

ALBEE Theatre NEWS

DEVOTED TO NEWS OF B. F. KEITH VAUDEVILLE AND THE EDW. F. ALBEE STOCK CO.

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No. 1

The Albee News

One drop of ink makes the world think. Sweet are the uses of advertisements.

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OUR ROLL OF HONOR

ROBERT HAIGH,
Camoufleur, Battery B, 26th
Division.

LIEUT. MINOR S.
WATSON,
Aviation, Taliaferro
Field, Fort Worth,
Texas.
Honorably discharged.

JOHN T. GREEN,
Assistant Band Master,
Fort Wetherill.
Honorably discharged.

GEO. WETHERALD,
303rd Field Artillery,
Army of Occupation in
Germany.

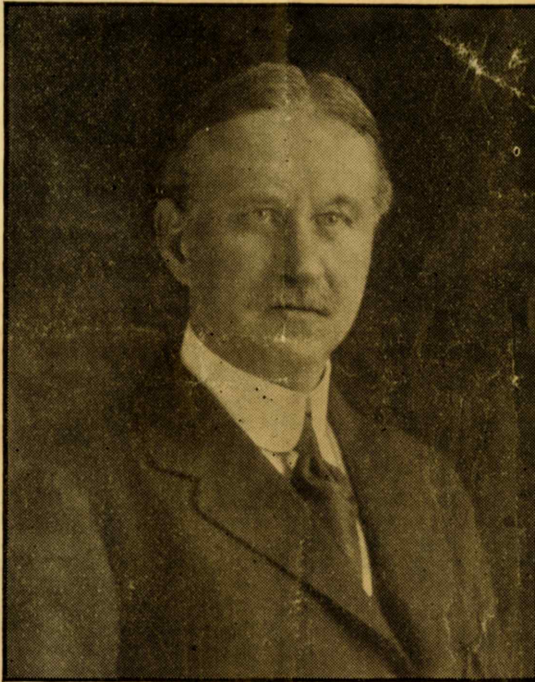
WALTER REGAN,
Naval Reserves, Newport,
R. I.
Honorably discharged.

WM. QUICK,
Sailor, Canadian
Transport Service.

CHARLES HARRIS,
American Expeditionary
Forces, Somewhere in France.

WM. GRAY
Motor driver with the
Canadian forces.
Honorably discharged.

MR. EDWARD F. ALBEE



Mr. Edward F. Albee, who has given to Providence his supreme effort as a builder of beautiful theatres, is a Down East Yankee through and through. He was born in Machias, Maine, in 1860, bred from the best Puritan and Colonial stock. He came from a fine ancestry of warriors, men who fought the French and Indians on

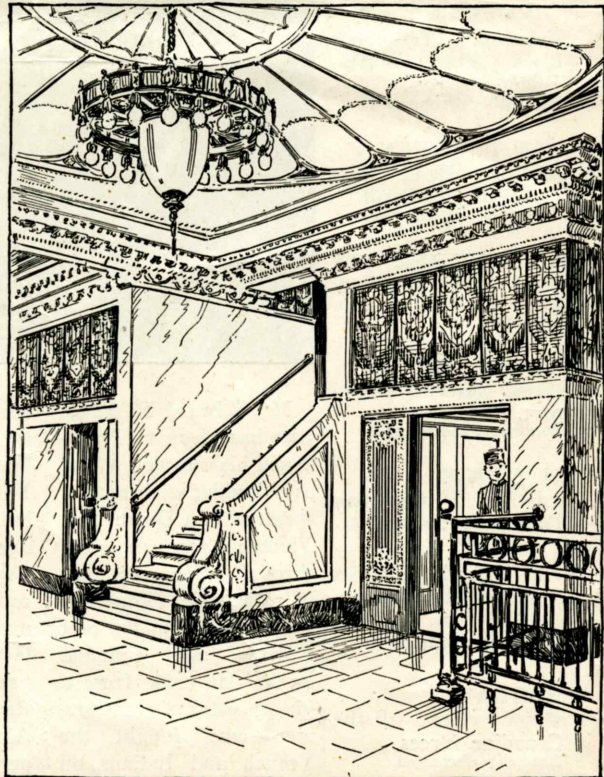
the Border and the British in the Revolution and in 1812. His father was Nathaniel Albee, a ship-builder of Machias, and one of his ancestors, Captain John Albee, called for and commanded the thirty volunteers who engaged in the first naval battle of the Revolution. In 1876 Mr. Albee gained his first experience as a showman,

joining P. T. Barnum's Circus and remaining with it every Summer until 1883, when he joined B. F. Keith, founder of vaudeville, as manager of the old Gaiety Theatre and Musee in Boston, the foundation of the now world-famous circuit. Mr. Albee has literally given his life to vaudeville. Today he is practically owner of the great circuit which he did so much to build up, but next to his work as Chairman of the Allied Theatrical and Motion Picture Liberty Loans Committee, as promoter of innumerable drives for Red Cross, Salvation Army, Knights of Columbus, Y. M. C. A., Hebrew Relief, Armenian Reliefs, Smoking Funds and the countless other things to which he has devoted himself the past two years, not forgetting his building of the beautiful new National Vaudeville Artists' Club House, conceded to be the most magnificent club house in America,—next to his work for those causes, Mr. Albee feels most gratified in the loyal patronage given him by Providence theatregoers and their eager interest in his new playhouse. It is because of that patronage and that interest that he has built the new Edward F. Albee Theatre.

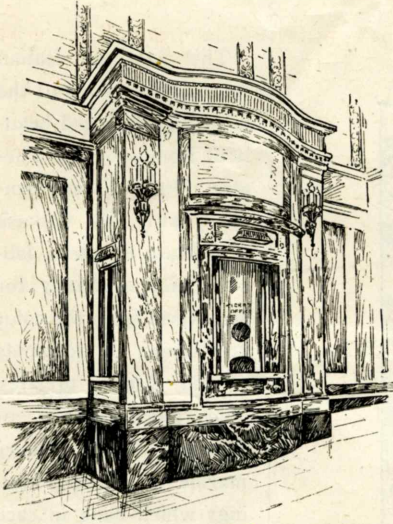


Upon this spot, just thirty-two years ago, Mr. B. F. Keith and Mr. Albee had their first Providence theatrical venture—a little Museum and Opera Company. That is why, for years after he decided to build a new Providence theatre, Mr. Albee worked patiently to secure this very site, conceded by real estate and other business men the ideal theatre location in Providence.

The front of the new E. F. Albee Theatre is Gothic, a style of architecture chosen by Mr. Albee to harmonize with the Gothic style of the adjacent building, Grace Church. This consideration has been highly commended by architects and others interested in the welfare of the city's main street.



This is a view of the Stairway Hall, or Inner Lobby. Here is found the big Cloak Room, capable of caring for hundreds of garments, umbrellas and parcels, one of three big cloak rooms in the theatre. From this Hall lead the marble stairs to the Mezzanine and other Floors, also the Elevator to all floors. The Floor is tiled white marble and the walls panelled in Italian Statuary Marble, above which is a Frieze of Silver-and-Black Silk. The ceiling is of grey and ivory, in simple Adam style.

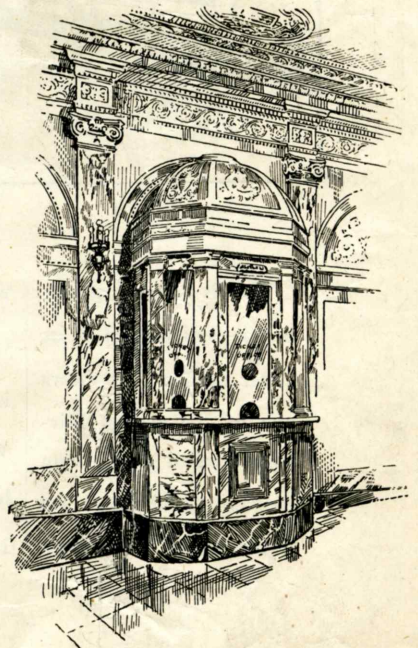


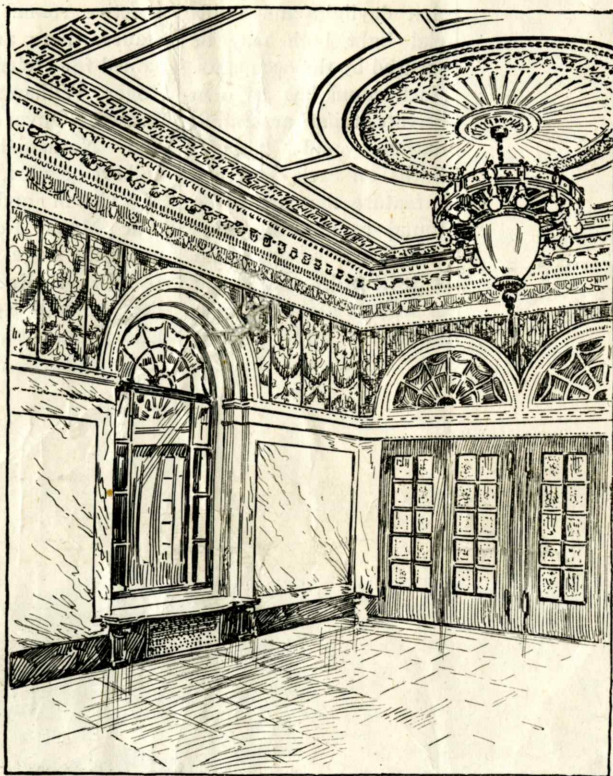
The Outer Box Office is exceptionally imposing and rich. It is made of the same Skyroross Marble in which the walls of the Vestibule are panelled. This, marble experts say, is an exceedingly rare marble. Mr. Albee searched the country to find it, and bought a whole block of it in order to have the panels here perfectly matched.

The Inner, or Reserved Seat, Box Office in the Outer Lobby is lighter and simpler in treatment, of Cream Antique marble with Verd Antique base. The Bronze Doors separating it from the Outer Box Office in the Vestibule are worthy of your attention.

The stage dressing rooms are all outside rooms, so that daylight and artificial light both may be secured by the occupants. Each room has its own private toilet accommodations and Shower Baths on each floor are a feature that are to be found in no other theatre. Each dressing room is dedicated to some man or woman identified with Rhode Island history,

with a picture and biographical sketch of each on the door of the respective room. For instance, there are rooms named for Helen Reimer, Roger Williams, Moses Brown, Oliver Hazard and Nathaniel Perry, Gilbert Stuart, George M. Cohan and others. The Music Room, beneath the stage, is named for D. W. Reeves, and the Animal Room for Ellory Sanford.

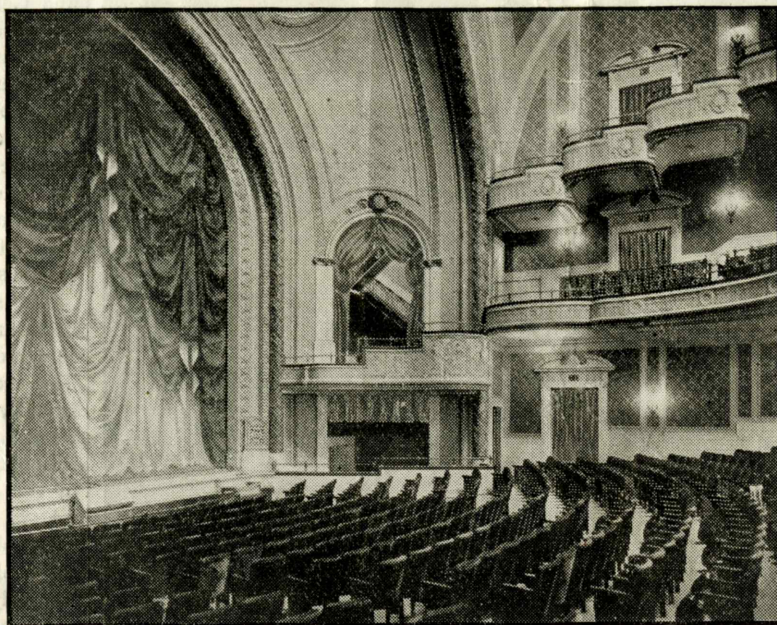




This is another corner of the Stairway Hall, or Inner Lobby. This shows one of the arched Mirrors, treated with Adam motifs in gold, which are a feature of this Stair-

way Hall. And the Silver-and-Black silk Frieze is also seen here, likewise the bronze doors leading into the Sala, or Italian Art Gallery.

The Sala, or Italian Art Gallery, is one of the most dignified and beautiful Rooms of the Theatre. Its walls are panelled with silk damask of Prelate Purple, a fabric copied especially for Mr. Albee from the color and design of garments of old Roman prelates. The pilasters are of Bresche Opale Fleury marble. The Oil Paintings which hang in each panel represent several years' attendance by Mr. Albee of every important art exhibition held in New York, with one of the pictures an original Innis a favorite from the art gallery of his own home. Reinhart, the Fifth Avenue art connoisseur, personally supervised the hanging and lighting of these paintings. The rug was especially made for Mr. Albee and the Italian furniture, the carved Italian fireplace and the Andirons were imported by him. The electric fixtures are worthy of your especial inspection. They were especially made by Caldwell, the electric fixture expert, of New York.



No photograph can reproduce the beauty of texture and color of the golden, or sunlight color, of the silk damask with which the walls of the Auditorium are covered. Coming from the Italian Art Gallery into the auditorium, through the marble arches, one has the impression of strong sunlight. Across the auditorium, at the rear of

the orchestra floor, is a marble rail of open design. The wall fixtures are of candle design, with cameo background, and the suspended lights are delicately etched and of exquisite design. The proscenium arch, the boxes, ceiling in the rear, are developed in grey and old ivory, with a shade of old gold for which Mr. Albee tried again and again until he

secured just the right one. The draperies, chair coverings and box rails are of panne, a rich anirrored velvet, of a color that no one has yet been able to do justice to in words, but which suggests Burgundy. The chairs, the man who made them and who makes the chairs for most of the important says are the finest theatre chairs in

America for roominess, comfort and graceful lines. They were made especially from a design chosen by Mr. Albee, after the best points of two excellent chairs were combined. And they are arranged with such care that there is a free, unobstructed vision of the stage from every one of them—approximately 2500 of them.

The first stock season in the new Theatre, and the 19th Spring and Summer Season of stock by the Albee Company in Providence, will be inaugurated next Monday

Evening, April 28th, with a stupendous production of Otis Skinner's brilliant success,

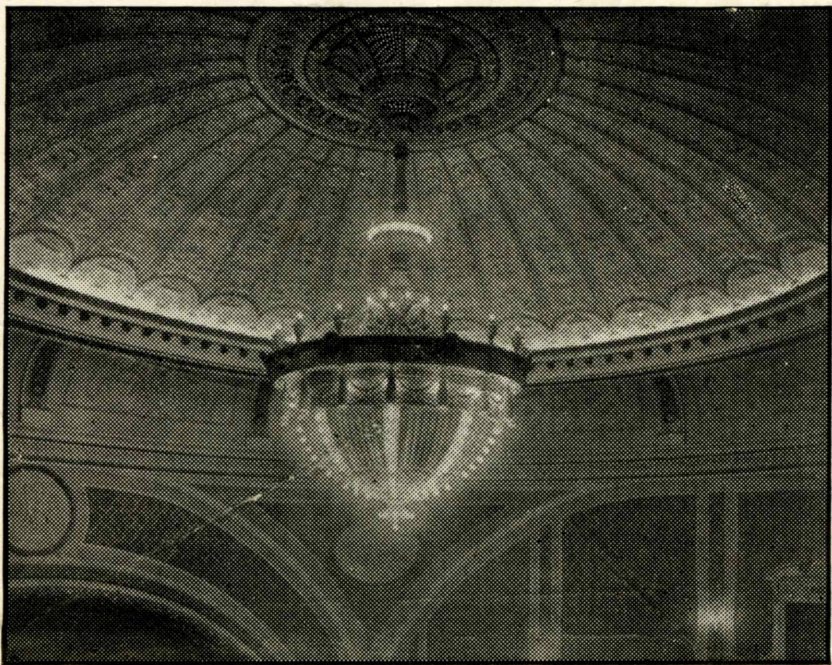
KISMET,

which will be given its first Providence presen-

tation under the direction of Charles Schofield.

Seats for the Opening Night will be on sale Tuesday, April 22nd, one day only, to regular subscribers of last Summer

holding special privilege cards. To all others, seats for the Opening Night, and other performances of the Opening Week, will be on sale on and after Thursday, April 24th.



This Dome is one of the most admired features of the entire theatre. Its exquisite design, of Adam period, with its delicate medallions and graceful, lace-like effect, is developed in ivory and delicate old gold. The Chandelier throws a bright, but soft, light upon the auditorium below. Above this beautiful electrolier is one of the big eight-foot fans which pull out the stale air of the auditorium. It is one of several such fans in the roof.

The ventilation system has been pronounced perfect. The air is pulled in by three-foot fans in the Plenum Chamber, be-

low the Orchestra floor. It passes over radiators, is heated and sent up to the auditorium above through the mushrooms at the foot of the chairs on the orchestra floor. Then it is pulled out by the eight-foot fans in the roof. Thus the air is constantly being changed. In the Summer the air will be cooled, instead of heated, before being sent to the auditorium above.

Ladies' Rooms and Men's Smoking Rooms are on each of the three floors.

The Ladies' Room of the Orchestra Floor is done in gold and old-rose silk damask, with furniture of blue-black

and gold, and every toilet accessory feminine desire could have to be found on the real lace covers of the dressing-tables.

At one end of the Sala, or Italian Art Gallery, is a marble stairway, leading to the Smoking Room for patrons of the Orchestra Floor. This is one of the most beautiful rooms of the theatre—done in grey and ivory, with a carved stone fireplace, beautiful electrolier and side lights of candle design, comfortable sofas, chairs, big tables and small smoking tables of Italian design, upholstered in rich red Italian velvet and art tapestries.

The rooms for Ladies and Gentlemen, for second and third floor, are fully as beautiful, each of different coloring, and the Promenades on those floors are so attractive that they will be a favorite place for meetings and conversation between the acts of the stock season's productions.

The stage is the most up-to-date and perfect in equipment in the country. The scenery is manipulated by the new counter-weight system, the most recently perfected device of the theatre. By this system, the scenery is kept above the stage, each piece in its own carefully-labelled groove, and the slightest pull brings into place on the stage below any pieces desired. A stranger on the stage could bring into position any scenes required by a glance at the labels and a slight pull. Seventy-six pieces of scenery can be hung at one time.

The stage can be more brilliantly lighted than the stage of any other theatre in America, having 72,000 watts, and the Switchboard, which is the admiration of every electrical expert within miles, is the finest in the country. By it exceptional lighting effects may be secured, with every color and every shade of light desired possible, and many other unusual features.



Theatre-goers of Rhode Island, we offer you the new E. F. Albee Theatre. The theatre speaks for itself—as Mr. Albee said the other day when he evaded a newspaper interview. "Here is the theatre. I hope you will like it. It expresses my appreciation of the loyal support Providence has given me. That is all that I can say", said Mr. Albee.

And yet, we who know how completely Mr. Albee has given the best of his genius as a theatre builder, find it hard to make modesty keep enthusiasm within bounds. For we are proud—tremendously proud of our new home. We know there isn't another to equal it in America, not even our brother and sister Keith Theatres of other cities, for it embodies the very latest improvements and devices and it is the supreme effort of the man who personally planned and supervised the other Keith Theatres. The new E. F. Albee Theatre has been called "the million-dollar

theatre"—and it is all of that—and some people who have heard of the disregard of cost as well as effort which Mr. Albee put into the new theatre, have said that we had a million dollars to spend and we determined to spend it. That isn't at all the case. Mr. Albee's determination was to have the finest theatre that could be built. He never asked the price. Now and then a conscientious contractor would remind Mr. Albee that something would be unusually expensive, but Mr. Albee invariably replied: "That doesn't matter. It's the best". Again and again work was done over to get just the exact result he wanted; fabrics were woven especially for him; fixtures and furniture was imported; and the country searched for this or that material wanted. Is it human for us to suppress the pride we feel in such a theatre, even when instructed by Mr. Albee to "let the public judge"?

* * * * *

But Mr. Albee is not so stringent in his orders about our architect, Mr. A. E. Westover. "Tell all you can about him," were the orders. "Tell how he has been down here on the job, tireless, devoted, every minute since the ground was dug. Say how very appreciative I am of his efforts and that I consider this even a greater triumph for him than the Philadelphia theatre, of which he was the architect, and countless other of our theatres"—and only an important interruption stopped the flow of earnest admiration Mr. Albee feels for Mr. Westover.

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One wonderful thing that has been emphasized the past two years, while we have been building the new E. F. Albee Theatre, is the esprit de corps in our employees. Every man and woman in Mr. Albee's employe in his various Rhode Island enterprises, has worked night and day, with but one thought—to have a part in the big work of building the new playhouse. It is an illustration of the kind of men and women Mr. Albee draws around him—the devotion that results

from his countless kindly considerations of them. In a characteristically quiet manner, he is always remembering to encourage and show appreciation of their work, by gifts, promotions and innumerable things done for their convenience and comfort. In the new E. F. Albee Theatre the employes are as carefully cared for as the patrons. The Executive Staff has offices that are models of luxury and conveniences; the other employes have Reading and Rest Rooms and Smoking Rooms with every comfort that could be asked; the actors have beautiful dressing rooms, private toilet accommodations, shower baths, and other features; and even our animal actors have a lovely big room with their own bath tub. Is it any wonder that there is esprit de corps, that Mr. Albee's employes are the happiest, most contented, most loyal to be found the length and breadth of the land? If you, our patrons, are half as happy and pleased with the new theatre as we are—if you, as citizens of Providence, feel half as proud of it as we cannot but feel—Mr. Albee is already repaid.

The Girl Behind the Pen.

THE FIRST EDWARD F. ALBEE STOCK CO.
 TO OCCUPY THE NEW
E. F. ALBEE THEATRE



Left to Right, Top Row—Berton Churchill, Edith Lyle, Helen Reimer, Raymond Bond.

Second Row—Walter Regan, Anne Hamilton, Edith Campbell Walker, Robert Craig, Charles Schofield.

Third Row—Isadore Martin, Wm. H. Turner, Samuel Godfrey, Albert Gebhart