophonist Kamau Kenyatta and jazz legend Hubert Laws.

As The Herald-Dispatch interviews Porter, he is on the 200 mile-per-hour EuroStar train going from London to Paris. While traveling at high speeds through the English and



French countryside, and under the English Channel, the phone signal is intermittent. Yet with a combination of Porter's giving personality and patient perseverance, we get to talk about why his version of jazz music resonates in this chaotic world.

"I think I have a contribution to the music that is based on emotion and telling the modern story," said Porter. "I am thankful for the road that has been paved already in jazz music. I am clinging to that and clinging to something new as well, trying to bring those two things together. You can't abandon or dismiss the roots of jazz and blues music, so that is what I think about."

While there was a lot of gospel music played in the household when Porter was young, his mother also played other music that was positive and soulful.

"I didn't know I was listening to jazz when I was listening to some jazz pieces I heard on a radio station when I was a little boy in Los Angeles," said Porter. "They used to play music by Horace Silver as well as by Stevie Wonder and Nat King Cole. It was a while before I realized I was listening to jazz, like Dave Brubeck's album *Take Five*, which was a record that my mother had in her collection. We also listened to Sarah Vaughan. I picked up on it organically. I was struck by the emotion in jazz by artists such as Louie Armstrong, Ella Fitzgerald, Sarah Vaughan and Nat King Cole. A lot of their music was similar to church music. I didn't make a distinction between all of it."

On Tuesday evening at the Keith Albee Theatre, Porter will be bringing to life the music of Nat King Cole as well as Christmastime fare. When doing his album of songs by Cole, Porter gained more insight into the legendary singer's personality and life experiences.

"It has been a long journey so far as I learn about Nat's life and his struggles and triumphs," said Porter. "I have learned quite a bit about him, about his level of excellence and his level of productivity and how terrific he was as a performer. That he did it at all while going through the

stress and strain of the time in the 1950s and 1960s shows he was an extraordinary artist. He was the first Black musician to have his own television show and he did a lot of firsts. Aside from that, he was just an excellent singer.”

The main thing Porter has learned from his ever-growing career and global travels is how music translates into a universal language. And with Porter, that truth thankfully comes in the form of jazz.

“I am still fascinated that all over the world, the same story and the same melody and the same thing that moves a person in North Dakota, Chicago, California or Detroit moves people in Istanbul and Japan,” said Porter. “We are more the same than we are different, and I like that. Wherever I go, it is an amazing thing and the love that I feel; I try to reflect that back into the music.”

‘Evita’ is coming to Huntington **The Herald-Dispatch |** **January 12, 2019**

The ground-breaking Broadway musical, “Evita” will take the stage at the Keith-Albee Performing Arts Center at 7:30 p.m. Monday, Jan. 28. “Evita” won seven Tony Awards and was the first British musical to receive the Tony Award for Best Musical. Evita also won the Olivier award for Best New Musical, and six Drama Desk awards.

Evita’s musical score was created by the world famous British composer, Andrew Lloyd Webber, with lyrics and book by Tim Rice. Andrew Lloyd Webber also composed musical classics such as “The Phantom of the Opera,” “Cats,” and “Jesus Christ Superstar.”

Set in Argentina between 1934-1952, this award-winning musical follows Eva Duarte on her journey from poor illegitimate child to ambitious actress to, as wife of military leader-turned-president Juan Peron, the most powerful woman in Latin America.

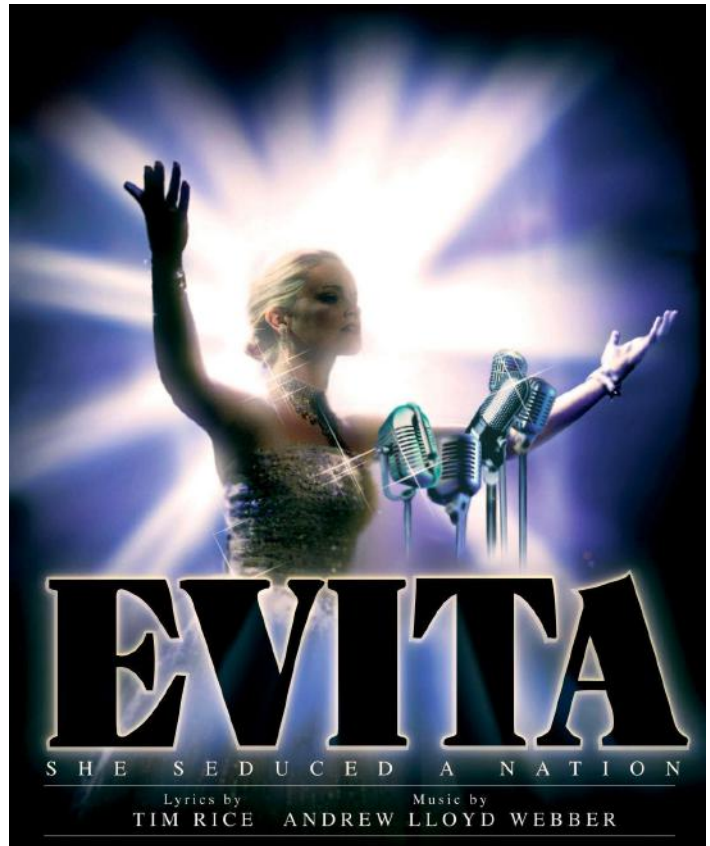
“She’s such a powerful female,” explained Actress Yael Reich, who takes on the iconic role of Eva Peron. “Performing Eva is a challenge for any woman in the theater. She rose up from her situation and blazed a trail. That is so timely-such an iconic character.”

Notable songs from Evita include “Oh What a Circus,” “Buenos Aires” and, of course, “Don’t Cry for Me Argentina.” These songs combine Latin music, pop, jazz, and musical theatre styles captivating audiences for more than 40 years.

Evita’s Broadway success included over 1,500 performances and inspired several professional tours and worldwide productions as well as a feature film starring Madonna and Antonio Banderas in 1996.

Tickets for Evita are \$98, \$81, \$71 and \$64 by calling the Marshall Artists Series Box Office at 304-696-6656 or order tickets online at Ticketmaster.com. You may also visit the box office from noon to 4 p. m. Monday through Friday in the Joan C. Edwards Playhouse on the Marshall University campus.

“Evita” is sponsored by Farrell White and Legg, Dr. David and Mrs. Sharon Denning, Dr. Mark Studeney and Dr. Melissa Lester, Kendall York Dentistry, The Herald-Dispatch, Marshall University, and the Marshall Artists Series.





Marshall Artists Series Giving Free Tickets to Veterans, Federal Employees

The Herald-Dispatch | February 12, 2019

In the spirit of Valentine's Day, and in gratitude to the public service of many, the Marshall Artists Series is offering complimentary tickets for veterans and federal employees to see *Breakfast at Tiffany's in Concert* at 7:30 p.m. Saturday, Feb. 16 at the Keith-Albee Performing Arts Center.

Accompanied by a full symphony orchestra led by Maestro Kimo Furumoto of the Huntington Symphony Orchestra, this screening of a historic romantic comedy is the perfect way to celebrate the season of love.

Audrey Hepburn dazzles in her legendary role as the deliciously eccentric Holly Golightly, a New York City socialite determined to marry a millionaire. Relive Henry Mancini's legendary score, including the beautiful Oscar and Grammy-winning song "Moon River," performed live to Audrey Hepburn's original vocals.

Veterans and federal employees must visit the Marshall Artists Series box office located in the Joan C. Edwards Playhouse and present a valid form of federal identification to receive (up to four) complimentary tickets. Box office hours are noon to 4 p.m. Monday through Friday.

General public tickets for "*Breakfast at Tiffany's in Concert*" are \$87.45, \$76.49, and \$60.03. Get tickets by contacting the Marshall Artists Series Box Office at 304-696-6656 or order tickets online at [Ticketmaster.com](https://www.ticketmaster.com). You may also visit the Joan C. Edwards Playhouse box office on the Marshall University campus.

Breakfast at Tiffany's In Concert is sponsored by NRP, Huntington Federal Savings Bank, the Cabell-Huntington Convention and Visitor's Bureau, Marsha Slater State Farm Insurance, I Heart Radio, The Herald-Dispatch, WSAZ, Marshall University and the Marshall Artists Series.

Keith-Albee Presents the Tony Award-Winning Musical 'Cinderella'

The Herald-Dispatch | March 5, 2019

WHAT: The Marshall Artists Series presents the national tour of Rodger's and Hammerstein's Tony Award-winning Broadway musical, "Cinderella"

WHERE: Keith-Albee Performing Arts Center, 925 4th Ave., Huntington

WHEN: 7:30 p.m. Tuesday, March 5

GET TIX: Tickets are \$64, \$71, \$81 and \$98 at the Marshall Artists Series Box Office at 304-696-6656 or order tickets online at Ticketmaster.com.

ON DECK AT ARTISTS SERIES: At 7:30 p.m. Saturday, March 9, SNL alums Steve Martin and Martin Short reunite at the Keith-Albee Performing Arts Center. Having recently released a Netflix special, "An Evening You Will Forget for the Rest of Your Life," the two veteran comedians are



now out on tour performing across the country as they recall their careers, influences, and most memorable encounters. Presented through a combination of stand-up, musical numbers, and conversations about their lives in show business. Tickets are \$197, \$120 and \$97.

Marshall Artists Series Presents Steve Martin, Martin Short at the Keith-Albee on Saturday

The Herald-Dispatch | March 8, 2019

LOS ANGELES - Steve Martin and Martin Short are back on the road again for their new tour "Now You See Them, Soon You Won't."

The two comedy legends spoke to The Associated Press about the tour, which kicked off its 2019 leg on Jan. 12 in Atlanta, their friendship and when they knew that roasting each other was OK.

The Marshall Artists Series brings the two veteran comedians by the historic Keith-Albee Performing Arts Center at 7:30 p.m. Saturday, March 9. The show is sold out.

Although Steve Martin has not played the market in a few years, Martin Short played the Clay Center in 2015 and the Marshall Artists Series in February 2008 when he brought his one-man show in complete with a seven-piece band, some special guests such as Jiminy Glick hidden away in the makeup room, and more than a few funny stories and songs.

Their remarks have been edited for clarity and brevity.

AP: Is "now you see them, soon you won't" mostly new material?

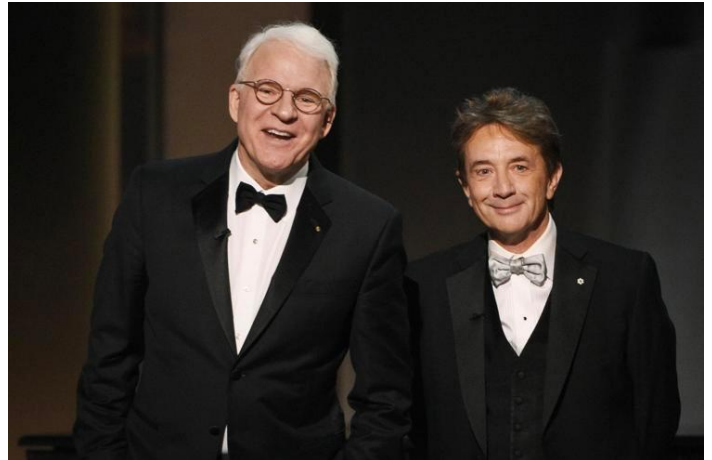
MARTIN: A lot of it is. It's very hard for us to judge what is new because a lot of it is new but it's in the same framework. What we tried to do is salvage or keep what we suspected the audience wanted to see again, but we try to replace lines and do it a little different. But if somebody saw the show, they'd say 'that's mostly a new show!'

AP: What is your process for determining what to cut and add?

MARTIN: It's really tri ... well, I should let Marty talk.

SHORT: Go ahead, Steve, I'm just doing something else.

MARTIN: OK. It's trial and error. We work with writers, we work on our own and we put things in, we take things out, and every night after the show we walk off stage and we go, 'What should we do, how should we fix that, should we move that line up to the front?'



AP: Do you allow for spontaneous moments?

SHORT: You absolutely allow. What a set show gives you is the confidence to go out because you know you're prepared, and you have lots of great material, but then you go out there and you're so loose that other things happen and sometimes they're the most delightful.

MARTIN: You are fantastic. I'm going to let you speak all the time now because you just nailed that beautifully.

SHORT: I did. And remember that the difference between my voice and yours is that with one voice you have this kind of groan.

AP: I do always worry that somehow the voices will blend when you go to transcribe.

SHORT: They won't. One won't even come out.

MARTIN: Well, let's put it this way, you'll be able to tell which mine is because I speak grammatically.

SHORT: But, for some odd reason, you'll find yourself dozing off for no reason and you'll realize the connection.

AP: Do you use one another as a test audience?

MARTIN: Well, I think each other is our first test audience. And then I tend to just try out material on my wife and on my dog and on the band. And finally on the audience, who, of course, has the ultimate say. When I first started out people would say, 'You have a great sense of humor.' And I would say, really, the audience has the great sense of humor.

(Marshall Artists Series Presents Steve Martin, Martin Short at the Keith-Albee on Saturday)

AP: When did you figure it was OK to roast each other like this?

MARTIN: Day one.

SHORT: It's very natural for people in comedy to do it. I think it's very natural for friends, close friends to do it. And we probably started doing it playing Scrabble in the trailer while making 'Three Amigos.'

MARTIN: The first day we met, Marty zinged me. He came to my house to pick up the script to 'Three Amigos' and he saw all of the paintings and he said, 'How did you get this rich? I've seen the work.'

Short: And I was looking for the script for 'Three Amigos' and Steve handed it to me and said, 'Can you give this to Martin Short, please?'

AP: You said the previous tour was not a nostalgia tour. Is that still true and why was that important to specify?

Short: Well, because it wasn't a nostalgia tour. A nostalgia tour would be if I came out as Ed Grimley and we did the 'Wheel of Fortune' sketch and hope that that would get some nostalgia applause. If a singer comes out and sings all old hits, then that is a nostalgia tour - and there's nothing wrong with that and that's great and that's what I'd rather see.

MARTIN: I think a nostalgia tour implies that you'll come out and say, 'You know, ladies and gentlemen, when I first started, I did a little movie called "The Jerk."' And then you stand there and wait for applause.

SHORT: And I'd love that show.

AP: Will there still be singing and banjo playing in this go-around?

MARTIN: Absolutely. We describe the show as a lot of comedy and a little bit of music.

AP: It is incredible that singing and the banjo are 'side talents' for you two.

Martin: You know, Marty would never do this, but he could make a serious album and I would listen to it all the time. I find his voice so beautiful. Pitch perfect. Beautiful tone. He sings 'Send in the Clowns' in the show and it's just gorgeous.

Short: Well, thank you. And I of course have all Steve's albums and I one day plan to listen to them.

AP: Was there a moment when you realized this was more than a showbiz friendship?

MARTIN: Yeah, I would say very early on. We persevered. When you finish doing a movie, mostly everyone drifts away from each other. We just went and had dinners and saw each other.

SHORT: I think you make that choice. You have to be conscientious and say, you know what? I don't want to lose that person.

MARTIN: We also ended up vacationing together with our families. Two weeks on an island, you'll know if you like that person or not, you know? I'm talking about our wives.

AP: Is there anything else you want people to know about the show?

MARTIN: Our goal, and sometimes we achieve it, I think, maybe I'm a little arrogant, but we want it to be one of the best shows the audience ever saw. We want to give the audience their money's worth and really make them laugh and make them really have a good time and leave that theater feeling better than they did when they came in.

SHORT: Totally agree. And you don't always achieve it, but it's awfully fun to have a goal.

MARTIN: How could I possibly achieve it with you next to me?

Broadway Musical 'Rock of Ages' Comes to Keith-Albee

The Herald-Dispatch | April 6, 2019

The music and big hair of the 1980s is being celebrated these days by a generation now in their 30s, 40s and 50s. It was a time of oncoming technology and a post-classic rock, post-disco musical world that consisted of New Wave and big beat power rock.

The latter 1980s glam metal sounds are now celebrated in the acclaimed Broadway musical "Rock of Ages." The show debuted in New York City in 2009, garnering five Tony Award nominations and running for an amazing 2,300 performances.

Now, a decade later, "Rock of Ages - The Tenth Anniversary Tour" is coming to Huntington next Tuesday evening as the final event for the Marshall Artist Series 2018-19 season.

"Rock of Ages - The Tenth Anniversary Tour" will take place at 7:30 p.m. Tuesday, April 9, at the Keith-Albee Performing Arts Center. Tickets range from \$54 to \$80. More information can be found at marshall.edu/muartistseries or by calling 304-696-3326.

The official synopsis of the "Rock of Ages" musical is the following; "In 1987 on the Sunset Strip, a small town girl met a big city rocker and in LA's most famous rock club, they fell in love to the greatest songs of the 80s." It is known as a jukebox musical, and it brings the above story to life with the music of popular 1980s arena rock and hair bands such as Poison, Whitesnake, Styx, Twisted Sister, Bon Jovi, Pat Benatar, Journey, Starship, Foreigner, Quiet Riot, REO Speedwagon and more."

Not only was the show a hit on Broadway, the 2011 movie version of Rock of Ages featured stars such as Tom Cruise, Russell Brand, Mary J. Blige, Catherine Zeta-Jones and Paul Giamatti.

As for the "Rock of Ages The Tenth Anniversary Tour," a brand new group of talented actors, dancers and singers has been cast, bringing a fresh take on this classic production. As always, a live band propels the well-known 1980s rock music onstage. It is also a fun night for the audience as that there are times in the show when the actors and singers break through the '4th wall' of the stage and acknowledge the crowd and interact with them and bring them into the musical fun.

Kristina Walz plays the part of Regina in "Rock of Ages The Tenth Anniversary Tour." She is a 2017 graduate Magna Cum Laude of Montclair State College, located in her native New Jersey. There, she achieved a Bachelors in Fine Arts degree in Musical Theatre.



Since graduation, Walz has been performing nearly non-stop. She did impressive stints in summer theatre at the Forestburgh Playhouse in upstate New York and the Millbrook Playhouse in central Pennsylvania. Then, she lived in Germany for three months while performing on a German cruise ship that sailed the Indian Ocean.

Walz big break came, however, came when she won the part of Regina in this nationally-touring production of "Rock of Ages The Tenth Anniversary Tour," which began last September. She is known in the business as a triple threat, as in she can act, dance and sing.

"I auditioned for Rock Of Ages in New York City and it was a huge cattle call with hundreds of actors," said Kristina Walz. "I didn't hear anything back until about two months later. I kind of just forgot about it, thinking that, 'It didn't work out, so I have to move on.' So, I kept going to auditions almost every day during audition season, which is from January to April. But, the creative team called me back and two days later the show's producer called me and said, 'Hey Kristina, we want you to be one of the lead characters.' I said, 'Really? You don't want me to be in the ensemble or like Tree Number 1?' It was a great day. It was fantastic."

As a city girl, Walz has been able to see much of the rest of the continent while on this tour, from Canada to Wisconsin to Florida and all parts in-between.

"I had a great audition, but sometimes you can have a really good audition and not hear anything back, for whatever reason, so I just chucked it to the wind," said Walz. "But when they called me back, it was like, 'This is for real. This is serious. Let's do it.' As the character Regina, I get to sing a solo in the song 'We Built This City On Rock and Roll,' then I sing, 'We're Not Gonna Take It,' and the last song that I sing on, with others, is 'Hit Me With Your Best Shot.' I am definitely familiar with this music as I am an old soul and my parents are from that era. Plus, being from New Jersey, Bon Jovi is one of my favorite artists and

I went to a concert on his Have A Nice Day Tour with my parents when I was younger.”

Walz and the rest of the “Rock of Ages The Tenth Anniversary Tour” crew is coming to Huntington while having some the best times of their lives.

“I couldn’t ask for anything better than to be a part of putting this show onstage every day, because the crowd loves it, and how could they not?” said Walz. “For me, the most exciting part onstage is either the opening or the finale’. The opening song is ‘Come On, Feel The Noise,’ and that is obviously a powerhouse song that gets them going. But, when the finale’ starts and I hear the opening piano notes from the song ‘Don’t Stop Believin’,’ that is the most exciting part. I don’t get nervous anymore with this group. Anything can happen with this show and I am totally comfortable. We’ve had people call in sick and we’ve had to re-block the show, yet we all know the show so well right now and we all know each other so well right now, that we can handle anything that happens.”

'Beautiful' Brings Carole King's Story to the Keith-Albee

The Herald-Dispatch | October 6, 2019

Racing around the roller rink to songs like "The Loco-Motion" as a child, Kennedy Caughell didn't realize Carole King was behind so many of the songs that peppered the soundtrack of her life.

"I didn't know much about Carole King," said Caughell, who plays King in the traveling production of "Beautiful: The Carole King Musical." "I was surprised because I didn't know she wrote so many things. Fans will be surprised by how much she wrote, I think."

Caughell and company will bring King's story to life on the stage of the Keith-Albee Performing Arts Center in Huntington on Wednesday, Oct. 9, kicking off the Baxter Series of the Marshall Artists Series.

"Beautiful" tells the true story of King's rise to stardom, from being a part of a hit songwriting team with her husband, Gerry Goffin, to her relationship with fellow writers and best friends Cynthis Weil and Barry Mann, to becoming one of the most successful solo acts in popular music history.

The show features beloved songs such as "I Feel the Earth Move," "One Fine Day," "(You Make Me Feel Like) A Natural Woman," "You've Got a Friend" and the title song, "Beautiful."

"As soon as I booked the show, I listened to 'Tapestry,' and now I'm a huge fan," Caughell said.

Caughell and the 19-person cast worked hard to prepare for the tour, putting the show together in just a week and a half. With the exception of Caughell and James Michael Lambert, who plays Barry Mann, the cast had not been in the show before and Caughell said they all were excited to bring it to life.

"The best part is the main five group. They are friends in the show, but the friendship is real," she said. "It's why it's so warm and loving, because we really love each other. That doesn't always happen. The entire ensemble worked so hard. You will not be disappointed. The talent in this cast is intense. I'm honored to be here."

Caughell herself read King's biography — which she recommends to anyone — and listened to interviews with King to learn her mannerisms and speech patterns.

"No one can be Carole," Caughell said. "I had to find middle ground and meld Carole and Kennedy to be what you see onstage so that it comes from a truthful place."

Caughell said she also has to be mindful of giving tribute to a woman who is still giving to the world.

"If you listen to her interviews, she wasn't even gung-ho about her life being a musical," Caughell said. "She's on board now. I think she gives her OK for all of the Caroles. But she keeps a low-profile and she's humble. She keeps a degree of separation because she's very private."

Caughell said through the show, she's learned about King's resiliency and kindness.

"She went through a lot of adversity," she said. "I don't want to spoil it. She's an incredible being that had incredible influence on our music, and that continues today. She continues to walk in the spirit of forgiveness and love. A lot happened and she could have been angry. The fact she maintained kindness when it was hard is a thing I love about her."

Caughell said it's a really inspiring and empowering show for all generations, and she hopes the audience leaves with a love for fellow man and a refreshed excitement for Carole King.



Hillbilly Ball a Fun Fete to Sustain the Keith-Albee

The Herald-Dispatch | October 8, 2019

Get ready to make memories that last a lifetime Friday with Marshall University men's basketball coach Dan D'Antoni at the Hillbilly Ball, a fundraiser for the Keith-Albee Performing Arts Center.

A twist on D'Antoni's signature style of basketball play, the Hillbilly Ball is a casual night of food, drinks and friends hosted by Coach D himself. The ball is the largest fall fundraiser for the Keith-Albee.

"It's a party," D'Antoni said. "Life is about making memories — good memories, and if it's about saving the Keith-Albee, it will be a memory to last a lifetime."

The Keith-Albee was built in 1928. Thomas Lamb, one of America's foremost theater architects, designed the Keith-Albee in the ornate Spanish Baroque style. The Keith-Albee is one of the last remaining Lamb "atmospheric" theaters — that is, it looks like patrons are sitting under a sky of twinkling stars.

"It's hard to save eight, seven, six, five, four theaters but when you get down to one or two, then you have a national treasure," D'Antoni said. "Normally, as most life is, no one recognizes what's good until it's gone. Sometimes people intervene and don't let that happen. Bob Plymale and people who have been longtime patrons realize its value and connect to the community and university that we use something that is very valuable."

The Keith-Albee Performing Arts Center Foundation is currently in the middle of a restoration campaign, hoping to restore all of the seats in the theater. But Plymale, co-president of the foundation board of directors, said he's referring to the Hillbilly Ball as a sustainability campaign.

"To keep the doors open, we need to raise a significant amount of money because we no longer have any tenants," Plymale said.

The Autism Services Center moved out of the upstairs of the Keith-Albee to a larger space last year. Plymale said the loss has made it hard on the operational budget.

He said they would also like to expand past the 40 shows at the venue a year, and have more summer programming and children's programming.

"We appreciate Coach D'Antoni being able to host the event and use Hillbilly Ball as the tagline for the fundraiser," Plymale said. "He has been excellent to work with, as always. We appreciate his community spirit and willingness to help us."

Along with food and drink, the ball will have an auction with items like season basketball tickets and jars of honey that was made from bees found inside the walls of the Keith-Albee. The jars are signed by artists like Jay Leno and Frankie Valli.

The Hillbilly Ball is from 7 to 11 p.m. Friday, Oct. 11 at the Keith-Albee. Tickets are \$100 and come with a complimentary Hillbilly Ball wine glass. Sponsorships are also available. Contact Terry Deppner Hardin at 304-617-4285 or terrydeppner@gmail.com.



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Home » Entertainment » The Ultimate Queen Celebration starring Marc Martel showing at the Keith Albee
October 22

The Ultimate Queen Celebration starring Marc Martel showing at the Keith Albee October 22

Tuesday, October 8, 2019 - 23:54 *Updated 2 years ago*

BY ANGELA JONES, MARSHALL ARTISTS SERIES

Huntington, WV – The Marshall Artists Series presents The Ultimate Queen Celebration starring Marc Martel at the Keith Albee Performing Arts Center Tuesday, October 22 at 7:30 PM.

Queen was one of the most popular, ambitious, and beloved classic rock bands ever, being one of the most commercially successful bands to emerge from the British rock scene of the early 1970's. Queen originally consisted of vocalist Freddie Mercury, guitarist Brian May, drummer Roger Taylor and bassist John Deacon. Throughout their career, Queen achieved commercial and critical success, courtesy of such hits as *Bohemian Rhapsody*, *We Will Rock You*, *Another One Bites the Dust*, and *Crazy Little Thing Called Love*. Their Live Aid (1985) performance was voted the best live rock performance of all time in an industry poll.

Now get ready to rock with Marc Martel. Long before his YouTube videos went viral and a performance with the surviving members of Queen on *American Idol*, Marc Martel spent 13 years recording and touring with Canadian rockers Downhere. Not only did the band visit all 50 American states, but also toured throughout Europe and even Northern Africa and won a Juno award in their native country, Canada. **Announced by Rolling Stone as one of the 3 vocals (Freddie Mercury, Marc Martel & Rami Malek) used in the record breaking biopic 'Bohemian Rhapsody'.** Marc Martel was handpicked by Queen's Roger Taylor and Brian May to front their official Queen tribute in 2012.

Tickets for the Ultimate Queen Celebration are \$76.49/\$65.52/\$54.55/\$43.58. To purchase tickets contact the Marshall Artist Series box office at 304-696-6656, or order tickets online at Ticketmaster.com. You may also visit our box office in the Joan C. Edwards playhouse on Marshall University's Campus Monday through Friday from 12-4 PM.

The Ultimate Queen Celebration is sponsored by Capital Venture Corporation, Steptoe and Johnson, Dutch Miller Kia, Reger Funeral Home, Jenkins Fenstermaker, Jeff and Amber Biederman, Dr. Stanley Mrs. Ann Tao, WSAZ, KEE 100, B97, WSAZ and The Herald Dispatch

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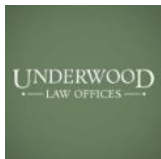


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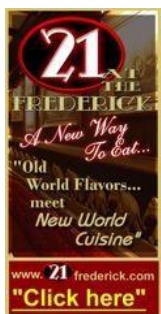
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Bench Entertains, Inspires at Keith-Albee

The Herald-Dispatch | October 25, 2019

Johnny Bench could catch, hit, throw and can tell a joke.

The Cincinnati Reds great had a crowd larger than his hometown of Binger, Oklahoma, (population 661) laughing throughout Thursday evening at the Keith-Albee Performing Arts Center during “An Evening with Johnny Bench. The Vowels of Success,” part of the Marshall Artists Series.

The Hall of Fame catcher regaled the crowd with stories of playing with the Big Red Machine, growing up in a small town, playing minor league baseball and more. He also touched those in attendance when he pledged \$5,000 to “The Herd Rises” campaign to build Marshall University a new baseball stadium.

Bench will not attend Saturday’s ground-breaking ceremony for the stadium as previously reported, but said he is thrilled the Thundering Herd and legendary former coach Jack Cook will see ground broken at 10:30 a.m. Saturday at 10th Avenue and 24th Street.

Wearing a Kelly green jacket, Bench offered his wisdom, such as, “the next- best thing to winning is losing because that’s where you learn” and “use people. Use people for their knowledge, knowledge that you don’t have.”

Bench explained that using people is not meant in a derogatory manner, but to build success. He explained that he was an all-star catcher, but needed a second baseman because he couldn’t play second base.

“There’s no I in team, we’ve all heard that,” Bench said. “It’s all Is, folks. An orthopedic surgeon is going to have other people in there with him and he wants the best people. If you have a car dealership, you want the best sales people, the best mechanics, the best people you can have because then you’re a genius.”

Regarded by many as the greatest catcher of all time, Bench drew great laughter when he told of returning to his hometown in 1970 for a parade to honor him for winning the National League most valuable player award.

“We reached downtown and nobody was there,” Bench said. “Everybody was in the parade. Finally, three drunk guys came out of a bar and said ‘hey Johnny!’ We did a U-turn and waved to each other as we went back through town.”



Bench sang several songs during the more-than-hour-long performance, favoring tunes by comedian Ray Stevens, to the delight of the crowd. He also participated in a question-and-answer session afterward. One fan asked who the best player he played with was.

“The best guy was Tony Perez,” Bench said of the Reds’ Hall of Fame first baseman. “As a player, as a person, he was our glue. Joe Morgan might have been the best player ever. Pete (Rose) was great.”

Bench said he and Pete often traded barbs.

“Pete told me I should hit .300,” Bench said. “I told him you just get on base and I’ll drive you in 100 times.”

The crowd laughed, as it did much of the evening, such as when Bench described his eighth-grade self.

“I was 5-foot-2,” Bench said. “I had hands as big as I have now. I had feet, size 12, as big as I have now. My head was as big as it is now. The only people recruiting me were Barnum & Bailey.”

Bench also told humorous stories about St. Louis Cardinals Bob Gibson and Lou Brock, as well as former Reds manager Dave Bristol. He also poked some fun at the Pittsburgh pirates, Boston Red Sox and new York Yankees.

Bench played from 1967 through 1983 and hit 389 home runs, drove in 1,376 and batted .267. A 114-time all-star, Bench won 10 Gold Glove awards.

Bench reminded those in attendance to value themselves.

“You are important,” Bench said. “We can’t hold our happiness in the hands of others, so let’s feel good about ourselves. There’s not always going to be somebody there clapping and saying ‘great job.’ Set goals, whatever they are, and reach them, then feel good about it.”

Cirque Musica Twirls up Holiday Spirit with Show

The Herald-Dispatch | December 10, 2019

The Marshall Artists Series finished out the 2019 portion of its schedule with “Cirque Musica Presents Holiday Wishes” at the Keith-Albee Performing Arts Center on Monday evening.

Described as “a full sensory, live holiday event for the whole family,” the “Cirque Musica Presents Holiday Wishes” show brought together the best circus acts found around the world, combined with singers, dancers and holiday music played by a live orchestra.

The Marshall Artists Series resumes in 2020 with “The Simon & Garfunkel Story” on Feb. 5, which will feature a full live band and state-of-the-art video production and lighting. The show includes hits such as “Mrs. Robinson,” “Cecilia,” “Bridge Over Troubled Water,” “Homeward Bound” and more.



For information or tickets, call 304-696-6656 or order online at [Ticketmaster.com](https://www.ticketmaster.com), or visit the box office located in the Joan C. Edwards Performing Arts Center on the campus of Marshall University from noon to 4 p.m. Monday through Friday.

'Simon & Garfunkel Story' comes to Huntington

The Herald-Dispatch | January 30, 2020

Actor Taylor Bloom wasn't around when the folk rock duo Simon & Garfunkel was on the charts.

The Virginia native turned proud New Yorker wasn't alive when songwriter Paul Simon, whom he portrays in the touring production of "The Simon & Garfunkel Story," was at the peak of his solo career.

Bloom wasn't even really a fan to start with.

The actor, who performs with the show Wednesday, Feb. 5, at the Keith Albee Performing Arts Center, in Huntington, said, "I didn't even know that much Simon & Garfunkel before I joined the show."

Growing up, Bloom said he listened to a generation of songwriters that would have been considered the peers of the folk duo, among them James Taylor, Cat Stevens, Dan Fogelberg and Billy Joel. Those were the artists his parents listened to in the car or in their home in Virginia.

"You could say that I was kind of primed to love Simon & Garfunkel's music," Bloom said. "After I started learning the music for the show, I was hooked."

The 25-year-old's journey to being part of a show celebrating the music of one of America's best loved and most influential folk duos wasn't quite as unlikely as discovering a love of the music, but it was unexpected.

Bloom hadn't specifically intended to make his living with musical theater.

At the Shenandoah Conservatory, he didn't study music or musical theater, but acting.

"I did end up doing four or five musicals while I was there, but I didn't take any of the musical theater courses," Bloom said.

Students going into musical theater took classes on sight-singing and learned to play a musical instrument, like the piano, though Bloom said he already knew how to play music. He was one of five brothers, and all of them played something.

His two eldest brothers played guitar. One of them taught Bloom how to play when he was in middle school. Another brother played the drums.



All three of his older brothers were in a rock band through their high school years, and Bloom's twin was a classical violinist for about 10 years.

None of them really looked to music as a career — at least, Bloom didn't; playing the guitar and even writing songs was just for fun.

"It was just a very rewarding hobby for me," he said.

After he graduated, Bloom moved to New York.

"I was crashing on the couch of a friend and saw the listing for the show," he said.

Bloom submitted an application and was surprised when they called him in for a meeting.

"I wasn't expecting to get seen," he said.

The meeting went well, and Bloom was invited to audition later in the summer. Meanwhile, the actor went on vacation.

"I was listening to three Simon & Garfunkel songs that were required for the audition, just trying to get them into my head. When I got back to the city, I was able to arrange to borrow a guitar from a friend," he explained.

Bringing the guitar was a good touch, but he wasn't the only actor to think of it.

"So, I walked into the room and there were all these guys, maybe 25 other small dudes with guitars, and there were another bunch of tall, skinny dudes with curly blonde hair," he said.

It was like a scene out of a television show about actors, but Bloom said he thought, "Well, OK. Here we go."

Over the course of the day, the producers auditioned

everyone and matched up different pairs of potential Simons and Garfunkels until they pared down their selections to just two duos.

A couple of weeks later, Bloom got the call.

"I was walking in a park in Brooklyn," he said. "I was over the moon."

That was a little over three years ago.

The actor said touring for "The Simon & Garfunkel Story" has been relentless, but that he and another actor take turns going out on the road as Paul Simon to cut down on the wear and tear.

When he's home, Bloom said he's like a lot of other actors. He has a day job he works while fitting in auditions and acting classes. He's also one-half of a folk duo, playing music wherever.

"Unfortunately, we don't have all that much time to work together," he said.

Bloom said touring took some getting used to, but the audiences have spoiled them. They're loud. They're fun. They're enthusiastic.

"People coming out already know what they're in for," he said. "They're already fans of the music and are just out for a good time."



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Madame Butterfly Shows at Keith-Albee Friday

Saturday, February 1, 2020 - 10:01 *Updated 2 years ago*

Huntington— Giacomo Puccini's operatic masterpiece, *Madame Butterfly*, will weave a tale of love, betrayal and heartbreak on the stage of the **Keith-Albee Performing Arts Center Friday, February 7 at 7:30 p.m.**

For over a century, *Madame Butterfly* has survived the test of time, being **the most performed opera in the USA** and one of the top five in the rest of the world. This fully-staged production of *Madame Butterfly* will be performed in Italian with English supertitles.

The opera tells the story of a beautiful geisha named Cio-Cio San, or Butterfly, who marries an American Naval Officer who leaves Japan before finding out he has a son with Butterfly. Years pass, but she always believed he would return to Japan. When he does return with his new wife, grief-stricken Butterfly agrees to give up her son. Tragically, she resorts to her culture's code of honor in her anguish.

Since its release in 1904, *Madame Butterfly* has been touching the hearts of audiences around the globe. This gripping tale of love and disgrace has seen numerous film adaptations and remakes through the years including the success of Tony Award Winning Broadway Musical *Miss Saigon*, whose story was inspired by *Madame Butterfly*.

Puccini's score suggests the composer's intent to craft a dramatic and musical synthesis, and the success of this opera is always driven by the performer singing Butterfly – one of the most demanding roles in the soprano repertory. Not only is Butterfly constantly present onstage – she must express an astounding array of emotions to realize the singular character development achieved in the drama. The vocal abilities needed to convey this complex character are like no other.

Be sure to arrive early for the pre-show opera discussion to learn more about *Madame Butterfly*. This discussion will feature opera expert, Marshall University alum Jacob Smith and will discuss the opera's origins and significance in today's art culture. This pre-show discussion will offer a chance for guests to ask questions about *Madame Butterfly* and opera in general. **The dialogue will begin in the Keith-Albee Performing Arts Center at 6:00 p.m.**

Tickets can be purchased online at ticketmaster.com or at the Joan C. Edwards Performing Arts Center box office. Hours are Monday thru Friday from noon to 4pm.

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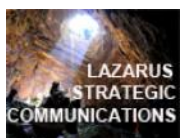


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Finding Peter Pan with 'Neverland'

The Herald-Dispatch | February 2, 2020

It is the turn-of-the-century England, over a century ago, and Scottish author J. M. Barrie is in London trying to become a successful playwright. Barrie was seeing his work performed onstage and even serialized in newspapers in America, yet he was still waiting for his big breakthrough.

Then, a character created in a 1902 called Peter Pan appeared in a novel written by Barrie called "The Little White Bird." The idea for the Peter Pan character came from befriending the family of Sylvia Llewelyn Davies, a widow and her five children who lived in London. At the time, the Davies kids, George, John, Nicholas, Michael and Peter, were big fans of pirate stories and would act them out in the way American children acted out cowboy-and-Indian tales during the same time period.

Barrie's imagination was sparked by the boys and their stories, so he invented the character of Peter Pan as a way of convincing the other boys that their brother Peter could fly and do amazing things. Barrie then took that idea and created what would become his most enduring work — "Peter Pan" or "The Boy Who Would Not Grow Up."

Since then, countless versions of Peter Pan have been brought to the stage, the TV screen, the movie house and now the many forms of video that is available in this digital age.

In 2004, the story of Barrie and the Davies clan was told in the hit movie "Finding Neverland." Starring Johnny Depp as Barrie, the film would receive seven Academy Award nominations, including for Best Picture, winning the Oscar for Best Original Score. The success of the movie spawned the popular Broadway musical version of the true tale of the same name, which ran for an impressive 17 months on Broadway, and by 2016 the national touring company of the hit musical was on the road.

On Feb. 20, "Finding Neverland the Musical" will be performed at the Keith Albee Performing Arts Center. The show begins at 7:30 p.m. and tickets range from \$54 to \$85.

This nationally touring production of Finding Neverland is directed by the Tony Award-winning Diane Paulus with an original score written by composer Gary Barlow and Grammy Award-winner Eliot Kennedy. The play's book was written by playwright James Graham and the impressive choreography was conceived by three-time Emmy Award-



Courtesy photo J. M. Barrie, left, and Captain Hook interact during a scene in 'Finding Neverland the Musical.'

winner Mia Michaels.

The lead actors of "Finding Neverland" include Mark Bacon as J.M. Barrie, Kirk Lawrence as both Charles Frohman and Captain Hook, and Josephine Florence Cooper as Sylvia Llewelyn Davies.

Cooper discussed the musical after a performance in Texas. A native of Maine, she has been steady in her climb as an actor, inspired by her mother who performed in musicals with her at a young age. She earned a bachelor's degree in theater with honors at Emerson College and then took roles in regional theater and overseas in Italy before eventually moving to New York City to pursue her career. That led to her being hired to play the all-important role of Sylvia Llewelyn Davies in "Finding Neverland."

Acting is a hard business, and highly competitive — but Cooper credits her success to a positive attitude and her times getting out into the greater world to accumulate real life experience from which to draw from.

"Having the foundation of supportive parents has been really helpful, but on my own, I have traveled a lot alone," Cooper said. "Two summers ago, I traveled throughout Southeast Asia by myself. I wanted to accumulate interesting life experiences so I could get to know myself outside of myself as a performer, if that makes any sense. I never felt unsafe, even though people thought I was crazy for being a woman traveling alone. Besides, I've lived in big cities for the last six years, where you're never actually safe. So, I traveled through Indonesia and Cambodia."

(Finding Peter Pan with 'Neverland')

Now, Cooper is relishing playing the character of Sylvia Llewelyn Davies.

"I love playing the role of Sylvia, as she is a woman living in 1903 London who was so radical for her time," Cooper said. "She plays with her children and pretends to be a pirate and encourages them to be playful while being playful herself. She fights against a society that doesn't want her kids to behave that way. She shakes the hands of men without even thinking twice about it.

"In the play, her children have recently lost their father, who dies right before the show begins a year earlier, and she is invested in helping her kids get through that grief process while encouraging them to find joy. One of the reasons that I love her character is that she was Bohemian in that time (a socially unconventional person involved with the arts), and it is all true as historically she was a real person."

Cooper's role involves performing with five young actors on a nightly basis who play the roles of Davies' children,

and she is amazed by their talent.

"There are five boys that travel with us as actors, and throughout the run of 'Finding Neverland' I have had 17 different young actors playing my sons onstage," Cooper said. "I am blown away by them every single day. It makes me choked up to even talk about it.

"We live in a time when we talk a lot about masculinity and the pressures being put on young men, which is a whole complicated thing in itself. But to see young men be vulnerable is amazing as I get to look into their eyes every night and sing to them, helping them in their roles as kids experiencing the grief of their father passing away. These young actors are so smart and kind and talented and they remind of me of what it is like to be really present and in the moment."

More information on the show and the entire Marshall Artists Series can be found at marshall.edu/muartistseries.

Three of World's Top CEOs Offer Insight to Success

The Herald-Dispatch | February 20, 2020

Over 1,800 people packed the historic Keith Albee Performing Arts Center in downtown Huntington on Wednesday afternoon to hear insights and advice from three of the world's top CEOs.

Brad D. Smith, former president and CEO of Intuit who is now executive chairman of the company's board of directors, joined guest panelists Shantanu Narayen, chairman and CEO of Adobe, and Daniel Schulman, president and CEO of PayPal, onstage for the Lewis College of Business and Brad D. Smith Schools of Business Dean's Distinguished Speaker Series for the inaugural "CEO Panel."

"I believe this moment in time represents a crossroad," said Smith, who served as the panel moderator. "It's an intersection between our historical accomplishments and our future possibilities."

Smith said as proud as he is of West Virginia's accomplishments, he believes the time has come for change.

"It's time for us to reimagine and transform ourselves, and in doing so prepare the next generation for the world they are about to inherit," he said. "The world we are living in now is rapidly evolving."

Smith said while new technologies bring magic to our lives in ways we couldn't imagine just 10 years ago, they also bring change and disruption of jobs and of industry.

"They also accelerate the pace of change 10 times faster than we were experiencing just a decade ago," he said. "That is an amazing and yet somewhat concerning future."

Smith said we are facing something called the 75% reality.

"The 75% reality is the digital generation right now ... 75% of them actually want to own their own businesses," he explained. "They want to start their own company. They don't want to go to work for another company."

Smith said the second 75% reality is that 75% of all new jobs around the world are created by small businesses and startups.

"The third 75% reality is that 75% of venture capital money went to three places — California, New York and



Daniel Schulman, president and CEO of PayPal, center, and Shantanu Narayen, chairman and CEO of Adobe, right, answer questions from Brad D. Smith, moderator and executive chairman of Intuit, during the Lewis College of Business and Brad Schools of Business Dean's Distinguished Speaker Series inaugural CEO Panel on Feb. 19 at the Keith-Albee Performing Arts Center in Huntington, W.Va.

Massachusetts," Smith said. "We are here to change that in West Virginia."

Smith said there are bright spots all around West Virginia.

"Our policymakers on a federal and state level are shaping policy that evens the playing field so we can participate," he said.

Smith said there are also exciting things happening with companies in the state.

"You have tech companies like Infor coming to Charleston, you have Core10 teaching coding skills and you have my own company, Intuit, opening up a prosperity hub in Bluefield and creating hundreds of jobs," he said.

"We have our work cut out for us, but I stand before you today as an optimist."

Smith says he sees two trails to the future for West Virginia.

"Education and entrepreneurship," he said. "They are the great equalizers that level the playing field and transform tough realities into amazing possibilities. This is an example today of what Marshall, WVU and other schools are doing by bringing world-class leaders into our state, learning from their insights and experiences and helping us figure out how we can expose our talent to them so they know where great talent resides ... right here in West Virginia."

(Three of World's Top CEOs Offer Insight to Success)

Narayan said he believes Silicon Valley became such an unbelievable place for business because of education. "I think investing in talent is vital," he said. "Everybody asks why are we not starting a company here or starting an office here, but the truth is that we go where the talent is, so there is nothing more important than education and investing in the workforce. The truth is we allow the best people to work from wherever they want. Access to capital is actually not the big differentiator. The big differentiator is access to talent. Get that next generation of talent, and that's where every single company will go."

Schulman says the talent you need depends on the position, but companies are looking for all types of talent.

"Everyone thinks all the tech companies are only looking for software engineers, but we look for people who are excellent in finance, in operations, in marketing and sales and customer operations," he said. "Location is becoming increasingly less important. That is also becoming a great equalizer as well, because people can work remotely today because of all of the new technologies to do your job."

Schulman says there are very few people who actually know what they are going to be doing 10 years from now, so he advises job seekers and entrepreneurs to just take the next step and learn from it.



Guests attend the Lewis College of Business and Brad D. Smith Schools of Business Dean's Distinguished Speaker Series CEO Panel on Wednesday, Feb. 19, 2020, at the Keith-Albee Performing Arts Center in Huntington.

"Whatever that next job is, there are going to be some really bad experiences and some great ones," he said. "What you really like doing, you will excel at, and things you hate doing, you probably are going to do well. The only way to do that is through experience and taking that first step."

Keith-Albee Gets an Exterior Touch-up The Herald-Dispatch | July 15, 2020

HUNTINGTON — The Keith-Albee Performing Arts Center got an exterior facelift Tuesday, even though it's not currently welcoming patrons for events.

Building manager Gary Cooper was busy touching up paint on the building's iconic marquee Tuesday in downtown Huntington.

The Keith-Albee Performing Arts Center opened to the public May 8, 1928, as the Keith-Albee Theatre. In addition to its striking facade, the theater's lavish interior was designed by Thomas Lamb, one of America's greatest theater architects, who did so in the rare "atmospheric style."

In atmospheric theaters, the auditorium is designed to create the illusion of being entertained outdoors in a magnificent courtyard — a novelty that still enchants audiences even today.



Building manager Gary Cooper touches up paint on the Keith-Albee Performing Arts Center's marquee on Tuesday, July 14, 2020, in downtown Huntington.

Keith-Albee Receiving New Sound System Among Other Improvements

The Herald-Dispatch | August 20, 2020

HUNTINGTON — While the doors of the historic Keith-Albee Performing Arts Center have been closed to the public amid the pandemic, the 92-year-old theater is undergoing renovations to welcome guests back when the time is right.

The downtown Huntington theater's surround-sound system will be upgraded and expanded, carpet is undergoing replacement to address safety and ADA-compliance issues and a new projector has been installed. Co-president of the theater, West Virginia state Sen. Bob Plymale, D-Cabell, said the former sound and projector system was in place for over 14 years, and its replacement will not only take the place of the existing system but also provide an additional two speakers at the base of the stage.

"This is a major upgrade to the whole system," Plymale said. "Since we have been running the Keith-Albee, trying to restore it, this is one thing we have not done."

Plymale said the upgrades will play a significant role in continuing the annual Marshall Artists Series events and providing new opportunities while keeping the theater's original Spanish-style architecture intact.

They were made possible by grant funding through the Artists Series as well as local dollars.

"What we're doing here is trying to modernize it with new sound and new things that could be better for students, youth and for the future," he said. "The charm is here — we're just trying to make sure it's used more."

The new carpet being installed throughout the Keith-Albee is a project Plymale said wouldn't have been possible had the theater been operational per usual over the past several months.

"The carpet installment — we wouldn't be able to do that because we'd have to shut down for such a long period of time," he said. "We had to replace everything, take the seats out, and the balcony has carpet through the whole thing."



Bob Plymale, co-president of the Keith-Albee Performing Arts Center, is pictured with a portion of the new cinema surround-sound system for the theater on Tuesday, Aug. 18, 2020, in Huntington.



Workers install a new projector at the Keith-Albee Performing Arts Center on Tuesday, Aug. 18, 2020, in downtown Huntington.

Co-president David Tyson said the carpet replacement was not only done as part of the building's restoration, but also to address ongoing safety issues.

"Where the carpet was getting so tattered, somebody could trip and fall," Tyson said. "The pattern is very similar, and when you walk you can feel the difference. It feels so much nicer, but it really was a safety issue, so we're very relieved about that."

Dutch Miller donates to Keith-Albee Performing Arts Center

The Herald-Dispatch | October 11, 2020

HUNTINGTON — The Dutch Miller Auto Group has donated \$15,000 to the Keith Albee Performing Arts Center to assist with its current renovation projects, according to West Virginia state Sen. Bob Plymale, who serves as theater co-president.

A “Sorry, Not Sorry” comedy show featuring Chris Miller, of Dutch Miller Auto Group, and Wes Thompson that had been scheduled for April 2020 had to be cancelled for health and safety concerns resulting from the COVID-19 pandemic.

“Chris and Wes were donating their personal time and finances for this fundraiser, which we hope to reschedule when we return to more normal times,” said Terry Deppner Hardin, who serves as director of development for the Keith Albee.

Miller, who made the donation in lieu of the event, “has a true donor’s heart,” Deppner Hardin said, and initially did not want recognition or publicity for the donation, but reconsidered at the thought it would help raise additional funds for the Keith Albee.

“This type of philanthropy helps to create a thriving and vibrant community for all of us,” Plymale said.

The Keith Albee Performing Arts Center is an organization that normally receives the majority of its budget from donor contributions and gross receipts from activities related to its functions, according to a news release from theater officials.

Members of the board said it did not go into the current pandemic with extensive reserves and now struggles with the economic hardships resulting from no events or ticket sales. The Keith-Albee, an economic driver for downtown Huntington, must rely on the community it serves to keep the center viable and in safe operating condition.



Chris Miller, left, makes a donation to the Keith Albee Performing Arts Center, represented by Bob Plymale, on behalf of Dutch Miller Auto Group.

“The Keith Albee serves as a community center, and it needs all the help that it can get, no matter how large or small,” Deppner Hardin said. “Small donations add up. It is not the size of the donation that matters; what matters is the outcome that the giving produces. Regardless of the amount someone is able to contribute, the heart of the donor is what counts.”

Plymale and theater Co-President David Tyson said a capital campaign for infrastructure improvements is expected to begin soon after reports and estimates are received for needed maintenance and repairs.

To donate, go to <http://www.keithalbee.com/>.

Dutch Miller donates \$25K to Keith-Albee Performing Arts Center

The Herald-Dispatch | October 24, 2021

HUNTINGTON — The Dutch Miller Auto Group has donated \$25,000 to the Keith-Albee Performing Arts Center to assist with its operating expenses and current renovation projects, board president Bob Plymale recently announced.

Those on the Keith-Albee board hope others will follow suit with donations of their own to continue funding the renovations.

Director of Development Terry Deppner Hardin said the Keith-Albee is grateful to Dutch Miller President Chris Miller for the donation, which follows a donation of \$15,000 made by the auto group in 2020.

“This type of generosity and support is critical to the continued existence of the theater as a vibrant part of our arts community. Chris understands and appreciates the importance of the Keith-Albee to Huntington’s economy and its history and recognizes the architectural significance of the building itself,” she said.

“The Keith-Albee is one of only eight ‘atmospheric theaters’ ever built by famous architect Thomas Lamb, and the only one left that is still operating today. It cost \$2 million to build in 1928. Today, that’s the equivalent of over \$32 million; but with the increase in prices of many of the materials, it would cost much more to rebuild today,” Plymale said. “We are grateful to Chris Miller for his generosity and help in keeping the center viable and in safe operating condition.”

Board member David Tyson said Huntington and its surrounding areas have enjoyed performances by famous entertainers at the Keith-Albee thanks to donors like the Miller family.

“Huntington has had the privilege of quality entertainment, especially for a city its size, from the theater’s opening vaudeville act to motion pictures and the Broadway shows, musicals and other entertainment brought to the Keith-Albee stage by the Marshall Artists Series. The Millers understand the value of the arts to the overall well-being of a community,” he said.



Robert Plymale, left, Chris Miller, Terry Deppner Hardin and David Tyson are shown with a recent donation made to the Keith-Albee Performing Arts Center in Huntington.

Deppner Hardin, in researching the history of the Keith-Albee, said the community was proud and excited for the opening of the building dubbed Huntington’s temple of amusement.

“All the patrons and businesses were eager to support it. I would love to see that level of excitement from our citizens in supporting our efforts to restore the building,” she said. “We need all the help that we can get, no matter how large or small. Small donations add up. It is not the size of the donation that matters; what matters is the outcome that the giving produces.

“Regardless of the amount someone is able to contribute, the heart of the donor is what counts.”

To donate, go to <http://www.keithalbee.com/>.

HOME – A Musical Celebration of Huntington to debut at the Keith-Albee

We Are Marshall Newsletter | October 27, 2021

A new musical, conceived by Dr. Adam Dalton, director of bands at Marshall, will premiere at the Keith-Albee Performing Arts Center at 7:30 p.m. Friday, Nov. 5. Featuring over 50 musicians (including the talented Marshall University Wind Symphony), the musical will celebrate Huntington's 150th birthday. With a story written by Clint McElroy and directed by Jack Cirillo, the musical will explore themes of "home" and the unique spirit of the Huntington community.

The Marshall Artists Series is planning to treat all Marshall employees to the performance. Four tickets are free to each employee, and they may be picked up at the Marshall Artists Series Box Office, located in the Joan C. Edwards Playhouse, beginning Monday, Oct. 25, at noon.

"Home is a happy place with those we love, and I have been fortunate to call Huntington home for the last eight years," Dalton said. "The Marshall Wind Symphony and I are so excited to present 'Home: A Celebration of Huntington' as part of the Marshall Artists Series," said Adam Dalton, Director of Bands and Associate professor at Marshall University. "This will be a concert unlike any other as we use music to celebrate the history of our great city and dream about our future."

"Home, what a perfect celebration of town and gown as Marshall University's Marshall Artists Series observes its 85th anniversary by showcasing our scholars' talents to honor our city's heritage," said Penny Watkins, executive director of the Marshall Artists Series. "We are so excited for the debut of this new musical celebrating Huntington."

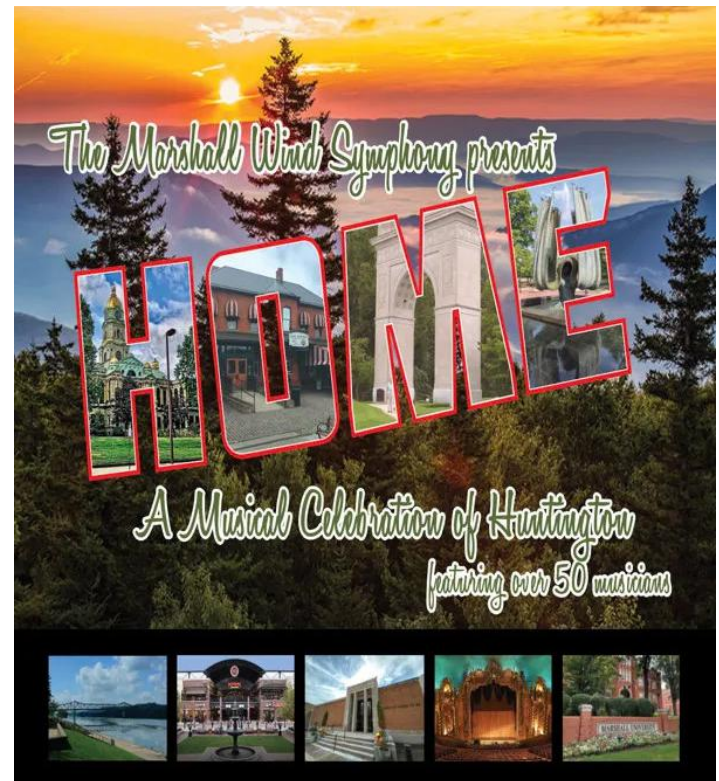
With collaborations across Marshall University and the Huntington community, HOME will tell the story of Collis P. Huntington as he made this part of America his

home. The local band is composed of a vocalist, guitarist and cellist, and their "folky" take on modern music. The audience can look forward to being guided through a story by narrations, music, projected photography, and videos along with guest artist appearances such as Cypress and Jim Stevenson, who have written for professional orchestras and ballets around the world.

Together this commissioned work speaks to the importance of both the railroad and river in building the strong community we know today. The Marshall Artists Series is pleased to help bring this concert to the Keith Albee stage and invites the people of Huntington to celebrate all we have accomplished in our 150-year history.

General admission tickets are \$30.57. To purchase additional tickets, or for more information, call the Marshall Artists Series at 304-696-6656 or visit [ticketmaster.com](https://www.ticketmaster.com). Marshall Artists Series patrons will receive early entry into the theatre. Early entry begins at 6:30 pm. Masks must be worn at all times except when consuming food or beverages.

HOME is sponsored by the West Virginia Division of Culture and History, the West Virginia Board of Education, the Earleen Heiner Agee and Robert W. Agee Fund of the Foundation for the Tri-State Community Inc., City National Bank, Steptoe and Johnson, iHeart Radio, WSAZ and the Herald-Dispatch.



Russell Bruce's Memory Kept Alive with Festival of His Favorite Films

The Herald-Dispatch | February 13, 2022

WHERE: The Keith-Albee Performing Arts Center, 925 4th Ave., Huntington

HOW MUCH: Film passes for all seven films are \$45 and are available by calling the Marshall Artists Series box office at 304-696-6656. Individual film tickets are \$10 and can be purchased for walk-up entry 60 minutes before each screening and students can access transportation to the festival by visiting the RouteShout app to ride the Green Machine bus.

SPONSORS: The Russell Bruce Film Festival is sponsored by ZMM Architects, Community Trust Bank, Reger Funeral Home, Marsha Slater State Farm Insurance, iHeart Radio, WSAZ and The Herald-Dispatch.



Russell "Russ" Bruce

Cultural Documentaries Being Screened During Lifestyle Film Festival

The Herald-Dispatch | March 3, 2022

The Lifestyle Film Festival will include screenings of six films at the Keith-Albee Performing Arts Center in Huntington to provide the community with elements of food, fashion and music.

The Marshall Artists Series will showcase their new projector and sound system during the festival, which is sponsored by ZMM Architects and takes place Thursday through Sunday, March 3-6.

"People love seeing movies in the Keith-Albee because it's such a unique experience," said Angela Jones, director of marketing and external affairs for Marshall University and the Marshall Artists Series. "We want to show the movies or things that people aren't going to get to see every day at the movies."

Jones said the Marshall Artists Series board wanted to provide films that all ages and groups could connect to in some way. She said she thinks Marshall students will gravitate toward "Roadrunner," which offers a behind-the-scenes look at Anthony Bourdain. The documentary discusses how he was formerly an anonymous chef and how it led to him becoming influential.

"I'm most excited for 'Roadrunner,' which is the Anthony Bourdain story, because I thought it was gonna be, like, huge and in every theater, and it really wasn't," Jones said. "So I'm very excited that we get to have it as part of our Lifestyle Festival and we get to see it on the giant screen of Keith-Albee."

Jones said the most appropriate of the films for children would be "The Apollo." The 2019 documentary covers the history and

legacy of New York City's Apollo Theater and how marginalized artists excelled within the landmark. The festival will also feature documentaries such as "The Gospel According to Andre," "Very Ralph," "Sparkling: The Story of Champagne" and "Julia."

"The Gospel According to Andre" documents the timeline of recently deceased African American fashion editor Andre Leon Talley. Through archival footage and interviews, the documentary shows his work at Vogue and other work discussed by Anna Wintour, Marc Jacobs and Diane von Furstenberg.

Reflecting on Ralph Lauren's life, "Very Ralph" explores his journey as a boy from the Bronx to a well-known fashion designer.

"Julia" uses archival footage from cookbook author and television star Julia Child to chronically share her story of publishing "Mastering the Art of French Cooking" — which has reached 2.5 million copies to date — and becoming a successful cook in the 1950s. Adding more conversation to food and drinks, "Sparkling: The Story of Champagne" shares inside perspectives from A-list champagne houses.

"The main goal of the Lifestyle Film Festival is really to have more broad appeal programming in a festival format," Jones said. "We have something for everyone."

Passes for the Lifestyle Film Festival for all six films are available in advance for \$45 by calling 304-696-6656. Tickets for individual films are not sold in advance but will be available for purchase one hour before the film at the Keith-Albee. Tickets for the Lifestyle Film Festival are \$10 per film and free to full-time Marshall students with a valid student ID.

For more information, visit www.marshallartistsseries.org.

'Summer: The Donna Summer Musical' set for Thursday at Keith-Albee

The Herald-Dispatch | April 3, 2022

It's all about that bass.

Singer and actress Charis Gullage found her way into the music of legendary disco diva Donna Summer through her father and his bass guitar.

Gullage, who performs as "Disco Donna" in "Summer: The Donna Summer Musical," which comes to the Keith-Albee Performing Arts Center in Huntington on Thursday, April 7, said she and her father were listening to the song "Last Dance," one of the biggest hits for Summer, when she asked him, "Dad, have you heard this before?"

She said he laughed and said, "Yes, and so have you. Quite a bit."

Gullage's father wasn't just a bass player. He's a touring performer who has played with a range of artists, including Tyler Perry and Dr. John, but he's played in a variety of ensembles.

The music of Donna Summer was just part of his musical vocabulary. He knew her music. He'd played her music. Gullage said she and her father would sometimes sit and listen to music together. They'd talk about it.

"Do you hear that?" her father would say. "That's the bassline driving that song."

Gullage said he'd tell her how the bass rounded off the edges and tied a song together. She remembered what she learned.

"In doing some script study and researching Donna Summer, I found out that she started her songs with a bassline," Gullage said. "That was how she built her songs." "Summer" is a jukebox musical. It is entirely music-driven, with songs inspiring scenes and action, and music often or entirely replacing dialogue.

The show highlights and explores the musical career and life of Donna Summer. As "Disco Donna," Gullage stands in for Summer as her career is taking off and she's hitting the charts with songs like "Hot Stuff," "Bad Girl" and "Love to Love You, Baby."

"I'm in the middle part," Gullage said. "Donna is exploring herself as a woman, an artist and a musician. The role is instrumental in understanding the career of Donna



The hits of Donna Summer will be reviewed, revisited and celebrated in "Summer: The Donna Summer Musical" on Thursday, April 7, at the Keith-Albee Performing Arts Center.

Summer, and the ups and downs she had as an artist, but also as a woman of color living in the times she did."

With the pandemic, being part of the show has been something of a roller coaster, with shifting requirements for prevention and safety different in every state. "We try to be healthy and take precautions and hope that our audiences are doing the same thing," she said. Gullage is only a couple of years out of college. She graduated from Loyola with a bachelor's degree in musical theater just before the start of the pandemic. This is her first national tour.

The experience has been a good one and full of life lessons.

"I've learned to be more grateful and to choose kindness," she said. "There are so many times when not choosing kindness is easier."

She said touring during the pandemic has taught her to be more adaptable and ready for just about anything. "Stay hydrated," she said, adding, "And give everyone grace."

WHEN: 7:30 p.m. Thursday

WHERE: Keith Albee Performing Arts Center, Huntington

TICKETS: \$64.42, \$71.00, \$81.97 and \$98.42

INFO: 304-696-6656 or the box office at the Joan C. Edwards Performing Arts Center

'Charlie and the Chocolate Factory' to be Performed May 9

The Herald-Dispatch | May 5, 2022

Roald Dahl's "Charlie and the Chocolate Factory" will come to life at the Keith-Albee Performing Arts Center at 7:30p.m. Monday, May 9, as part of the Marshall Artists Series.

"Charlie and the Chocolate Factory" tells the story of Willy Wonka, world-famous inventor of the Everlasting Gobstopper, who has just announced his factory is opening its gates to a lucky few. The Keith-Albee audience will experience the story as a hit Broadway musical, filled with technicolor sets and a new score.

Audience members will be required to wear a mask during the production unless actively eating or drinking.

Tickets are \$98.42, \$81.97, \$71 or \$64.42 and are available at the box office in the Joan C. Edwards Playhouse on the Marshall University campus, by calling 304-696-6656 or online at Ticketmaster.com. Box office hours are Monday through Friday, noon to 4 p.m.



Roald Dahl's "Charlie and the Chocolate Factory" will be performed at the Keith-Albee Performing Arts Center in Huntington on May 9.

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.



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.

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



SHOOTER 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.

02/13/2022

The Herald-Dispatch



Courtesy of the West Virginia Humanities Council/
The Keith-Albee Theater, built in 1928, is shown in Huntington.

Keith-Albee launches its updated website

The Herald-Dispatch

HUNTINGTON — The Keith-Albee Performing Arts Center Inc. has launched an updated website, board president Bob Plymale recently shared.

The new website 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 West Virginia Commission on the Arts.

"After many months of hard work and dedication from our Keith-Albee Marketing Committee, we are pleased to invite visitors to our new website at www.keithalbee.com," Marketing Committee chairman Bryan Chambers said.

"Our primary goal during the redesign process

was to create a more valuable and responsive resource across all platforms and devices. Specifically, we wanted to focus on making it easier for our users to navigate the site and locate information on the history of the Keith-Albee as well as information about shows held at this important venue."

Bulldog Creative Services designed the updated website and new Keith-Albee logos with input from the Marketing Committee, which also includes board members Jessica Pressman and Amanda Kolling. One of the new logos resembles the light medallion in the auditorium ceiling.

Director of Development Terry Deppner Hardin said, "We hope you enjoy our new look! For any suggestions, questions or comments, please contact us at keithalbeepac@gmail.com."

Keith-Albee Receives Funding from Cabell County Commission

The Herald-Dispatch | August 7, 2022

HUNTINGTON — The Keith-Albee Performing Arts Center Inc. recently received \$100,000 in American Rescue Plan Act funds, as well as \$15,000 in Hotel/Motel Fiscal Year 2022-23 funding, from the Cabell County Commission.

Cabell County Commission President Jim Morgan presented the checks to the Keith-Albee Director of Development Terry Deppner Hardin at the Cabell County Courthouse on Friday, July 29.

Deppner Hardin said the funding will be used as part of an overall project that includes three phases: the basement wall waterproofing; replacement and installation of a new water service with a new sprinkler riser; and installation of new mechanical, electrical, and plumbing systems in the theater.

All three phases will help ensure the building's structural integrity, public safety, and maintaining a healthy environment for staff, performers and patrons, she said, and it will eventually help to decrease operating costs. "The more improvements that are made, the greater the impact will be on decreasing overall costs," Deppner Hardin said in a news release.

Keith-Albee Board President Bob Plymale said the COVID-19 pandemic and recent economic conditions have caused prices of materials and labor to skyrocket from the project's original anticipated costs.

"The restoration of the Keith Albee is a huge project — its importance, its scope, and the financial resources needed to effectuate preservation of this iconic architecture," Plymale said in the release. "It is important for our community to understand that this theatre is an historic asset to Huntington. We hope that everyone in the community will give — no matter how small — and help to sustain the last fully intact Thomas-Lamb-designed atmospheric theatre in the world. Every penny counts!"



Cabell County Commission President Jim Morgan, left, presents checks to Keith-Albee Director of Development Terry Deppner Hardin on July 29.

New Marshall Students Dubbed 'One of the Herd' During Convocation

The Herald-Dispatch | August 20, 2022

HUNTINGTON — Like a herd of buffalo, first-year students at Marshall University moved down 4th Avenue together Friday toward the Keith-Albee Performing Arts Center, where freshman convocation was held.

The Class of 2026 represents the future of the institution as it faces the unknown of a post-pandemic world with a new president and other changes in leadership.

The students are in the first full-year freshman class under university President Brad D. Smith and the first since the start of the COVID-19 pandemic to participate in all Marshall's traditions as the university lifts COVID-19 precautions.

The first-year students started their day with a freshman class photo at the John Marshall statue on campus before walking to the Keith-Albee with all the pomp and circumstance of a parade, led by the Marching Thunder and their Class of 2026 banner.

Student Body President Isabella Griffiths welcomed the students at the Keith-Albee to the "official start of their college careers."

Chief Talent and Diversity, Equity and Inclusion Officer Bruce Felder did not shy away from the fact it took him six years to graduate from Marshall when giving the keynote speech to students.

He told them no matter how they stumble, to always remember their goal that led them to the university.

"Realize this: You are here today because you're supposed to be here. You deserve to be here. You belong here," he said, adding, "The race isn't given to the swift or the strong, but those who endure till the end. The most important thing is not when you finish. It is that you finish."

He gave the students three assignments as they start their collegiate careers: To find their community, battle cry and winning attitude. He said life is 10% what happens to you and 90% your reaction.



Marshall University freshmen walk from campus to the Keith-Albee Performing Arts Center for freshman convocation on Friday in Huntington.

"You are in charge. Accept the challenge that creates possibility that leads to change," he said.

Smith welcomed the students as the next generation of the Thundering Herd.

He echoed Felder in telling the students Marshall University changed his life in ways his family could never have imagined by offering guidance. That guidance set him on a path toward a lifetime of achievement and excitement, he said. He hopes the first-year students walk away with that experience.

"The great writer Mark Twain once said the two most important days in your life are the day that you're born and the day you discover why," he said. "These next years attending Marshall are your opportunity to discover your why."

Following the convocation, students walked back down 4th Avenue toward the Bison Bash Cookout at the Memorial Student Center Plaza on campus.

LOCAL

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WEDNESDAY, AUGUST 31, 2022 3A

MU crash victims to be memorialized

Keith-Albee to honor victims with seat naming campaign

The Herald-Dispatch

HUNTINGTON — Marshall University plane crash victims will be honored in the Keith-Albee Performing Arts Center through its "Take A Seat Under the Stars" seat naming campaign.

In 2016, the Keith-Albee launched the seat naming campaign as an opportunity for donors to celebrate family, friends, businesses or the memory of a loved one.

The Keith-Albee Board of Directors decided to honor the

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.

SHOLTEN SINGER | The Herald-Dispatch

passengers of the ill-fated 1970 Southern Airways Flight 932 and place each of their names

SEE SEATS | 6A



SEATS

FROM PAGE 3A

on a seat in a specified area of the theater balcony. This effort was funded through community support.

Recently, a section of seats in the balcony for the Young Thundering Herd has been refurbished to honor each football player and the coaching staff for the team that "rose from the ashes" and gave hope to the Huntington community after the crash.

In addition to the private supporters, this section of the balcony seating received funding from the Huntington Foundation Inc.; the West Virginia Department of Arts, Culture and History; and the Na-

tional Endowment for the Arts, with approval from the West Virginia Commission on the Arts.

At 11 a.m. Saturday, Sept. 3, the public is invited to a dedication ceremony honoring the plane crash victims and the Young Thundering Herd. Speakers include Keith-Albee board President Robert Plymale, Marshall men's basketball coach Dan D'Antoni, WSAZ Sports Director Keith Morehouse, Senior Associate Athletic Director for Development and Big Green Executive Director John Sutherland and Young Thundering Herd Coach Jack Lengyel. Young Thundering Herd players Allen Meadows and Bob Bronger from the 1971 team will also be present.

Members of Iconic Marshall Football Teams Take Forever Seat at Keith-Albee

The Herald-Dispatch | September 4, 2022

HUNTINGTON — Members of two iconic teams in Marshall University football history will always have a seat at Huntington's historic Keith-Albee Performing Arts Center.

Through the performing arts center's "Take A Seat Under the Stars" campaign to repair, replace and refurbish seating in the venue, about 150 refurbished seats were dedicated Saturday. The seats represent the 75 lives lost in the 1970 plane crash and the Young Thundering Herd team that followed in their footsteps.

The dedicated seats are in the balcony, directly under twinkling star lights on the ceiling.

After the ceremony, some players from the 1971 team searched for their seat and the seats of their friends. For 1971 Young Thundering Herd player Bob Bronger, it was a moment that came full circle, as he worked for about a year at the theater, the same place he would watch movies with his teammates.

Nate Ruffn once started a "We Are Marshall" chant in the theater, Bronger reminisced, and he said it was the moment someone told the crowd the team had started the chant that the players realized how much they were loved.

"And I think now, the appreciation that this town and this school has shown us, and speaking to a lot of people at the 50-year reunion, and all the things especially these last few years, have made everybody who played realize the decision to come to Marshall is the greatest decision they ever made," he said.

Keith Morehouse, whose father died in the 1970 crash, said there is no adjective to describe feelings surrounding the crash or the support that continues five decades later. "Fifty-two years later, it's stunning how this community regards the ones we lost, remembers the ones we lost, memorializes the ones we lost, and as someone who has



A seat featuring a plaque honoring Reggie Oliver is photographed during a dedication ceremony honoring the Marshall Univ plane crash victims and members of the Young Thundering Herd at the Keith-Albee Performing Arts Center in Huntington.

stayed here and lived here and made it my home, I can't thank you guys enough," he said.

The "Take a Seat" campaign started in 2016 as a way to celebrate family, friends, businesses or the memory of a loved one at the theater.

The Keith-Albee board of directors made the decision to honor the passengers of the ill-fated 1970 Southern Airways Flight No. 932 and place each of their names on a seat. The effort was funded with community support.

The seats representing the Young Thundering Herd were made possible by private supporters and funding from the Huntington Foundation Inc. and the West Virginia Department of Arts, Culture and History and the National Endowment for the Arts, with approval from the West Virginia Commission on the Arts.

Keith-Albee Board President Bob Plymale said with Saturday's dedication, about 50% of the seats have been completed.

Senior Photography Session

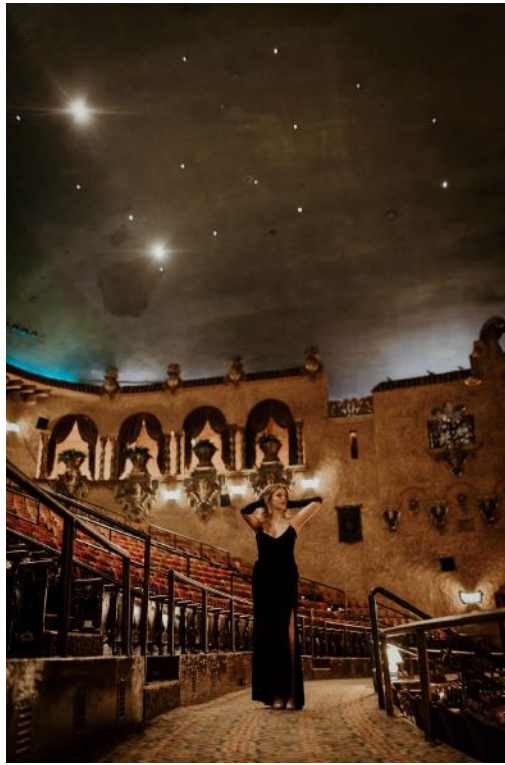
October 7, 2022

Mother Melissa Dawn Huffman of Hurricane, WV, made her daughter Alexa Sekercak's dreams come true by contacting the Keith-Albee Performing Arts for her senior photo shoot by Peyt's Photography on October 7, 2022.

Alexa is a lifelong performer and has done theater for years as well as show choir.

Peyton Griffith is a 20-year-old self-taught photographer who attends Marshall University as a Junior in the Video Production program. She has been into the art of photography since she was 15 years old and grew up in Kenova, WV. She is a wedding, couples, and senior photographer.

To schedule a potential photography session, please contact Director of Development Terry Deppner Hardin at terrydeppner@gmail.com for available times and booking fees.



SNL's Mikey Day, Who Helped Write 'David S. Pumpkin' Skit, to Perform Sunday in Huntington

The Herald-Dispatch | October 20, 2022

The Marshall Artists Series continues its fall schedule with a performance by "Saturday Night Live" comedic actor and writer Mikey Day on Sunday, Oct. 23. Opening up the show will be comedian Alex English, who is also a comedy writer for SNL.

Day and English will be live at the historic Keith-Albee Performing Arts Center at 7:30 p.m. Sunday. Tickets range from \$35 to \$55. The venue is located at 925 4th Ave. in downtown Huntington. More information can be found at www.marshall.edu/muartistseries/#/.

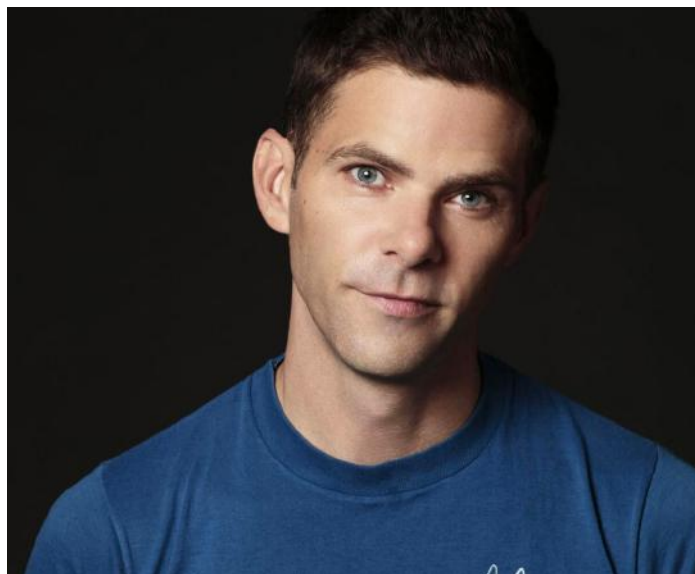
Day's journey to SNL began when he wrote comedy bits for his high school's assemblies as a teenager. Like a lot of future comedians and comedy writers, Day got into his share of trouble for simply being openly funny in a school setting. After graduating, he earned a degree in theater at the University of California Los Angeles. To add comedy acting chops to his repertoire, he also joined the famed improvisational comedy group The Groundlings and began to write for various shows on TV channels such as MTV, The Cartoon Network and Showtime.

About 15 years ago, Day and Michael Naughton, along with actor Mitch Silpa, created a comedy video as members of The Groundlings that spoofed the street magic of famed magician David Blaine. You can still see those videos on YouTube, with one of them netting 50 million views. It was one of the many times that Day's work would go viral online as his career grew.

Perhaps his most memorable bit on SNL was when Day, Bobby Moynihan and Streeter Seidell wrote a sketch called "David S. Pumpkin," a Halloween spoof featuring Day and Moynihan as dancing clowns surrounding acclaimed actor Tom Hanks, who portrayed the David S. Pumpkin character. Titled "Haunted Elevator," the sketch struck a nerve while on live television and the video went on to garner 22 million views.

With the first three live SNL shows of the 2022-23 already completed, the program will take a break this Saturday, which will enable Day and English to come to Huntington on the next night.

While at SNL, Day has been asked to impersonate many famous personalities during on-air skits, from President Franklin D. Roosevelt to Elon Musk to U.S. Sen. Joe Manchin, D-W.Va. Other times, his characters portray



The Marshall Artists Series will present storyteller Adam Booth performing "Jesse's Doll — Ghost Stories and Spookier Thin 7:30 p.m. on Tuesday, Oct. 25, at the Keith-Albee Performing Arts Center.

unknown folks in sketches that are as messy as they are fun. That was the case on the Oct. 8 episode of SNL when Day shared a segment with actor and host Brendan Gleeson.

During a spoof of an atypical History Channel documentary about two tribes in the year 500 B.C. who forged an alliance, Day and Gleeson play the tribal chiefs, who take a blood oath by cutting their palms and sharing their blood. In this case, however, Gleeson's character slices his palm too deeply and his fake blood splatters all over the set and onto his cast mates in disgusting, yet hilarious fashion. Day especially takes major splashes of blood to his face, all of which can be seen at www.youtube.com/snl.

"I actually got the fake blood off of me pretty quickly, like in five minutes or something afterwards, but there was a lot of it," Day told The Herald-Dispatch. "It was funny because the host that night, Brendan Gleeson, he has a beard and they did a test earlier in the week to make sure the fake blood wouldn't stain his beard. That was one of the funny parts of his SNL Week; that he had to go and do a 'Blood Beard Staining Test.'"

One thing that Day has developed while working as a comedy writer is a thick skin, as rejection of ideas is a constant. That is especially true at SNL with its infamous weekly "table reads," where the writers and that week's host pitch ideas for sketches while the ones in charge decide what ideas make it on-air. The process is notoriously not for the faint of heart.

"I guess you kind of get used to the rejection, but you really get used to it at SNL because there are so many opportunities to bomb," said Day. "There is a read-through on Wednesdays where all of the ideas are read out loud and you write sketches for it and the read-throughs can either go well or go badly. If it goes well and goes to dress rehearsal, the idea can still go bad at dress rehearsal. So, throughout the year, you have to develop a thick skin and you have to build up a resistance to it. You just go on to the next one. It changes from week to week, as sometimes I will have a lot of ideas while other weeks, not as much. I think that you can write as many ideas as you want from week to week, but there is no guarantee that they will all be read or that there is room for everything. But I think that, ultimately, they want you to focus on your best ideas."

For Day, an idea can come in the middle of the night, out of the blue, and he has to capture that burst of creativity before it is lost to the awakened state.

"Sometimes, however, I'll get an idea late, as in 4 a.m. in the morning, and I'll write it up and it can become some of my best stuff. If it is a host that I am not familiar with, I will watch some of their work as research. The process is truly different from week to week, which is the cool part. You can have a really good week, yet the next week, everything starts over, and it is a brand-new week and it can become a bad week and you think to yourself, 'Oh wow, I thought I had totally cracked the code and understood it all.'"

Day, who has never been to West Virginia before, says he is happy and excited that he will get the chance to perform in the state. After both Day and English perform, they will take questions from the audience about the comedy business, life at SNL, or whatever queries are thrown at them.

Marshall Artists Series Presents 'Jesse's Doll – Ghost Stories and Spookier Things' on Tuesday The Herald-Dispatch | October 23, 2022

If you're looking for some thrills and chills this spooky season, the Keith-Albee Performing Arts Center is the place to be.

No, we aren't talking about the rumored haunted basement — although that will undoubtedly add to the creepy ambiance when storyteller Adam Booth takes the stage to deliver "Jesse's Doll — Ghost Stories and Spookier Things," at 7:30 p.m. on Tuesday, Oct. 25.

The haunted — er, the Keith-Albee is located at 925 4th Ave. in Huntington. Tickets are \$25. More information can be found at www.marshall.edu/muartistseries/#/.

With the right mood being set combined with an open mind and an active imagination, storytelling can bring to life a frightening tale as effectively as a horror movie. Many of us still remember a scary story told around a campfire or in a dark back yard.

Booth, who will be performing Tuesday night's "Jesse's Doll—Ghost Stories and Spookier Things," is a Huntington native who has become an acclaimed storyteller almost by accident.

"Storytelling comes to me through my family and by the passing on of family traditions," said Booth. "I really got into it when I was in college and I took a class on Appalachian culture and I learned about storytelling. Then, I began going to storytelling events, specifically the West Virginia State Liars Contest, which is a part of the annual Vandalia Gathering event."



The Marshall Artists Series will present storyteller Adam Booth performing "Jesse's Doll — Ghost Stories and Spookier Things" at 7:30 p.m. on Tuesday, Oct. 25, at the Keith-Albee Performing Arts Center.

Booth, 40, began his storytelling journey 20 years ago when he found himself telling a tall tale in front of an audience for the first time.

"It all began at that Vandalia Gathering Liars Contest when I got up the nerve to do it," said Booth. "It wasn't really that hard because I had studied music and I was used to performing in front of people. I tried out storytelling because I loved the novelty of it. If you win the Vandalia Gathering Liars Contest, you get the title of West Virginia's Biggest Liar and I liked that and went for it."

Once he was hooked and realized he had the talent to successfully tell a good story in front of a lot of people, Booth began to seek out interesting tales to tell.

"I researched a number of stories found in different archives in West Virginia and I spent some time doing that same kind of work in Kentucky as well," said Booth. "I also learned stories from other people. I often find that when I'm out telling stories somewhere, people then want to tell me their stories afterwards. And, just about everyone tells me, 'You can have this one. You can use it if you want to.' Every now and then, you come across something that is a real gem."

The art of storytelling is ancient, preceding the invention of the written language, and techniques and patterns for the skill have developed over the centuries based on how the human mind works.

"The technique is pretty standard," said Booth. "If it is something that I have created or something I have learned from someone else or a folk tale, you always want to open the story by welcoming people into it, to give them an idea of where the story takes place and give them a few ideas as to what is going to happen in it. That way, they can get themselves situated into the story, and then they are more ready to go forward with wherever you want to take them. When I tell spooky stories, as I will on

Tuesday night, you want people to feel comfortable in the story, yet you also want them to begin to think about what might happen as soon as possible. That is how a good story works, by creating images that you carry with you, sometimes for your whole life."

With it being the Halloween season, Booth has chosen some choice tales for the Huntington audience.

"I do a lot of archival digging to find stories, such as in the collection of Ruth Ann Musick (1897-1974), who lived in Fairmont, WV," said Booth. "She collected and published a lot of spooky stories, but there are many that she never published. So, I have looked through boxes and boxes of her materials. I've also gone through a lot of boxes of stories that were collected and are kept in the library at West Virginia University. A lot of them are stories that people don't tell anymore and I am making the point of trying to keep them alive. Once I find those stories, then it is all about crafting them and adding my own voice to them. And, a lot of knowing where a story is going to go onstage comes from telling it to people in person and see how they react."

Booth is the 2022 West Virginia Folk Artist of the Year, an accolade given out at the Governor's Arts Awards program. Topping that honor off with a performance in his hometown of Huntington will make Tuesday a truly special evening for Booth.

"To be affiliated with Marshall University this way, it is such a privilege for me," said Booth. "I grew up in Huntington and my family has a lot of connections to Marshall. But, also, to get the opportunity to play the Keith-Albee Performing Arts Center will be special as well. I grew up going to movies there, I've gone to Marshall Artists Series concerts there, and it's always been a dream of mine to go back and perform there, so this is a huge honor for me."



THE PARTHENON

NEWS SPORTS OPINION LIFE THE PARTHENON IN PRINT STAFF CONTACT

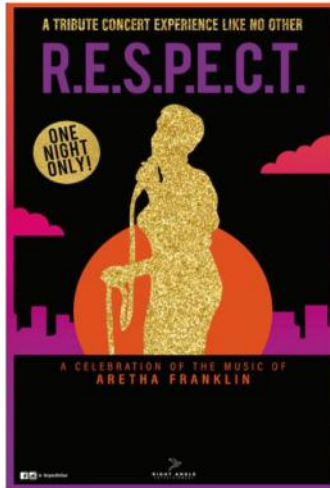
The "R.E.S.P.E.C.T.," tribute concert on Nov. 1 at the Keith Albee Performing Arts Center explored the life and legacy of legendary singer Aretha Franklin

Victoria Ware, Features and Cultures Editor
November 9, 2022

The concert came after the fourth anniversary of Franklin's death on Aug. 16, 2018.

The program interweaved the stories of Franklin's personal life and career. A main focus throughout the show was the impact that her parents—especially her father—had on her.

During her childhood, Franklin was surrounded by pillars of Black culture as a result of her father, Reverend C. L. Franklin, hosting star-studded house parties. Franklin was raised around gospel singers such as Sam Cooke, Mahalia Jackson, Albertina Walker and James Cleveland.



Early in her career journey, Franklin made a transition from singing gospel music to singing secular music. She took inspiration from singer Sam Cooke (who is considered to be the King of Soul), who made a transition from gospel to pop music. The program discussed Franklin's mixing of genres and her journey to finding a signature singing style.

"Aretha would try and find her signature style," performer Nattalyee Randall said. "She wasn't quite pop. She wasn't exactly R&B. She wasn't all the way gospel, but she was an unstoppable mix of all three."

Several of Franklin's career-defining achievements were listed at the conclusion of the evening such as winning the Presidential Medal of Freedom, being the first woman to be inducted into the Rock & Roll Hall of Fame and being the youngest person to receive the Kennedy Center Honors.

Franklin also won 18 Grammy Awards along with many Legend and Lifetime Achievements and managed to place over 100 singles on the top 100 Billboard, according to performer Ashton Weekes.

COMMUNITY

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SUNDAY, NOVEMBER 27, 2022 IC

Dave Koz and friends will bring in holiday spirit

By DAVE LAVENDER
For The Herald-Dispatch

On any given night at the Cam Henderson Center, Los Angeles resident Rick Braun is a proud parent sitting with his wife Christiane cheering on the Thundering Herd and No. 3 — their son Kyle.

At 7:30 p.m. Sunday, Dec. 4, Kyle, a sophomore guard for Marshall's men's basketball team, gets to return the fan-in-the-stands favor as his dad takes center court, playing the Keith-Albee Performing Arts Center as part of the Marshall Artists Series.

Profiled earlier this year in Jazz Times for his chart-topping 30th

year in the industry, Braun, a revered trumpeter, composer, producer and songwriter, is one of the all-star musicians heralding in the holidays as world-renowned saxophonist Dave Koz & Friends brings in its 25th Anniversary Christmas Show.

Koz will be joined by his friends, jazz music icons guitarist Peter White, vocalist Rebecca Jade, keyboardist Keiko Matsui, and Braun, an ace sideman who has recorded



BRAUN



KOZ

and toured with Tina Turner, Tom Petty, Rod Stewart, Sade, Natalie Cole and REO Speedwagon before breaking out as a solo artist. Braun has also chalked up 20 No. 1 smooth jazz hits and hit-making collaborations with Boney James, as a member of RnR with saxophonist Richard Elliot, and BWB, a powerhouse trio with Kirk Whalum and Norman Brown.

SEE SPIRIT | 7C

IF YOU GO

WHAT: Hoops Children's Hospital at Cabell Huntington Hospital presents Dave Koz and Friends 25th Anniversary Christmas Tour as part of the 86th annual Marshall Artists Series

WHERE: Keith-Albee Performing Arts Center, 925 4th Ave., Huntington

WHEN: 7:30 p.m. Sunday, Dec. 4

HOW MUCH: Tickets are \$98, \$87, \$76 and \$65.

GET TICKETS: Order at 304-696-6656 or ticketmaster.com. Tickets may also be purchased at The Marshall Artists Series Box Office in the Marshall Joan C. Edwards Playhouse on 5th Avenue. Box Office hours are noon to 4 p.m. Monday through Friday.

SPONSORS: Additional sponsors are City National Bank, Steptoe & Johnson, Dr. Jeff and Mrs. Brooke Leaberry, iHeart Radio, WSAZ and The Herald-Dispatch.

Keith-Albee Honors Long-Time Operations Manager Junior Ross

The Herald-Dispatch | January 28, 2023

HUNTINGTON — Keith-Albee Performing Arts Center's Operations Manager Millard "Junior" Ross was recently honored for his long tenure, distinguished service, and dedication with a resolution passed by the Board of Directors that designates the stage house section of the Theatre as The Millard "Junior" Ross Stage House. This is the performance space consisting of the part of the theatre upstage of the proscenium arch, which contains the stage, wings, fly tower, fly floors, grid, etc.

Ross began his career in 1959 working for the Hyman family who owned the Greater Huntington Theatre Corporation. He was the Hyman's Manager of the Keith-Albee, the Camelot Theatre (also known as the Palace), and the Cinema Theatre (also known as the Orpheum). His responsibilities included the coordination of maintenance for all three movie theatres as well as the collection of the movie admissions and locking up the monies in the vault at the Keith-Albee.

In 2006, the Keith-Albee stopped showing regularly scheduled movies, but the theatre's use as a live performance and special events venue was uninterrupted. In that same year the Greater Huntington Theatre Corporation graciously donated the theatre to the Marshall University Foundation. Later that year, title was transferred to the newly formed Keith-Albee Performing Arts Center, Inc., (KAPAC), the tax-exempt, charitable corporation which operates the Keith-Albee today. Junior's career with the Keith-Albee went uninterrupted as he transitioned to Operations Manager for the Keith Albee Performing Arts Center Foundation.

Board President Robert Plymale says that "The Keith-Albee enjoys its current status of continuing operation due, in large part, to the efforts of Millard "Junior" Ross. His love of the theatre is self-evident as demonstrated through his extensive knowledge of the building infrastructure, oversight, and outstanding leadership." Assistant Operations Manager Gary Cooper says that "Junior is not only my boss, but my teacher, mentor, and best friend who has shared with him the building's history and knowledge of its mechanical, electrical, and plumbing systems."

As always, Junior's love for the Keith-Albee is always front and center. Junior stated that the best show he has seen at the Keith-Albee was when the legendary singer Tony Bennett took center stage on September 29, 2016, as part of the Marshall Artists Series and had kind words for the



theatre. Before Mr. Bennett broke into a night-ending, spine-tingling rendition of "Fly Me to the Moon," he put down his microphone 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." Director of Development Terry Deppner Hardin said that beyond Junior's excellent record of service, he is known for his gentle, kind and humble nature by anyone who meets him. He is well-loved and respected by the downtown family of merchants on Fourth Avenue and beyond in Downtown Huntington.

Vicky Cooper, owner of The Old Village Roaster, said "In the 28 years we have occupied our portion of the Keith-Albee building, I have to say it never seemed like a job to Junior, but more a love and dedication to the Keith-Albee."

Junior was born in Huntington, WV, and now resides in Barboursville, WV. He and his wife Eunice have three children and ten grandchildren.



Keith-Albee Performing Arts Center

February 10 · 🌐

The Keith-Albee has long been one of the crowning jewels of Huntington's downtown. Thank you, [White Heart Photography-Amy Miller](#) for capturing its historic beauty in these stunning shots!

To schedule your photography session, please contact Director of Development Terry Deppner Hardin at terrydeppner@gmail.com for available times and booking fees.



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👍❤️ Megan Ramey-Keelin, Anna Adkins and 56 others

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LOCAL

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SUNDAY, FEBRUARY 12, 2023 3A

Encova Foundation of West Virginia pledges \$250K to Keith-Albee Performing Arts Center

The Herald-Dispatch

HUNTINGTON — The Keith-Albee Performing Arts Center received a \$250,000 pledge from the Encova Foundation of West Virginia.

Encova President and CEO Thomas J. "TJ" Obrokta Jr. said the gift will be distributed over five years beginning in 2023.

The initial \$50,000, received in January, will be paired with funds from other sources for a building infrastructure project that is scheduled to begin in May. The project



OBROKTA JR.



PLYMALE

includes the basement wall waterproofing and replacement and installation of a new water service with a new sprinkler riser.

"This contribution from Encova is crucial to the success of the Keith-Albee for essential renovations contributing to public safety," Keith-Albee Board President Robert H. Plymale said in a news release. "It is also an investment in modernizing the theatre, making it more cost-effective and efficient. The overall plan is to provide additional opportunities for the community in the area of quality arts and entertainment and driving economic

SEE DONATION | 4A



Courtesy of the West Virginia Humanities Council

The Keith-Albee Theater, built in 1928, is shown in Huntington.

DONATION

FROM PAGE 3A

growth for the City. However, in order to accomplish these goals, improvements are necessary."

Obrokta said the Encova Foundation focuses on improving communities and families, promoting education and encouraging wellness.

"Embedded in our focus is a commitment to helping children succeed, improving our communities, and supporting industry initiatives," he said in the re-

lease. "The Keith-Albee checks the box in these categories."

Director of Development Terry Deppner Hardin said the financial support such as Encova has demonstrated, both in the past and now, has a powerful impact.

Under the leadership of Plymale, the board developed a strategic plan to revitalize the Keith-Albee, Deppner Hardin said, but the costs of renovations are high.

"One has to recognize that this theatre is nearly 95 years old. It was originally constructed with

2,000,000 bricks, 550 tons of steel, 97 cars of cement, and 15 cars of plastering wax," she said. "Extensive renovations are required for fire and safety, mechanical, electrical, and plumbing systems as well as back-of-the-house dressing rooms. These are the spaces that the public does not typically see. It is important that we preserve this iconic theatre and our community heritage."

Those interested in helping the Keith-Albee can contact Deppner Hardin at terrydeppner@gmail.com.

COMMUNITY

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SUNDAY, FEBRUARY 12, 2023 1C



Submitted by Terry Deppner Hardin

Jerry and Lenora Sutphin are pictured at the Keith-Albee theater.

Sutphins' love story started at the Keith-Albee in Huntington

Submitted by Terry Deppner Hardin

HUNTINGTON — The Keith-Albee Performing Arts Center is a magical place and has always been an important part of Huntington's cultural and architectural history. But beyond its stage, where many famous entertainers have performed over nearly 95 years, stories of love and romance have taken place within its walls.

A first date at the Keith-Albee brought lovebirds Jerry and Lenora Sutphin together.

The Sutphins have enjoyed more than 62 years together, held Marshall Artists Series season tickets for many of them, and it all started at the Keith-Albee in February 1959.

Lenora, 82, grew up in Ripley, West Virginia. Jerry, now 84, grew up in Mullens, West Virginia.

The two met at college in Huntington at the Marshall cafeteria. Lenora thought that Jerry was interested in her girlfriend, but Jerry had eyes only for the pretty, blue-eyed co-ed.

Jerry asked Lenora to see the musical comedy "Lil' Abner," a Marshall Artists Series event, in early 1959 after hearing about it on Marshall University's campus.

"They took the comic strip and created a Broadway show, and I wanted to see it myself when I had the chance. I've always been invested in the arts, and I've always loved music. So, of course, our first date was at the Keith-Albee."

Lenora said, "Everyone who went to the theater at that time came dressed to kill. I remember so clearly what I wore. I had on this beautiful, blue, wool dress, high-heel shoes, and a mutton jacket. They were so popular then."

"All the men at that time wore sports coats, ties, and overcoats, and caps as well," Jerry joked, "I had enough hair to show off then."

The first date was highly successful.

PEOPLE OF THE TRI-STATE

If you know someone you think should be profiled in our Community section, email hdnews@hdmediallc.com or call 304-526-2799.

The couple, smitten with each other, never looked back, and were married on Nov. 11, 1960.

Lenora is a retired contract officer from the Corps of Engineers. She is a lover of music as well, and is currently the president of the Huntington Symphony Orchestra Board of Trustees after having served as both secretary and vice-president. She is a lifelong member of the Huntington Woman's Club, served 30 years plus on the Salvation Army Board, and volunteered for the Tri Sigma Sorority for the past 60 years.

Jerry is a man of many interests. He is probably best known as a nationally recognized river historian, having given talks on riverboats such as the American Queen, the Delta Queen, and the Mississippi Queen for decades.

He has also narrated or written scripts for river documentaries in addition to an exhibit in The Smithsonian. He spent some years in the U.S. Army in the 1960s and got a job as a cartographer with the U.S. Army Corps of Engineers, but by then, he had already been bitten by the river bug. Jerry left the Corps of Engineers and started his own high-tech drawings business, Visual Information Ltd., from which he retired in 2002, and has maintained a side business to this day of giving historical presentations on riverboats.

The Sutphins have seen a lot of America from the deck of a steamboat. Their combined love of history has provided them a lifetime of adventure and learning. They are also a Renaissance couple who love the arts and history. They both stated that "We bring

everybody who visits us here in Huntington to the Keith-Albee; and once they see it, they love it!"

As designed by Scottish-born American architect Thomas Lamb, the Keith-Albee Performing Arts Center is the only full intact atmospheric theater remaining in the world. Its auditorium creates the illusion of being entertained outdoors in a magnificent courtyard. The overhead domed ceiling simulates an expansive blue night sky holding twinkling stars that are crossed by lazily drifting clouds. It served as a perfect venue for a first date for two people obviously very much in love to this date.

When asked if they had advice for couples for Valentine's Day, Lenora smiled and immediately answered, "Do something nice for them every day."

Jerry's response pondered on the big picture. "If you decide to get married, you take on the realization that marriage is what marriage is. It's not a fairy story, it's not a movie. It's you. It's everyday life, and you have to bend and sway and do a different dance a time or two. But you realize that's what it is, and you have to make it important to your life."

During the interview, the couple laughed and held hands, each recounting different times and experiences.

Lenora beamed proudly, "I got it right the first time. Every time we're home, by 9 o'clock p.m. we're on the couch holding hands, and that's love."

If you have a special love story or a favorite memory shared at the Keith-Albee, contact Director of Development Terry Deppner Hardin at terrydeppner@gmail.com.

Keith-Albee Performing Arts Center
February 8 · 🌐

Welcome to Huntington!

We can't wait to see [Hubbard Street Dance Chicago](#) perform tomorrow night, Thursday, February 6th at the Keith-Albee Performing Arts Center!

To purchase tickets, contact the [Marshall Artists Series](#) at (304) 550-9726 or visit [ticketmaster.com](#).



Marshall Artists Series
February 6 · 🌐

Welcome to Huntington [Hubbard Street Dance Chicago](#) 💎 The performers have arrived and preparations are underway for Thursday night at the [Keith-Albee Performing Arts Center](#).

Keith-Albee Performing Arts Center
February 3 · 🌐

To celebrate Black History Month, we're giving away four tickets to [Marshall Artists Series](#) An Evening of Music & Film with WV's Own Lady D performing on February 16 at the @kKeith-Albee Performing Arts Center! As the founder of West Virginia's Simply Jazz and Blues Festival, Lady D is an incredible soul, blues, pop, and reggae singer as well as a music historian and we are so thrilled that she will grace our stage with a concert and documentary showing.

🎵

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Keith-Albee Performing Arts Center
February 23 · 🌐

Have you got your tickets for the Tedeschi Trucks Band this Tuesday, February 28th? These powerhouse performers, 12-piece band led by singer/guitarist Susan Tedeschi and guitarist Derek Trucks, are sure to bring an incredible show to our theatre.

Haven't got your tickets yet? Don't wait, our seats are filling up fast!

[#MyHuntington](#) [#DowntownHuntington](#) [#HTownWV](#) [#TedeschiTrucks...](#) [See more](#)



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Keith-Albee Performing Arts Center
March 1 · 🌐

Thanks for a great show [Marshall Artists Series](#) and [Tedeschi Trucks Band!](#) 🎸



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Keith-Albee Welcomes Fifth Graders for Young People's Concert

The Herald-Dispatch | March 3, 2023

The Keith-Albee Performing Arts Center welcomed fifth graders from throughout Cabell County to see the 62nd Young People's Concert on Thursday.

The concert is a partnership between the Marshall University Symphony Orchestra, the Woman's Club of Huntington and Cabell County Schools. Fifth graders from Cabell's public, private and homeschools were invited to attend.

The program was conducted by Marshall University's Symphonic Orchestra conductor Elizabeth Reed Smith.

It also featured a performance from Isaiah Biehle, a sophomore student of Soli Deo Gloria Homeschool and winner of the YPC Auditions held in January. Biehle performed "Zigeunerweisen" composed by Pabls de Sarasate.



The Marshall University Symphony Orchestra's 62nd Young People's Concert, presented by Marshall Univ and the Cabell County Board of Education in cooperation with The Woman's Club of Huntington, takes place on Thursday at the Keith-Albee Performing Arts Center in downtown Huntington.



Keith-Albee Performing Arts Center

March 9 · 🌐

Center Stage is waiting! Show the world the star you are by scheduling a photography session at the iconic Keith-Albee. Learn more by contacting our Director of Development, Terry Deppner Hardin at terrydeppner@gmail.com for availability and booking fees.

Photo by: [Mark Webb Photography](#)



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Anna Adkins and 9 others

2 shares

Kindred Valley: Born Out of the Pandemic, Hometown Band Makes it to 'Mountain Stage'

The Herald-Dispatch | March 26, 2023

It's not so much a homecoming as a coming-out party and international debut for Huntington's Kindred Valley.

The young, six-piece Americana band is on the bottom of the bill for tonight's Mountain Stage taping - presented by the Marshall Artists Series at the Keith-Albee Performing Arts Center in Huntington - but they might as well be at the top.

Riding around in a car, four of the six members said they were over the moon about getting to play.

"We were honestly in disbelief when we found out about it," Blake Lacy said. "We were so happy and so thankful about it. This is such a massive deal."

"We listen," Kaden Salmons said. "There have been so many amazing artists on the show. Even the people we're playing with have done incredible things. We love their stuff. It's an honor to be there."

Some music acts will spend years, sometimes decades, building up a presence before getting the opportunity to play a radio program like Mountain Stage. Kindred Valley did it in less than three and did it without touring or having a major label release.

They did it by coming up with a thoughtful, Americana sound that's a little bit rock, a little bit folk and a little bit Appalachian. The music is soft. The harmonies are sweet and the lyrics are heartfelt and authentic.

Kindred Valley started with Blake Lacy and Brett McCoy, two musicians and Marshall University students who got together, thinking they might be able to write a song. It was early fall of 2020. The pandemic was raging, and social distancing was in effect. There wasn't a whole lot else anyone could do, except look for ways to spend time.

The two men hung out at McCoy's apartment. McCoy played guitar while Lacy sang. That first song sounded good, but not quite right.

"Oh, shoot. We needed somebody else to play an instrument because I do not play an instrument," Lacy said. "Brett does."



Kindred Valley performed during "Mountain Stage," presented by the Marshall Artists Series, at the Keith-Albee Performing Arts Center in Huntington on Sunday, March 26.

KINDRED VALLEY | Courtesy photo

So, they called guitarist Noah Freeman.

The three of them got together at McCoy's apartment, tinkered with lyrics and melodies and came up with a song called "Georgia."

Lacy said they were all taken aback by how good that first song sounded.

"We just really enjoyed it," he said.

So, they decided to keep hanging out and keep writing songs. It wasn't like they had much else to do, Lacy said.

"So, we hung out for like a month." He laughed and said, "At the end of it, we hated each other." But they'd also written and recorded rough versions of two more songs, "1921" and "Half My Heart."

They released the songs as a trio, but couldn't do much with them beyond that. Public performances were essentially outlawed and besides, as fall turned to winter, the pandemic worsened, and they had school.

"We just didn't see each other through the spring," Lacy said.

But they kept in touch.

And then Jadon Hayes reached out to the trio. He sent music files that he'd mixed with Rachael Hayes and a song from Kaden Salmons. Salmons, as it happened, attended the same church as Lacy.

"I didn't even know that," he said.

So, they all met up at church and then got the two separate, informal groups together. The chemistry was good, and the music was better.

They spent the next year working on a record, which was released at the very end of 2022.

"We debuted it at The Venetian in Milton to a packed house," Lacy said.

Lacy is maybe the band's most accomplished lyricist, but songwriting is spread out among the group.

Salmons said, "Blake doesn't write all of our songs, though he's a genius lyricist."

Musically, he said, they take some cues from the Ohio band Caamp, which uses similar instrumentation, mixing traditional rock instruments with a banjo, for example. Salmons said they admired earnest songwriters like the Avett Brothers and Jim Croce.

"Blake and I admire Jim Croce. We can't play guitar like Jim Croce," he laughed and then said, "but we admire his lyrics, and songs by artists like Gregory Alan Isakov."

Rachael Hayes said they try to write songs with depth and weight.

"There's a lot of symbolism and metaphor," she said. "Honestly, there's just a lot of poetry."

"They just resonate with us," Salmons said.

The band's songs capture a wide range of emotions, including regret and a youthful restlessness.

Kindred Valley is excited to share their songs and see where it leads them.

What's beyond Mountain Stage is anyone's guess. Half the band is still in school, though two of them are nearing graduation, but everyone is at least interested in pursuing music full-time.

"We've got someone now helping us, guiding us and he said he thought we should finish school before we start touring or opening for other artists," Rachael said.

But the temptation to hit the road is great and there are a million artists they'd love to open a show for.

"One of our biggest dreams is to play at Red Rocks," Rachael said. "We'd love to open for Caamp or the Avett Brothers or Drew Holcomb."

"The Lumineers, who really inspired a lot of this," Jadon said.

"We all have different answers to that question," Rachael said.

"I think we'd all be dumbfounded if we ever got to play for anyone like that," Jadon said.

The Marshall Artists Series presents "Mountain Stage" with The High Kings, Tom Paxton, Catherine Russell, The DonJuans and Kindred Valley at 7 p.m. tonight at the Keith-Albee Performing Arts Center. Tickets are \$35 and available at mountainstage.org.

COMMUNITY

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THURSDAY, MARCH 30, 2023 7A

'Rocketman' film with orchestra to wrap up MU Artists Series



Submitted photos

The character of Elton John performs in the "Rocketman," based on the life of the music icon. Mountain Health Network will present "Rocketman Live in Concert" at 7:30 p.m. on Friday, March 31, at the historic Keith-Albee Performing Arts Center in Huntington.

The Herald-Dispatch

HUNTINGTON — Mountain Health Network will present "Rocketman Live in Concert" at 7:30 p.m. on Friday, March 31, at the historic Keith-Albee Performing Arts Center in Huntington. This will be the final event of the 86th season of the Marshall Artists Series.

The critically acclaimed, Oscar-award winning, epic musical fantasy charting the life of the legendary Elton John, Paramount Pictures' "Rocketman," will be projected onto the huge Keith-Albee movie screen, while the orchestra on stage brings the film's soundtrack to life.

"Rocketman" depicts the story of Elton John's life and journey to becoming one of the most decorated and successful icons of popular music. Directed by Dexter Fletcher and written by Lee Hall, the film sees award-winning actor Taron Egerton take on the lead role of Elton, singing his way through Elton's success with hits like "Your Song," "Tiny Dancer," "I'm Still Standing" and more.

Elton is one of the top-selling solo artists of all time, with 1 diamond, 40 platinum or multi-platinum, and 23 gold albums, over 50 Top 40 hits, and he has sold more than 300 million



Mountain Health Network will present "Rocketman Live in Concert" at 7:30 p.m. on Friday, March 31, at the historic Keith-Albee Performing Arts Center in Huntington.

records worldwide. He holds the record for the biggest-selling single of all time, "Candle in the Wind 1997," which sold over 33 million copies.

In 1992, Elton established the Elton John AIDS Foundation, which today is one of the leading non-profit HIV/AIDS organizations and has raised over \$450 million in the global fight against HIV/AIDS.

Tickets for "Rocketman Live In Concert" are \$98.42, \$87.45 and \$76.49. For tickets, call the Marshall Artists Series Box Office at 304-696-6656, go

online at Ticketmaster.com, or visit the box office in the Joan C. Edwards Playhouse on the Marshall University campus. Box office hours are noon until 4 p.m. Monday through Friday.

"Rocketman Live In Concert" is sponsored by Mountain Health Network, Marshall Health, Huntington Federal Savings Bank, Neighborgall Construction, Boggs Roofing, Air Systems, Inc., Brian & Brittany Ferguson, Marsha Slater State Farm Insurance, iHeart Radio, WSAZ, and The Herald-Dispatch.

Keith-Albee Receives Donation From Mountain Health Network

The Herald-Dispatch | April 5, 2023

Keith-Albee Performing Arts Center Board President Robert H. Plymale announced on Tuesday that the theater received \$25,000 in funding from the Mountain Health Network.

This donation will be used for an infrastructure project scheduled to begin next month that will include basement wall waterproofing and replacing and installing a new water service with a new sprinkler riser.

"This donation follows a \$25,000 donation made in November 2021 and represents Mountain Health's commitment to not only the Keith-Albee but the Huntington community as well. Funding such as this will help to maintain the building's structural integrity and public safety for guests, performers and employees," Plymale said in a news release.

Plymale said the COVID-19 pandemic and recent economic conditions have caused prices of materials and labor to increase from the project's original anticipated costs.

"For almost a century, the Keith Albee has been an icon in the greater Huntington community that draws residents throughout the region to enjoy its many programs. Access to the arts plays an important role in a community's quality of life. Mountain Health Network is honored to support the Keith Albee and Huntington's cultural and



Dr. Kevin Yingling, Mountain Health Network CEO, presents the health system's \$25,000 donation to the Keith-Albee Board President Bob Plymale and director of development Terry Deppner Hardin on Tuesday in Huntington.

economic health," Kevin Yingling, CEO of Mountain Health Network and president of Cabell Huntington Hospital and St. Mary's Medical Center, said in the release.

The Keith-Albee is the last fully intact atmospheric theatre designed by Scottish-born American architect Thomas W. Lamb. It opened on May 7, 1928, and took 14 months to construct at the cost of \$2 million. Numerous acts featuring famous artists and shows have taken place on its stage.

**Keith-Albee Performing Arts Center**

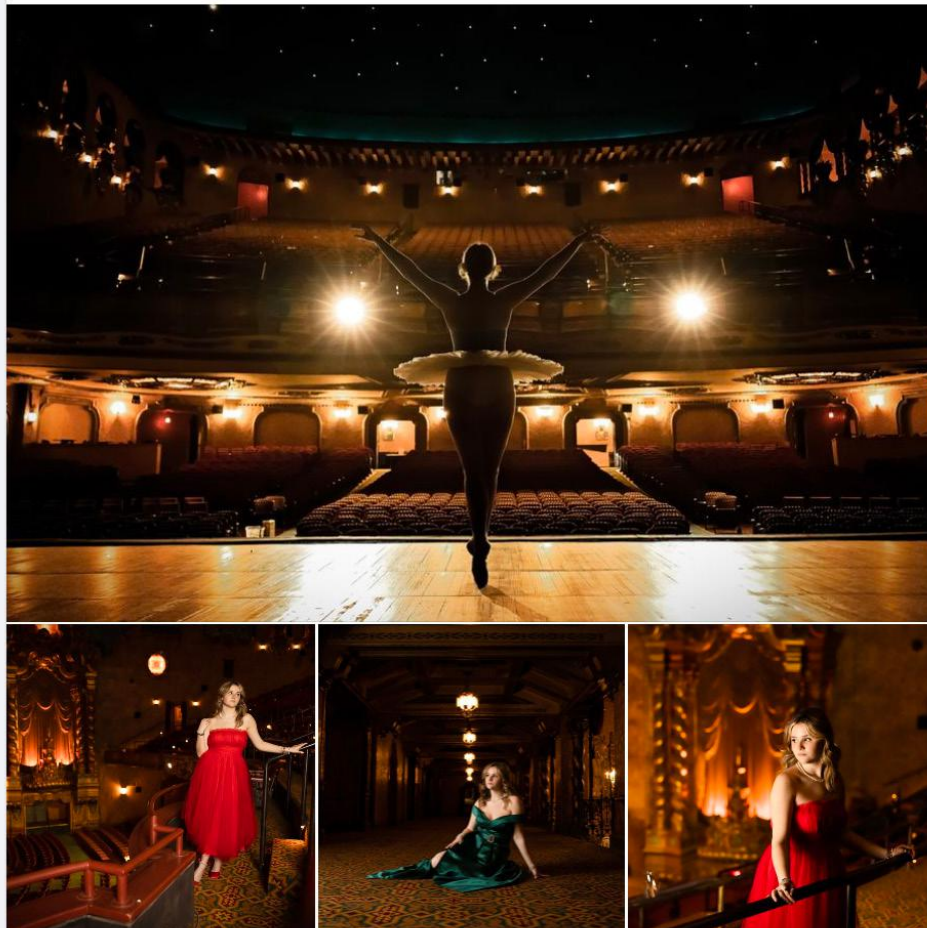
April 13 at 10:00 AM · 🌐



Is there anything more magical than the Keith-Albee? ✨

The moment you step up threw the doors you are transported into the world of old Hollywood glamour. To add a bit of magic to your photo shoot contact our Director of Development, Terry Deppner Hardin, at terrydeppner@gmail.com for available times and booking fees.

Photos by: [Kelli Carrico Photography](#)



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Keith-Albee Performing Arts Center

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Mark Webb Photography

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Mark Webb Photography is at Keith-Albee Theatre.

April 16 at 5:41 PM · Huntington · 🌐

Kicked off the wedding season with this absolutely amazing day with Kennedy and Orian! A true fairytale wedding!

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Inaugural Physician Assistant Commencement Ceremony

The Herald-Dispatch | April 29, 2023

The Marshall University Joan C. Edwards School of Medicine celebrated the graduates of its inaugural physician assistant class with a commencement ceremony Friday afternoon at the Keith-Albee Performing Arts Center in Huntington.

During the ceremony, 25 master of medical science degrees were awarded to the graduates.

The physician assistant program at Marshall began in January 2021, and the program takes about 28 months to complete.

According to the American Academy of Physician Assistants, 75% of physician assistants receive multiple job offers upon graduation.



Zachary Blake is hooded during the Marshall University Joan C. Edwards School of Medicine's inaugural Physician Assistant Commencement Ceremony on Friday at the Keith-Albee Performing Arts Center in downtown Huntington.

photo by Sholten Singer | The Herald-Dispatch



Graduates recite the Physician Assistant Professional Oath during the Marshall University Joan C. Edwards School of Medicine's inaugural Physician Assistant Commencement Ceremony on Friday at the Keith-Albee Performing Arts Center in downtown Huntington.

Sholten Singer | The Herald-Dispatch



Program Director Ginger Boles welcomes everyone to the Marshall University Joan C. Edwards School of Medicine's inaugural Physician Assistant Commencement Ceremony on Friday, April 28, 2023, at the Keith-Albee Performing Arts Center in downtown Huntington.

Sholten Singer | The Herald-Dispatch

School of Medicine Celebrates Its Graduates

The Herald-Dispatch | April 29, 2023

The Joan C. Edwards School of Medicine celebrated the graduation and investiture of its Doctor of Medicine (MD), Doctor of Philosophy (PhD) and Doctor of Medicine-Doctor of Philosophy (MD/PhD) candidates with an annual commencement ceremony each spring.

The 43rd annual Graduation & Investiture Ceremony took place Friday afternoon at the Keith-Albee Performing Arts Center in Huntington.



The Marshall University Joan C. Edwards School of Medicine conducts its graduation ceremony on Friday at the Keith-Albee Performing Arts Center in Huntington.

photos by Ryan Fischer | The Herald-Dispatch

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SUNDAY, MAY 21, 2023 1C

Keith-Albee Performing Arts Center turns 95

By **ALAINA LASTER**
alaster@hdmcdiallc.com

HUNTINGTON — The Keith-Albee Performing Arts Center celebrated its 95th birthday on Sunday, May 7. But, aside from its remarkable architecture, there is nothing “old” about this theater, which has become a living, breathing part of the Huntington arts scene — a scene that, some say, is now experiencing a renaissance.

Although the theater is named after master vaudeville producers Benjamin Keith and Edward Al-

bee, the city credits Abe “A.B.” Hyman and his brother Sol for being Huntington’s first theater entrepreneurs. The Hyman brothers, majority owners of The Greater Huntington Theatre Corporation, had built the Keith-Albee to enhance their family of downtown theaters that included the Huntington, the Orpheum and the State.

Terry Deppner Hardin is the director of development for the Keith-Albee Performing Arts Center and shared her passion for the theater when she said, “It’s all about the Keith-Albee for me.”

Thomas Lamb designed the theater, which would go on to become the last fully standing atmospheric theater he designed. The atmospheric aspect of the theater comes from the outdoor feeling it gives, as it was designed to appear like an open courtyard with

SEE **KEITH-ALBEE** | 5C

Keith-Albee Performing Arts Center Board of Directors gathers at a board meeting and celebrates the 95th Birthday of the theater.

ALAINA LASTER | The Herald-Dispatch



KEITH-ALBEE

FROM PAGE 1C

clouds and stars above.

It has a history of shows from musicians like Taylor Swift to Broadway shows like “Willy Wonka.” Recently, the theater has been open to local artists such as photographers and videographers like Dylan Smith — a local videographer who incorporated the theater into a recent music video for Brad Goodall.

“We are asking our community to make an investment in this building, so we need to make an investment back in our community,” Hardin said. “And to help somebody like Dylan Smith with his business,

making these videos, to have people have the photo shoots.”

On May 7, a legislative reception took place at the Keith-Albee, and Hardin said many lawmakers had been unaware of the theater’s presence in Huntington.

“I don’t think I can stress (enough) the importance of this building to the history and the heritage of not only Huntington, but the state,” said Hardin.

Throughout its years, The Keith-Albee was passed from the Hyman family, the original owners, to Marshall University and its current owners, The Keith-Albee Performing Arts Foundation. Hardin sat on the board herself three years ago and stepped

down to take on her current position. The board members have changed, but President Robert H. Plymale has stuck with it.

“I have seen that they have tried to diversify the board to represent different sectors of the community. To address fundraising, and to set the vision for what this building can do for the community. We are asking our citizens to support this effort ... we see that this building can have a return on investment for the community,” Hardin said.

Hardin said The Keith-Albee is an economic driver for the community. When there are shows presented, the restaurants around town are full.

The WV Department of

Arts, Culture and History has named Huntington a Certified Arts Community. This designation may be applied to a city, county, town or area that has realized the benefits of cooperation among arts and humanities groups, business leaders, government agencies and residents.

“That designation, I think, is very helpful. I think Huntington is having a revival of sorts, a renaissance of sorts, and I think this Certified Arts Community designation is helpful towards that. It can make Huntington...a tourism spot,” said Hardin.

There have already been updates to the building, including its new roof. The upcoming capital construction campaign titled “The

Show Must Go On” will address the mechanical, electrical and plumbing infrastructure along with the dressing rooms. Hardin said the dressing rooms haven’t been updated much since the theater opened in 1928.

“If we don’t do something about this, we are gonna, you know, lose the opportunity for all those wonderful Broadway shows that Marshall Artists Series brought to town for us to enjoy,” said Hardin.

Hardin said she loves the building, from the design to stories from community members. In fact, she has been working on collecting memories and experiences related to the Keith-Albee.

“There’s so many people that have a story about the

Keith-Albee — first date, their first memory, family outings that they had here — there’s many people that have a lot of stories. One of the things I’d like to do is have an oral history of memories ... There’s a lot of people that remember it from 1928,” said Hardin.

Hardin wishes everyone would love “The Keith” as much as she does, and she knows many already do. The theater has plans for projects in the future to further give back to the community, including children’s programming and giving a stage to local theater groups.

To share a memory or a piece of memorabilia from the Keith-Albee, contact Hardin at Terrydeppner@gmail.com.

Roof Repairs Underway on Keith-Albee

The Herald-Dispatch | May 23, 2023

The Keith-Albee Performing Arts Center is undergoing repairs to fix and replace tiles from its roof after severe wind storms in early April.

The storm brought gusts of wind reaching 60 mph to the Tri-State region, and some of the roof's tiles were blown off during the weather event.

A spokesperson for the Keith-Albee said repairs began Monday to ensure no further damage is caused to the roof and is expected to be finished by Friday.



Workers complete repairs on the roof of the Keith-Albee Performing Arts Center on Tuesday, in downtown Huntington.

photo by Sholten Singer | The Herald-Dispatch

Marshall School of Medicine Welcomes Class of 2027

The Herald-Dispatch | August 4, 2023

The Marshall University Joan C. Edwards School of Medicine welcomed its incoming medical students from the Class of 2027 with a White Coat Ceremony on Friday at the Keith-Albee Performing Arts Center in downtown Huntington.

The event also included a special presentation to welcome the school's new dean, Dr. David Gozal, who began his tenure on July 31. Gozal is the sixth dean of the Joan C. Edwards School of Medicine and also serves as its vice president of health affairs.



photo by Sholten Singer | The Herald-Dispatch

Freshman Convocation Serves as Official Welcome to Campus

The Herald-Dispatch | August 18, 2023

Members of the Class of 2027, who descended upon Marshall University's campus for the first time this week, began their college journey on Friday with a convocation ceremony at the Keith-Albee Performing Arts Center.

Students experienced their first class at Marshall, UNI 100, Friday with "Freshman First Class," an introduction to college life.



President Brad D. Smith marches alongside other students carrying the Class of 2027 banner as Marshall University conducts freshman convocation on Friday in downtown Huntington.

photo by Ryan Fischer | The Herald-Dispatch

Justice Gives Arts Grants to 9 Organizations

The Herald-Dispatch | August 22, 2023

Gov. Jim Justice presented nine local art organizations and artists with grants at the Keith-Albee Performing Arts Center in Huntington on Tuesday.

"With (the help of Justice) we've been able to increase the funding for the arts, start incredible programs, and we're very, very happy to be here in my home county to present awards to the arts groups and artists," said Randall Reid-Smith, curator of the West Virginia Department of Arts, Culture, and History, to start the ceremony. "If you don't get great arts, you don't have great communities."

The first "Arts Partners" grant went to the Huntington Museum of Art, which received \$66,941. The Arts Partners Grant program provides operating support for staffing and programming for long-standing arts organizations with full-time staff and operating budgets of at least \$100,000.

"We are so incredibly grateful for the support. The governor and Randall Reid-Smith have worked tirelessly with the delegates to ensure that there is adequate funding for the arts in West Virginia," said Jennifer Wheeler, director of development for Huntington Museum of Art. "Arts Partners is something that we've been fortunate to receive for many years and it enables us to do in the community and at our institution what we've been able to provide the citizens and visitors for years now."

The Huntington Children's Museum received a Cultural Facilities grant of \$48,274.49 to help renovate an older building that will house the future children's museum and help purchase several art exhibits. The children's museum in 2022 announced it had purchased the former Shoney's at 1700 Washington Ave. in the city's West End to house its museum.

"We believe that every child is an artist, an engineer, a scientist, and we want to keep pushing and to ask questions and explore and create," said Tosha Pelfrey, board president of Huntington Children's Museum.

The Huntington Symphony Orchestra, a professional orchestra composed of about 50 musicians, received \$59,058. The symphony has served Cabell and Wayne counties in West Virginia and Lawrence County, Ohio, through the Education For Future Orchestra Related Tradition (EFFORT) program as a supplement to the schools' music education programs for the past 30 years. The EFFORT program brings live performances into local schools.



Governor Jim Justice presents to the Huntington Museum of Art during a ceremony on Tuesday at the Keith Albee performing Arts Center in downtown Huntington.

photo by Sholten Singer | The Herald-Dispatch

Marshall University's Marshall Artists Series, a performing arts agency at Marshall University celebrating its 87th season, received \$36,005.

"This grant is significant because I would have never done anything in the arts had it not been for the Marshall Artists Series," Reid-Smith said. "It is the second-longest consecutive collegiate artist series in the country. It's just steadfast and contributes so much in our community here in the Tri-State area."

First Stage Theatre Company, which provides opportunities for children to participate in the performing arts and promotes fine arts education through theatrical productions, received the Community Arts Project Support grant of \$18,304 and the Creative Aging for Lifelong Learning grant of \$1,875.

"Just keep doing what you're doing and absolutely just keep pushing, pushing and pushing the Legislature and all of us to do more because I know, the more we're able to do, the better things will be for all of us, that's all there is to it," Justice told the representatives of organizations gathered Tuesday.

Professional Development grants, funding individual artists to expand or improve their work or share their expertise with others, were given to three local artists: Alexander Lee, \$2,500; Joseph Cox, \$1,900; and Kyle Jacob Dyer, \$2,092.

"The arts define who we are," Reid-Smith said. "They separate us and make us individual and we celebrate who we are through the arts, whether it's in education or whether it's through actual arts performances, and what's

really important is that we got the governor here, we had a bunch of legislators here celebrating all that."

2D THE HERALD-DISPATCH WEEKEND, SATURDAY-SUNDAY, SEPTEMBER 2-3, 2023

Andrew Peterson Christmas Concert to be presented at The Keith-Albee

The Herald-Dispatch

HUNTINGTON — The Christmas Concert "Andrew Peterson presents Behold the Lamb of God" will be performed at the Keith-Albee Performing Arts Center on Wednesday, Dec. 13.

Tickets for the event are in the "early bird" stage with significant savings available until Sept. 15. Tickets and more information are available at andrew-peterson.com.

Peterson, a storied Nashville singer-songwriter and author, is making a return trip to Huntington for another uplifting and inspirational performance as he presents the Advent song cycle "Behold the Lamb of God: The True Tall Tale of the Coming of Christ."

Now in its 23rd year, Behold the Lamb will feature guest artists Jess Ray, The Arcadian Wild, Andy Gullahorn, Jill Phillips and Skye Peterson along with an all-star cast of Nashville songwriters and session musicians. The concert brings Peterson's original folk-roots-infused rendition of the Christmas story as it is foreshadowed in the Old Testament and brought to bear in the New, according to a news release.

"We're thrilled to bring Andrew Peterson and this amazing performance back to Huntington. The entire show has been enhanced with amazing guest artists and a stunning theatrical show this year. Everyone will love it," Scott Spence, regional coordinator for the event, said in the release.



Submitted photo

Andrew Peterson's "Behold the Lamb of God: The True Tall Tale of the Coming of Christ," will be performed on Dec. 13 at the Keith-Albee Performing Arts Center in Huntington. Discounted tickets are available through Sept.

Work Continues on Keith-Albee Performing Arts Center

The Herald-Dispatch | September 16, 2023

Work on repairing and replacing seats and carpet at the Keith-Albee Performing Arts Center is underway before the main part of the building goes completely dark later this year for up to 18 months of construction.

So far this year, the Keith-Albee has replaced 660 seats and upholstery has been redone on 128, said Gary R. Cooper, building operations manager. The balcony was finished Tuesday, he said.

For the downstairs seating, Cooper said the two new sections of seating will be wider than the original — in the 20- to 22-inch width range, compared to 15-18 inches for the original seats — and will come from the same company as the original seats. There are also plans to have a separate handicapped section of seating and to have individual seating in the front, Cooper said.

Bob Plymale, president of the Keith-Albee, said carpet replacement is about half finished. The new carpeting comes from Crossley Axminster, a European company that was the source of the original carpeting.

In the next couple of weeks, Cooper said, incandescent light bulbs that have burned out on its stage's proscenium arch will be replaced with LED bulbs.

Plymale added that Keith-Albee officials are in the final stages of analyzing what is needed for the updated electrical service and that the center still has two sections of seats to finish.

According to Terry Deppner Hardin, director of development for the Keith-Albee, the center will be waterproofing the south basement wall, bringing in a new water service entrance, bringing in new electrical service, starting on the basement dressing rooms and completing the seating project.

Plymale said the work has been phased so that it will not affect any show. Phase one will begin next month, he said. Then, in mid-December, the theater will go into a "dark period" to be able to focus totally on construction, he said. That period is expected to last up to a year and a half, but that could change, he said.

Additionally, that may not mean that the front of the house cannot be used at times for certain community events, Deppner Hardin said. She said they would encourage people to reach out to them if they need something, but also be flexible and understanding to



Building operation manager Gary R. Cooper poses inside the main lobby on Sept. 15 at the Keith-Albee Performing Arts Center in Huntington

photo by Ryan Fischer | The Herald-Dispatch

know they're trying to restore "one of the most iconic pieces of architecture in our community."

"These particular updates are needed to continue hosting the caliber of events that the Marshall Artists Series has produced," Deppner Hardin said. "The back area where the performers come in, it has deteriorated so badly that it's, at some point, almost non-usable in some of the rooms."

According to Deppner Hardin, the center has raised approximately \$10 million for the renovations and needs to raise up to \$3.5 million more. She said the center has received funding from grants and private donors.

"This is the closest that we have ever been to making this dream a reality," Deppner Hardin said. "This could not have been done without the generosity from our community, and ... we hope to have a return on their investment that they'll be proud of."

"It's really an exciting project, and to think of what it can do for Huntington, if we can increase the number of events here, what it can do for our downtown area in terms of the economy is something that's exciting too." Plymale said another goal is to be able to utilize the theater to its fullest extent.

Plymale said another goal is to be able to utilize the theater to its fullest extent.

More information on the Keith-Albee Performing Arts Center can be found at <https://keithalbee.com>. Deppner Hardin said people who would like to make a donation for the center can do so online or by contacting her. Plymale said the center also has naming opportunities.

Bob Dylan to Perform in Huntington November 30

The Herald-Dispatch | October 2, 2023

The Marshall Artists Series announced Monday morning that legendary singer-songwriter Bob Dylan will perform Nov. 30 in Huntington.

The performance is part of Dylan's ongoing "Rough and Rowdy Ways" tour and will take place at the Keith Albee Performing Arts Center on 4th Avenue in downtown Huntington.

Tickets go on sale at 10 a.m. Friday, Oct. 6.

Additional stops on the "Rough and Rowdy Ways" tour include Cincinnati, Ohio, on Oct. 20, and Richmond, Kentucky, on Dec. 2. Ticketmaster presale and VIP package presale begins Thursday, Oct. 5 online.

The event is labeled as "a phone-free experience. Use of phones, smart watches, and accessories will not be permitted in the performance space." All phones, smart watches and accessories brought by attendees will be secured in individual Yondr pouches that will be opened at the end of the event, according to Ticketmaster.



Bob Dylan performs in Los Angeles on Jan. 12, 2012.

Chris Pizzello | The Associated Press

FRIDAY, OCTOBER 6, 2023

The Herald-Dispatch

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FRIDAY, OCTOBER 6, 2023 3A



PHOTOS BY SHOLTEN SINGER | The Herald-Dispatch

Chris Miller of Dutch Miller, center, presents a \$25,000 check to Keith-Albee Performing Arts Center Board Vice President Robert Sellards, left, and Director of Development Terry Deppner Hardin as presenting sponsor of the theater's Marquee Golf Class on Wednesday in downtown Huntington.

Dutch Miller gives \$25K in sponsorship of Keith-Albee golf tournament

The Herald-Dispatch

HUNTINGTON — Dutch Miller donated \$25,000 Wednesday to the Keith-Albee Performing Arts Center as the presenting sponsor of the theater's upcoming Marquee Golf Classic.

Director of Development Terry Deppner Hardin said the theater is grateful to Chris Miller for the donation, and for encouraging others to make similar investments in the Keith-Albee.

The Marquee Golf Classic is set for Oct. 23 at the Guyan Golf and Country Club. Lunch starts at noon, with a shotgun start at 1 p.m., followed by an awards banquet and ceremony.

Board President Bob Phymale said other major sponsors include Natural Resource Partners, Fairmount Properties, Summit Community Bank, Hammers Industries, and C.J. Hughes Construction Inc.

There is currently room for three additional teams to join the golf scramble. To sign up for the tournament, email Deppner Hardin at terrydeppner@gmail.com.



Dutch Miller gifted \$25,000 to the Keith-Albee Performing Arts Center as presenting sponsor of the theater's Marquee Golf Class on Wednesday in downtown Huntington.

WEDNESDAY, OCTOBER 11, 2023

The Herald-Dispatch

SERVING THE TRI-STATE FOR 114 YEARS

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NO. 263

HUNTINGTON CITY COUNCIL

Stormwater ordinance, theater funding OK'd

By **DESTINEY DINGESS**
ddingess@hdmcdiallc.com

HUNTINGTON — The Huntington City Council passed a stormwater ordinance that would eliminate the need for smaller properties and parcels to go through the permitting process concerning erosion and

sediment control and raise the price of the permit for larger entities.

Huntington Water Quality Board Executive Director Brian Bracey told the council the Water Quality Board found the permitting process to be a challenge for single homeowners who are developing 5,000 square feet or

less. The ordinance will not eliminate the requirements for erosion and sediment control on the small properties, but it does eliminate the permitting process for those up to 5,000 square feet.

The ordinance requires a permit for properties 10,000 square feet and larger and is more significant for sediment and ero-

sion control. The ordinance will raise the rate of the permit prices from \$150 to \$250, which Bracey says is because the water board rates have risen.

In other business, the council approved a payment of \$500,000 for capital improvements to the Keith-Albee Performing Arts Center.

Bob Plymale, West Virginia state senator and Keith-Albee Performing Arts Center board president, spoke to the council on how the money will leverage additional funding for the theater. The total capital improvement project is \$29.8 million.

SEE COUNCIL | 7A

COUNCIL

FROM PAGE 1A

That money will generate historic tax credits of \$4.7 million, state historic tax credits of \$5.9 million and new market tax credit of \$8.9 million. The \$500,000 considered by the council in the total of \$1.5 million will generate \$19.6 million, which is how they are able to fund the project, Plymale said.

The historic tax credits have come from the Legis-

lature and the federal government. The second \$500,000 given to the Keith-Albee will be for renovations in the back of the theater. Plymale told the council the Keith-Albee will host its last three events of the season and then be closed for construction for six months.

The construction is needed due to safety issues including an inactive fire suppression system and waterproofing issues, Plymale said. With the renovations Plymale says the Keith-Albee board

hopes to bring back more economic development to the city.

"The alternative is we don't do it, Keith-Albee eventually becomes — I mean it's attached to an entire city block. It would be pretty detrimental to our city if that continues to rot, not to mention the historical value, but also the safety and for the betterment of our entire downtown. To me this seems like a no-brainer," council chairwoman Holly Smith Mount said.

The payment for im-

provements goes toward the mayor's intent to commit \$1.5 million to the Keith-Albee over three years, with a payment of \$500,000 each year. The council may only commit funds for the current budget year, so this resolution addresses only the commitment for the current fiscal year. This is the second \$500,000 installment.

According to the agenda, the council was to consider a resolution authorizing the mayor to contribute \$150,000 to Lily's Place; however, Mount an-

nounced at to the mayors request, the resolution be sent back to administration.

The council passed an ordinance that will amend and modify article 969 of the codified ordinances concerning illicit discharge and detection under the authority of the Huntington Stormwater Utility.

The council passed a resolution authorizing the mayor to enter into a contract to purchase holiday decorations for Pullman Square. The purchase will include decorations, in-

stallation, maintenance, removal and storage for future use. The agreement will be with Artistic Holiday Designs Cape Coral, Florida, for \$136,331.19. The City of Huntington's Capital Outlay General Fund account will provide the funds for the project. The decorations purchased with the money will be used for this year's holiday season.

The council passed a resolution for the second budget revision of the fiscal year 2023-24 general fund budget.

Magician/Comedian Piff the Magic Dragon Brings Show to Keith-Albee The Herald-Dispatch | November 9, 2023

Dressed in a head-to-toe dragon costume and accompanied by his trusty canine sidekick Mr. Piffes, along with a crusty (in a funny way) attitude, Piff The Magic Dragon made the finals of NBC's "America's Got Talent" in 2015, coming just short of winning the competition.

Since then, Piff has taken the newfound fame that he created eight years ago and turned it into world tours and a residency in his very own theater in Las Vegas.

Before that success on "America's Got Talent," the London native had very little money in his pocket.

"I know. Isn't that crazy?" said Piff. "And now, we just did our 1,500th show in Las Vegas. But, back at that time in 2015, I was in Vegas and running out of cash and didn't have any other options. When that happens, you go for broke and you think, 'What is the worst that could happen? Because it has already happened. So, let's see what happens next if I play it like this.' So, I auditioned for the show and it worked out."

Next week, Piff The Magic Dragon will bring his acclaimed act to the Keith-Albee Performing Arts Center in downtown Huntington at 7:30 p.m. on Thursday, Nov. 16. Tickets begin at \$55 and the event will be hosted by the Marshall Artists Series.

While growing up in Southeast London, Piff pursued IT work and other interests before concentrating on his true loves.

"I started out as a magician, but I was always telling jokes and telling jokes about people while being sarcastic, and they just thought I was a terrible person," said Piff. "The audience would be like, 'Who is this guy that just insulted me for no reason?' But then, once I found the dragon outfit, suddenly a grumpy dragon is hilarious, apparently. I could say even worse things to them than before and they loved it. As for the dragon outfit, it is pretty comfortable, actually. It's like doing a show in your pajamas."

These days, Piff is working hard — rolling with his success and not taking it for granted.

"It has been crazy," said Piff. "In my Vegas show, we do it in this amazing room at The Flamingo Hotel and Casino. We took over the old 'Donnie and Marie Show' room. So, we do our insane show in Vegas, and then we tour all over the country at the same time and we do a different show when we're on the road than we do in Vegas. I love it."

"The secret to doing magic is getting the trick to work," he continued. "That is where we bring in engineers and mechanics and all of that kind of thing. So, once the trick works, I'll take it onstage and do most of the writing for the act there. And, it barely ever works the first time. But, that is when you figure out

a way to make it happen. Some of the magic in our show is some of the best magic that you will ever see, and that part is serious and done without the comedy. We do our best to make it a cool presentation."

As Piff's career has blossomed, some of the best magicians in the history of show business have given him some impressive compliments. For example, David Copperfield said, "Piff is the best. A true original."

The legendary magician duo of Penn and Teller called Piff "a stunningly good magician," and even Howard Stern called him a "phenomenal talent."

"Those quotes are amazing," said Piff. "That was one of cool things about moving to Las Vegas. You end up becoming friends with these legends of magic. They would show up a little bit, at first, to see what I was about. But, who is going to be threatened by a magic dragon? Do you know what I mean? If you are, then you have other issues to deal with. Everyone there has been nice to me."

While Piff has never been to West Virginia before, a member of his team is from the Mountain State, and she is thrilled that the show is coming to her home.

"One of the producers of my Las Vegas show was born in West Virginia," said Piff. "Her name is Angela Stabile. So, this show coming there is a big deal. Everyone is very excited about our show coming to West Virginia for the first time. The thing about coming to places like Huntington is that when people come to see the show in Vegas, it is one of many things that they are doing that week. But, when we do a show on tour, it is more like a big event, and that is why the audiences are super fun on the road and I love that."

As always, Piff's sidekick Mr. Piffes — "the world's only magic performing chihuahua" — will be onstage at the Keith-Albee Theatre.

"Mr. Piffes is doing amazingly well," said Piff. "He will turn 16 next week, and he is going strong and showing no signs of slowing down. He is a bit spoiled, though. He has forgotten all of his roots. There is a reason why you are talking to me and not to him, because he doesn't do interviews anymore. Mr. Piffes is too big for that."

More information can be found at piffthemagicdragon.com.



David Walsh: Worthwhile to Keep Remembering

The Herald-Dispatch | November 14, 2023

It's that time of year again for Marshall football.

Saturday was the Memorial Game, the one each year held closest to the Nov. 14, 1970 plane crash, when the jet bringing Marshall back from a game earlier in the day at East Carolina crashed short of the runway at Tri-State Airport in Kenova. All 75 aboard died.

Marshall played Georgia Southern on Saturday, and won, 38-33, to end a five-game losing streak. Anticipated that outcome, since this is one game the Thundering Herd seldom loses.

There's the dinner for the family members of those who perished, Herd football players who lost teammates, first responders who did so much on that tragic night 53 years ago, and others. It was held Monday night in the Brad D. Smith Foundation Hall. Believe me, many moving stories are shared.

On Friday, those people had a reception at the Keith-Albee and a tailgate set up at the football game. That's where I met Craig Greenlee, a former teammate and featured speaker at the memorial service.

Saturday was the first time I'd seen Craig since we completed our football days at Marshall. He delivered stirring remarks when he spoke at the dinner. To me, that message was a hint of what was to come Tuesday, when he addressed the crowd at the memorial service.

Then there's the annual memorial service on Nov. 14 at the Memorial Student Center. I know there were 75 souls taken from us too early. They had so much more to give. Of the 75, there were Marshall athletic department staff, school officials and boosters; so many family and community leaders.

And the 37 players and coaches.

That's the part that gets to me to this day. That 1970 team also consisted of a freshman team.

I was one of those freshmen. No travel then, no matter how good you were. NCAA rules. It was, get the varsity ready each week, cheer on Saturdays, and find time to squeeze in four games.

We lost a big family, teammates and coaches we'd known for only four months. Coach Rick Tolley, Ted Shoebridge, Bobby Harris, Dave Smith, Marcelo Lajterman, Jimo Adams, Willie Bluford, Joe Hood, Larry Sanders, Jack Repasy, Artie Harris, Kevin Gilmore, the list goes on.

On a Friday, we bid them farewell and wished them good fortune before the buses pulled away from Gullickson Hall for the ride to the airport. A day later, they were gone.

No more guys to learn from, try to beat out, cheer on, welcome back for an alumni reunion or seek donations from for the Big Green.

My mother and father went to the game that day in Greenville, North Carolina. That city was about 90 minutes from where I grew up in Suffolk, Virginia.

Once my mom and dad learned about the plane crash, they spent three days answering the phone telling people I was alive. Think about that.

I've got a statue in my house of Marcelo Lajterman in kicking form wearing jersey No. 23 and the initials ML inscribed. It was a gift from his family back when we held the Marcelo Lajterman Memorial golf tournament. It turned into quite an event, until COVID-19 came along. Marcelo would have played in the NFL. Just ask Lee Corso, then coach at Louisville.

On the final play of the Herd-Cardinals game in 1970, Lajterman attempted a 57-yard field goal, but the kick passed about a foot short under the crossbar. Corso was relieved to depart with a 16-14 win.

Back then, I was 18 and just concerned about if we would continue football or not. Today, the thoughts run much deeper, because 50-plus years have passed. My perspective changed over time.

This year is the 50th anniversary of coach Tolley's last recruiting class. I am in that group. Not many of us left. One day he is in my home on a visit; not long after that, he's gone.

Individuals connected to those who died in the plane crash have formed the "75 Family Alumni Chapter." I am part of that special group. The mission of this chapter is to respect, honor and preserve the memory of the 75 lost that day.

There are so many other stories one could tell to add to this remarkable comeback. Actually, I have, during my days as a sports reporter at The Herald-Dispatch.

- One week after offensive lineman Jim "Jimo" Adams died, his daughter Patty Smith was born in Charleston. Smith was 30 when she learned who were her biological parents. She's handled the aftermath quite well.
- Tom Raymond, today a renowned photographer from Virginia, worked in the SID office at East Carolina then and took pictures of the game that day. He worked on the Marshall sideline to avoid shadows.

He remembers a Herd coach in a short-sleeved white shirt and tie (Tolley). He remembers a sideline collision with Marshall receiver Jack Repasy. Jack apologized to Raymond, helped him up and suggested he move a few steps back for his safety.

- Paul Smith, the starting quarterback for Xavier in the Sept. 25, 1971 game, offered his moving review of that day and days after in an interview. I talked to him after learning from school officials during a phone call to Moeller High School that he was a guidance counselor there.
- Katherine O'Connor, wife of Dr. Brian O'Connor who was Marshall's director of admissions at that time, suddenly had two young children to raise alone. The path her life took from that moment to now, and how she handled the ups and downs, is remarkable.
- Father Robert Scott was campus minister at Marshall and team chaplain for the Herd in 1970. He played a big role in recovery efforts. Later, when he was a pastor in Austin, Texas, his service on Nov. 14 included remarks about Marshall's tragedy and recovery.

I was fortunate enough to get a role in the "We Are Marshall" movie. I play an assistant coach for Xavier. I can only imagine what that moment was like for Smith and his teammates as they walked up the ramp at Fairfield Stadium after that game and practice the next week. While filming in Atlanta, I played catch with the gentleman who played me in the movie. Wow.

There's so much more. Time marches on, and Herd players today quickly learn and continue to learn about those events - as soon as when they arrive on campus to start their careers.

At his Monday meeting with the media, Marshall coach Charles Huff was asked if he had any final game-day observations. He referenced the late-game theatrics, when punter Matthew Basset got off a 42-yard punt that truly "died" at the Georgia Southern 2. The ball hit and went nowhere.

The Eagles turned the ball over on downs, the Herd scored an insurance TD on the next snap, and that five-game skid was history.

"There's the luck of the 75. I look up and say thanks," Huff remarked.

Let the stories keep coming. They keep what the Herd family lost 53 years ago and what's been achieved since so special.

David Walsh was a member of the 1971 Young Thundering Herd that kept the Marshall football program going after the 1970 plane crash before going on to a sportswriting career with The Herald-Dispatch. Walsh is retired but continues to freelance for HD Media.



Young Thundering Herd member Dave Walsh responds to questions while giving an oral history of his experiences as the M University 75 Family Alumni Chapter conducts a chapter kickoff reception on Friday, at the Keith Albee Performing Arts Cent downtown Huntington.

Ryan Fischer | The Herald-Dispatch



Dave Walsh of the Young Thundering Herd places a flower at the foundation as the Marshall University Memorial Fountain Ceremony takes places on Sunday, November 14, 2021, in Huntington.

Ryan Fischer | The Herald-Dispatch

New Marshall 75 Family Alumni Chapter Kicks Off, Recording Begins on New Oral History Project

The Herald-Dispatch | November 11, 2023

HUNTINGTON - Marshall University's new 75 Family Alumni Chapter held its first official gathering Friday, a Chapter Kickoff Reception in the Keith-Albee Performing Arts Center in Huntington.

The chapter also kicked off its fundraising efforts for a new legacy scholarship fund and recording sessions for a new oral history project.

As of Friday, the chapter, which was officially formed this April, had 88 members, according to President Leslie Deese Garvis, who is the daughter of Danny Deese, one of the crew members who was killed in the Nov. 14, 1970, Marshall plane crash.

Garvis said membership in the chapter is open to family members and descendants of the 75 victims of the crash; 1970 team members, athletics staff members and cheerleaders and their family members and descendants; 1970 Southern Airways employees and their family members and descendants; 1970 first responders and their family members and descendants; 1971 team members, athletics staff members and cheerleaders and their family members and descendants; and current Ceredo and Kenova fire and police department members and their spouses.

"Our goal is to be inclusive of the group of people ... that were impacted," Garvis said. "Because we're widespread, and we all live in different areas, we wanted something that would bring us together ... We wanted this chapter so that it's inclusive of everyone, no matter where they live. So, some of the things that we're doing are gonna be based here in Huntington, but ... we're also doing things that are beyond Huntington."

Garvis said the oral history project will include chapter members and members of the public and Marshall University Special Collections will be the repository for the it. Recording sessions will be done in person and there are also plans to try to do some virtual recording sessions.



"This is a way that we can make sure their memory, it never goes away, and one of the reasons for the chapter as well was to provide that consistency that no matter when we're gone, no matter when all of us who remember them are gone, this will continue, and there will be future generations of all of us in the chapter, (and) the future generations will continue to tell their story and will continue to share their memories," Garvis said. "It's so important that those that you've lost are never forgotten."

One of the in-person recording sessions will be done in the Shawkey Dining Room of Marshall's Memorial Student Center following the Memorial Fountain Ceremony on Tuesday, Garvis said.

The fountain ceremony will begin at noon on the Memorial Student Center Plaza and will be livestreamed at <https://www.marshall.edu/livestream/>.

Garvis said the 75 Family Alumni Chapter will partner with Marshall's athletics department and alumni to put on the spring fountain ceremony and will also be a part of Marshall's Community Cares and partner with Marshall's other alumni chapters.

AEP Foundation Grants Keith-Albee \$100,000 for Restoration Project

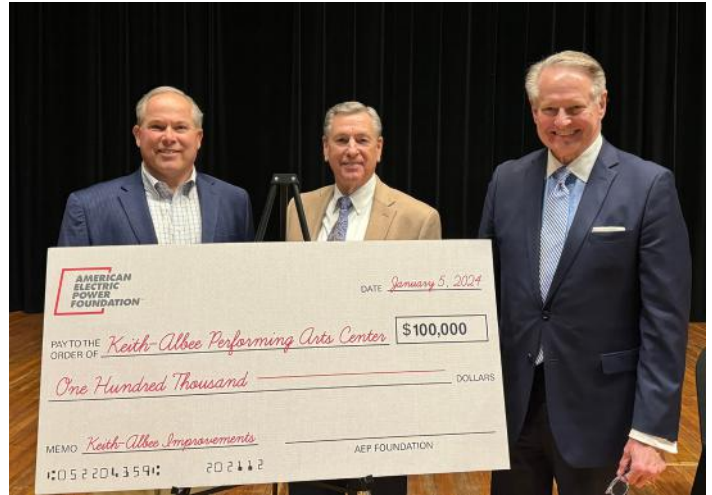
The Herald-Dispatch | January 5, 2024

Appalachian Power's Director of External Affairs Steven G. Stewart and Keith-Albee Performing Arts Center's Board President Robert H. Plymale today jointly announced a \$100,000 AEP Foundation grant to support restoration of the Keith-Albee theatre and expansion of the center's educational programs.

The Keith-Albee is the last fully intact atmospheric theatre designed by Scottish-born American architect Thomas W. Lamb. For over 95½ years, the theatre been renowned for its architectural beauty, historical significance, and cultural heritage.

The Keith-Albee will use AEP Foundation funds for the theatre's restoration and the expansion of educational programming in the community, particularly for children and others in underserved populations. In order to accomplish this, we must ensure that we have a safe, environment for both performers and patrons. The theatre has reached its limits to meet the escalating requirements of contemporary performances; and it needs monies to restore the theatre's infrastructure in order to provide high quality arts and cultural opportunities for all.

"AEP is proud to be a partner in the Keith-Albee's restoration," said Stewart. This work will preserve an important building from becoming an eyesore to the city, offer increased educational and cultural opportunities, and enhance community pride." The AEP Foundation focuses on improving lives through education from early childhood through higher education.



Appalachian Power's director of external affairs Steven Stewart, left, presents a \$100,000 grant to the Keith-Albee's Performing Arts Center Board of Director President Robert Plymale and Huntington Mayor Steve Williams on Friday, Jan. 5

photo by Katelyn Aluise | The Herald-Dispatch

Plymale went on to state that "While the Keith-Albee is a silent witness to the past era of vaudeville, it also offers our community clues as to what the future holds. It is our intention for this restoration to serve as a driver for economic impact - providing jobs not only for architects, contractors, workers, and performing artists, but also supporting the local hospitality industry, attracting new businesses, and promoting tourism. Without AEP Foundation's generosity, we would not be able to realize these goals."

For those interested in helping the Keith-Albee, contact Director of Development Terry Deppner Hardin at terrydeppner@gmail.com.

Brad and Alys Smith Donate \$1,000,000 to The Keith-Albee Performing Arts Center

April 29, 2024

Keith-Albee Performing Arts Center's Board President Robert H. Plymale announced that the theatre has received a \$1,000,000 pledge from Brad and Alys Smith for capital renovations.

Plymale said that "Access to the arts plays an important role in a city's quality of life and its overall cultural and economic health. Because most arts organizations that offer this important access are nonprofits, they must rely heavily on support from corporate donors and private patrons who share their vision. I believe that Brad and Alys Smith's support demonstrates a commitment to Huntington's quality of life." Plymale went on to say that "this type of capital investment in our area is typical of the Smiths' commitment to the Appalachian area at large and provides an opportunity for driving economic growth for the City of Huntington as well as preserving an iconic and historic theatre."

The Keith-Albee is the last fully intact atmospheric theatre designed by Scottish-born American architect Thomas W. Lamb. It opened on May 7, 1928, and took 14 months to construct at the cost of \$2 million. Innumerable acts featuring famous artists and shows have taken place on its stage.

"Preserving the Keith-Albee Performing Arts Center is a key step in ensuring access to education and cultural experiences in Huntington," said Alys Smith, First Lady of Marshall University, Co-Founder, Wing 2 Wing Foundation, Founder, Women Warriors Summit and Attorney. "The Wing 2 Wing Foundation is committed to leveling the playing field of opportunity throughout Appalachia, and we are proud to support an iconic West Virginia landmark that is known for promoting creative and fine arts throughout the region."



Alys and Brad Smith

Director of Development Terry Deppner Hardin said "Education. Transformation. Economic Impact. Quality of Life. These are the words that come to my mind when the names Brad and Alys Smith are mentioned. They are visionaries whose generosity is a tribute to their life's work in tackling basis structural problems at their source and rebuilding in a way that creates resilience and sustained growth. I am hopeful that this gift from the Smiths will spur additional donations so that we can complete the theatre restoration, make essential modern improvements, and expand educational and cultural programming for all."

The Keith-Albee Board of Directors has dedicated the Brad and Alys Smith Lobby and Reception Area in recognition of this generous gift and commitment to our community.

For those interested in helping the Keith-Albee, contact Director of Development Terry Deppner Hardin at terrydeppner@gmail.com.

Keith-Albee Theatre Awarded \$100,000 Grant from Marathon Petroleum May 8, 2024

Keith-Albee Performing Arts Center's Board President Robert H. Plymale and Marathon Petroleum Company (MPC), Community Relations Representative Sheila Fraley today jointly announced a \$100,000 Marathon Petroleum community investment grant to support restoration of the Keith-Albee theatre.

The theatre opened to the public on May 7, 1928 – nearly 100 years ago, without accessibility necessarily in mind. This grant will help fund, in part, the construction of a new ADA-accessible seating area as well as the improvement of other accessibility issues that may include, but are not limited to, the removal of architectural barriers and implementation of audio and visual accommodations.

Plymale said “The theatre has reached its limits to meet the escalating requirements of contemporary performances; and it needs funding to restore the theatre’s infrastructure in order to provide high quality arts and cultural opportunities for all. This specific project is part of an overall theatre renovation to make the building more inclusive and accessible and have the handicapped better enjoy their theatre experience.”

Community Relations Representative Sheila Fraley stated that “At Marathon, we value the communities where we operate. We are fortunate to play a role in strengthening those communities. We focus on contributions and partnerships with charitable organizations that reflect the priorities of our communities, align with our core values, amplify our sustainability strategy, and enable us to make a positive, measurable impact.” Fraley further said, “MPC



Pictured left to right > David Earl, Marine Operations Manager Jay Richert, Refining General Manager; Sheila Fraley, Community Relations Representative; Robert H. Plymale, President, Board of Directors Keith-Albee Performing Arts Center and Terry Deppner Hardin, Director of Development, Keith-Albee Performing Arts Center

provides funding for programs that promote the resiliency of our shared communities including helping to address basic needs, supporting youth development programs, and creating opportunities for economic vitality.”

Plymale said that “Once renovations are complete, it is the Keith-Albee’s goal to expand our programming, especially for children and seniors. Increasing our numbers of shows and events will also serve as an economic driver for the Huntington community by producing a multiplying revenue impact for downtown businesses, restaurants, and lodging facilities. Marathon Petroleum’s generosity helps us to realize this goal.”

For those interested in helping the Keith-Albee, contact Director of Development Terry Deppner Hardin at terrydeppner@gmail.com.

Family with Ties to Keith-Albee Property Donates \$150,000 Toward Restoration

The Herald-Dispatch | May 31, 2024

Mark Copen remembers running the halls of the Keith-Albee Performing Arts Center when he was a child. Now, decades later, he and his family donated \$150,000 for its renovation project.

Copen, his mother Berridge Copen, and son Addison Copen toured the Keith-Albee on Thursday after handing over their donation of \$150,000 for its renovations to Director of Development Terry Deppner Hardin and President of Board of Directors Bob Plymale. It was the first time the mother and son stepped foot into the building in decades.

The family's donation comes from their history with the property. Before it was the Keith-Albee Performing Arts Center, built by Huntington businessman A.B. and S. J. Hyman and designed by New York architect Thomas W. Lamb in the 900 block of 4th Avenue, the land was occupied by the Zenner-Bradshaw Department Store and the offices of the Huntington Advertiser newspaper. The newspaper owned two-thirds of the property, which was owned by Berridge Copen's grandfather, in the 1900s. When the newspaper merged with The Herald-Dispatch and moved to 5th Avenue, Copen's family still owned the property.

In 1998, Berridge Copen donated two-thirds of the land to Marshall University through the JH Long Trust and at the same time donated the funds to buy the other third, Mark Copen said.

"We thought that we would make a contribution because we sort of have a family history with it and ... it's a lovely place and something for Huntington to have," he said.

Copen saw his first movie in the Keith-Albee — "Lone Ranger" on a Saturday afternoon with his dad — when he was younger. Berridge Copen also has fond memories of coming to the Keith-Albee when she was younger. One of her favorite parts was the Artists Series, she said.

So far, \$12 million has been raised for the Keith-Albee renovations, Deppner Hardin said. Around \$3 to \$4 million is still needed for the project. Tax credits will complete the first and second phase of the three-part project.



Terry Deppner Hardin, director of development, left, stands with Addison Copen, Berridge Copen and Mark Copen outside entrance after delivering a \$150,000 donation to the Keith-Albee Performing Arts Center on Thursday, May 30, 2024

The Keith-Albee Board of Directors has broken the project down in three phases. Workers are currently working on phases one and two, which include electrical, mechanical and plumbing upgrades; architectural enhancements to the building such as waterproofing the basement, renovating dressing rooms and restrooms in the basement; and painting the entrance, foyer and stairways to the mezzanine, Deppner Hardin said.

The work also includes back of house upper-level dressing rooms, back of house elevator and loading/unloading area work and sound system updates. Work is also being done on seat restoration.

The third phase includes a new front of house elevator and work on some of the front facing parts of the theater, she said. The theatre will also be open and operational during phase three.

Deppner Hardin said she hopes to see construction completed by the end of next year.

"The board and I truly believe that we are asking the community to make an investment into this facility, but we also have an obligation back in terms of number of shows we offer and making this place available to all," Deppner Hardin said.

FRIDAY, JUNE 7, 2024

The Herald-Dispatch

SERVING THE TRI-STATE FOR 115 YEARS

Keith-Albee officials seek memories, memorabilia



The Keith-Albee Performing Arts Center, photographed on Thursday, June 6, 2024, in downtown Huntington.

By DESTINEY DINGESS
ddingess@hmdmedia.com

HUNTINGTON — The Keith-Albee Performing Arts Center is asking residents to help preserve the theater's history as the building is being restored.

Keith-Albee officials are asking Huntington natives and visitors to recount their personal stories and memories of the theater, which has promoted local performers, educational opportunities and showings of movies and premieres since opening its doors in 1928.

Director of Development Terry Deppner Hardin said residents can help with the "memories and memorabilia" initiative by sharing their memories or donating authentic memorabilia, including posters, autographed tickets, programs, photos, playbills or other items.

"As the Keith-Albee is being restored to its former glory, preserving its memories is crucial to maintaining its role as a pillar of the community," a press release from the Keith-Albee Performing Arts Center stated.

Rebecca Craig, secretary of the Keith-Albee Performing Arts Center, said the board of directors hopes to gather the memorabilia from the theater from its heyday and display them after the restoration project is complete.

"We want people to feel that this Keith-Albee is theirs," Deppner Hardin said. "We want them to feel a part of Keith-Albee."

Deppner Hardin said she has already received a movie poster and an autographed ticket from the film "Rain Man," starring Dustin Hoffman and Tom Cruise, donated by Cody Lobo and Hannah Ed-



Scaffolding spans the entire theater space inside the Keith-Albee Performing Arts Center, photographed on Wednesday, May 8, 2024, in Huntington.

wards. Autism Services Center presented the movie's premiere at the Keith-Albee in 1988. Cody's grandmother, Patsy Lobo, was a nurse with Autism Services Center for more than 30 years, the release said.

Craig, who has been involved with Keith-Albee's board of children's theater for years, said she loves the idea of the "memories and memorabilia" initiative and has fond memories of the theater.

"It's one of the very first places I saw movies with my kids," Craig said. "My daughter has performed on that stage. It's a special place."

SEE MEMORIES | 6A

"We want people to feel that this Keith-Albee is theirs. We want them to feel a part of Keith-Albee."

TERRY DEPPNER HARDIN
Director of development,
Keith-Albee Performing
Arts Center

6A THE HERALD-DISPATCH, FRIDAY, JUNE 7, 2024

MEMORIES

FROM PAGE 1A

The Keith-Albee has also been the venue for many first dates that resulted in marriage, such as that of Lenora and Jerry Sulphin, who 64 years later are still going strong, the release states.

Residents willing to share their stories or items can contact Deppner Hardin at terrydeppner@gmail.com.

The Keith-Albee Performing Arts Center is currently working on a \$20 million restoration effort.

The Keith-Albee Board of Directors has broken the project down into three phases. Workers are

currently working on phases one and two, which include electrical, mechanical, and plumbing upgrades; architectural enhancements to the building such as waterproofing the basement, renovating dressing rooms and restrooms in the basement; and painting the entrance, foyer and stairways to the mezzanine.

Deppner Hardin said she hopes to see construction completed by the end of next year.

The Keith-Albee Performing Arts Center, photographed on Thursday, June 6, 2024, in downtown Huntington.

BY RYAN FISCHER
The Herald-Dispatch



Keith-Albee Restorations Continue

The Herald-Dispatch | June 11, 2024

Huntington's Keith-Albee Performing Arts Center is making progress on an extensive \$30 million restoration project.

The theater closed in December 2023 to begin the three-phase project estimated to reach completion at the end of 2024, with an aim to reopen in early 2025.

"If you can keep the vibrancy and the reality of this theater alive in people's minds, I'm hoping that it will allow people to understand why it's so important to Huntington," said Keith-Albee Performing Arts Center Director of Development Terry Deppner Hardin.

The Keith-Albee opened on May 7, 1928, as a vaudeville theatre, and is now the only fully intact atmospheric theatre designed by Scottish-born architect Thomas Lamb.

In the 96 years since, the Keith-Albee has seen performances by Taylor Swift, Tony Bennet, Frankie Valli and the Four Seasons, John Legend, Smokey Robinson, Liza Minnelli, comedian John Mulaney and a number of touring Broadway productions.

Though its doors are currently closed, the theater is still filled with a different kind of music as construction crews tackle the plan to restore the building.

Phases 1 and 2 of the project are currently underway and include waterproofing, electrical and sprinkler service, dressing room renovations, handicapped seating and painting throughout the lobby and auditorium.

EverGreene Architectural Arts, the largest specialty contractor in the U.S. focused on the preservation of historic buildings, has taken on the painting portion of the project, overseen by Project Superintendent Chris Reeder.

Reeder's team cleans and repairs any damaged plaster or faded paint, restoring the theatre to its original luster while ensuring the original artwork stays intact.

"The whole goal here is not to give it a brand new paint job. They don't want it looking so commercial. It's atmospheric. They want it to appear to be outside, tarnished, weathered — so we're punching it up without making it look brand new," Reeder said.

As part of the Downtown Huntington Historic District on the National Register of Historic Places, the nostalgic feeling of the Keith-Albee is being maintained even as it is updated. Historic Consultant Michael Gioulis advises all the decision making, Deppner Hardin said.

When it comes to sourcing the materials for this kind of restoration, "You just have to find the right companies to do it," Deppner Hardin said.

Axminster Carpets produced a new carpet in the original pattern for the stairs, mezzanine and balcony areas of the theatre.

Neighborgall Construction serves as the construction manager of the project, helping to stage each element of the renovation.



Building manager Gary Cooper points to chipped plaster being repaired by the restoration workers on Tuesday, July 9, 2024 the Keith-Albee Performing Arts Center in downtown Huntington.

photos by Ryan Fischer | The Herald-Dispatch

Investigatory construction work was necessary to determine the most efficient way to accomplish the goals of the restoration, Deppner Hardin said.

Gathering information about the project helped Deppner Hardin to develop a strategic fundraising plan.

While half of the funds will come from federal and state tax credits, the other half of the funding must be raised through donations and grants, which so far total about \$12 million. Deppner Hardin said the Keith-Albee still needs to raise about \$3 million to \$4 million.

"We are asking the community to donate a lot to this theatre. We have a responsibility — and Gary (Cooper, director of building operations) and Bob (Plymale, president of the Keith-Albee board of directors) and I feel this way — that we have a responsibility back to the community to make this accessible, to make the programming diversified and to contribute to the overall economic health of the city," Deppner Hardin said.

As the interior of the building is updated, Deppner Hardin, Cooper and others will work to plan events for after the theater's reopening, such as film festivals for seniors and programming for children.

Before outreach programs can begin, focus is maintained on restoring the grandeur inside the theater.

"Everything when you walk in off the street, from outside to all the way to the stage area, will look just like the day it did in 1928," Cooper said.

As the Keith-Albee's 100 year anniversary approaches, Keith-Albee staff and construction crews work to consider the experience of the generations that have admired the theater's twinkling ceiling and ornate golden proscenium.

"I really do love this theatre," Deppner Hardin said. "It is a slice of Huntington history."

Keith-Albee Performing Arts Center is at **Sip Downtown Brasserie**.
August 27 at 4:17 PM · Huntington · 🌐

This Thursday @sipdowntownbrasserie is hosting a "Sip and Tip" night to benefit the Keith-Albee Performing Arts Center!

🍷 Bonus 🍷 You can also sneak a peak of the Keith-Albee renovations with a pre-purchase \$25 ticket (includes 1 drink and a sneak peek of the Keith) between 5:30-7:30pm that night.

We can't wait to see you! 🥳



Keith-Albee Performing Arts Center
August 30 at 10:04 AM · 🌐

A HUGE thank you to everyone who joined us for the Sip & Tip Fundraiser! Your support made it a night to remember. 🥳

Stay tuned for more events and ways to get involved!

