

# THE DRAMA



Scene from "Turn to the Right" at the Heilig.

**I**n "Turn to the Right" the widely-praised Winchell Smith comedy-drama which comes to the Heilig Thursday night, beginning a three days' engagement, Portland audiences will find sharp contrast with the rather colorful and sophisticated "Follow Me" in which Anna Held and her fellow syncopators have been holding forth these past three days.

For he it known that "Turn to the Right" is a bit old-fashioned in its atmosphere. There is the fragrance of a bougainvillee, mignonne, say, the quaint story of the boy wanderer whose footsteps were guided homeward after seven years by the lamp that had been placed in the harbor window every night during his long absence.

Of course, it was a mother's hand that placed the light there and therein lies the keynote of the play's story—mother love.

With millions of sons breaking homes for war's adventures fraught with all its tragic possibilities, it is a timely theme.

Not in three generations has the mother-love sentiment been so tenderly insisted as it is today and in this may lie one of the reasons why "Turn to the Right" is making a fortune for its producers. During its long runs in New York and Chicago the play was billed extensively as a great laughing hit, but it is in the more serious moments—and there are many of them—are far more powerful as box-office factors than the comedy lines and situations with which playwright and producer have so richly invested it.

The American stage has not presented a more splendid tribute to the American mother than "Turn to the Right." In simple, entertaining fashion it shows the great power for good that lies in a clean, beautiful soul's undying belief, an athena soul is Joe Bascom's mother. She is the mother of the million heroic mothers who are today sending their boys to the front and it is not to be wondered at that she is one of the most applauded characters of the play.

In the hands of Mabel Bert, white-haired and serene, is played the role of Mother Bascom with the most beautiful fidelity. There is the note in her voice which is the note of all human emotions—the fundamentally human. In one scene particularly does this indomitable will of her artist reach ethereal heights, causing the audience to forget for the moment that they are watching a play and to wonder whether a miracle of transfiguration has not been performed before their eyes.

This is the scene wherein Joe Bascom suddenly reappears in his home that he left as a young boy seven years before. The scene is laid in the kitchen of the Bascom farmhouse. Mr. Bascom is reading her Bible, seeking to prove to herself that her boy must return from his seven years' wandering in answer to her prayers.

Suddenly the old lady's sweet and gentle face is raised, as if in response to some whispered call and her tired old eyes gaze into those of the son for whose return she has just been praying. For a moment neither stirs. Then the old lady glides forward and takes the boy in her arms.

Not a word is spoken. The mother's prayer has been answered, as she knew it would be, and taken vaguely to the air is almost in a whisper, "Joey, my Joey, and you came right in the middle of my prayer. Then suddenly the mother slips from her knees, buries her head in the old rocking chair and pours forth her soul in silent thanksgiving.

Callous indeed must be the heart that is not quickened by sweet memories during that scene, and nerveless the eye that is not misted by its gripping appeal.

Over at the Baker Theater the Alcazar Players are going to put on a farce-comedy this week, one of the gay, rollicking sort that thoroughly entertains without causing a brain storm in a futile attempt on the part of the audience to solve something. "Too Many Husbands," the week's offering, is the work of Barry Corner. It has an unconventional heroine, played by Ruth Gates, and of course the hero character is entrusted to the care of Edward Everett Horton. The flavor of the farce is on the plane of "Too Many Cooks" of a few weeks ago, one of the plays built for laughing purposes only. The heroine chases through most of the story clad in pajamas and a fur coat, there are crooks, policemen, rube constables and only the audience is let into the secret activities of the two dozen characters. It promises much fun and the entire cast of Alcazar folk will support Miss Gates and Mr. Horton in the leads.

Again the Orpheum will favor us with another extra Wednesday-night performance, an open date at the Heilig permitting vaudeville to hold away. Like last week and the week previous, the Orpheum seems to have a good show to offer the populace. It is another four-act play with two headliners, and two other big-type acts gracing the poster at the bottom. The headliners are Jack Wyatt and his Scotch lads and Lassies and Charles Withers in "For Pity's Sake." At the bottom in big type are Herbert Clifton, famous impersonator, and Jim and Betty Morgan, young singers and song composers, in their own ditty, "Jack Wyatt and his Scotch Lads and Lassies."

They are real Scotch, Jack Wyatt and his lads and Lassies, none of your imitations, and their offering is so entirely Scotch that it transports its audiences mentally across the seas to bonnie Dundee. The scenery smells of the heather, and you see the Company of 11 dance the Highland Flang in their native kilts and tartan to typically Scotch music. They sound the pipes and tap the drums and sing the drawl ballads of the Land of Heather and roll their 'rs until it sounds like drum firing on the western

front. Picturesque and deliciously Scotch is the act calculated with a clever eye and ear to "gladden the hearts of ev'ryyin an' ev'rybody frae ev'rywhere an' warm the cockles o' the hearts o' thousands o' Scottish buddies."

The Scot is a great patriot, no one can deny that. And Jack Wyatt says that one of the reasons for his act is to keep Americanized Scots from forgetting the beauties of their native land. The enthusiastic receptions accorded him and his handsome lads and winsome lassies on the Orpheum circuit is proof positive that the American Scotchman can't forget his native land and doesn't.

Those of us who remember the days of the melodrama recall that an actor wasn't an actor in those times unless he could "double," that is, play more than one role in the same production. The company supporting Charles Withers in "For Pity's Sake" has to be equally skillful and by the fact that the members double they heighten the travesty and make it even more mirth-compelling. Mr. Withers' company consists of nine persons, but they play a score of characters.

Herbert Clifton came to vaudeville after being featured in the Ziegfeld Follies of 1914, where, it was generally conceded, he "ran away ahead of the show." From the time he left that organization until now he has been a two-a-day feature. He has been all over the world and has been in the show business from the days when he wore knee-pants as a member of the old Moore and Burgess Minstrels in London. A few years after that his voice "broke," and for a time it stopped his professional career. Then, by some strange freak of the vocal chords, he developed an almost feminine soprano voice. This is only apparent, however, when he sings and it is upon this voice that he has built his career.

Mr. Clifton is assisted by his wife, a winsome young woman, who accompanies him on the piano and is, besides, the possessor of a delightfully appealing voice.

Another musical comedy in miniature form toplines on "Pantages" new bill opening tomorrow, "The Honey Bee," featuring Billy Browning and an attractive busy buzzing bee, Maurice Samuels and his players in "A Day at the Islands" promises diversion, and a half dozen other numbers hold promises of real entertainment at this popular home of vaudeville.

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**"TURN TO THE RIGHT" NEXT**  
Melodrama, With Comedy Side-light, Opens at Heilig Thursday.

With its peach blossoms, its old-fashioned mother and its nimble-witted young crooks, "Turn to the Right" comes to the Heilig Theater for three nights, beginning next Thursday, with matinee Friday and Saturday. Winchell Smith and John L. Golden are sending here the original Chicago cast and production and the play will be seen exactly as it ran for nine months at George M. Cohan's Grand Opera-House. "Turn to the Right" will be presented only in the larger cities this season.

The story of "Turn to the Right" which is told in a prologue and three acts, deals with the regeneration of three wayward youths through the love of a white-haired, saintly old lady, the mother of one of them. Though it bristles with good fun, its lesson goes straight to the heart and places the play on a plane with "The Old Homestead," "Way Down East" and others of that rugged type. In its comedy lines and situations it bears a resemblance to "The Fortune Hunter," and there is enough religious spirit to entitle it to a niche with "Ben-Hur." In the company to be seen here are: Ralph Morgan, Barry McCormack, William Foran, James H. Huntley, Philip Bishop, Gene Lewis, Charles W. Goodrich, Samuel Lowenwirth, Mabel Bert, Ethel Remy, Helen Collier, Dorothy Betsie and Maude Fox.

**ORPHEUM HAS EXTRA BILL**  
Management Extends Show to Wednesday Night Again.

Next Wednesday night again will be devoted to Orpheum vaudeville at the Heilig Theater, an open date giving the Orpheum the privilege of presenting an extra performance of the show which will open with the matinee today. The new show is another four-star aggregation, there being two headliners and two added attractions. The headliners are Jack Wyatt's Scotch lads and Lassies, one of the big hits of the 1916-17 Orpheum season, and Charles Withers in "For Pity's Sake," a travesty melodrama in four scenes. The extra attractions are Herbert Clifton in his travesties of the weaker sex, and Jim and Betty Morgan, composers of the song, "Don't Bite the Hand That Is Feeding You."

Jack Wyatt and his Scotch Lads and Lassies interpret a bit of Dundee entertainment into American flavor. The company of 11 hail from the land of the heather.

Charles Withers and his company bring a new act to the Western end of the circuit in "For Pity's Sake," a travesty melodrama, in which Mr. Withers stars as Cy Spilvens, manager of the opry-house. Spilvens is not only the manager, but the stage manager, scene shifter, orchestra and janitor. While the melodrama is being staged Spilvens is in full view in the stage loft, working the traps and handling the props, and with a trick ladder and a trick ear, is a scream to the extent that the audience sometimes forgets what is going down below in the way of melodrama.

In the Ziegfeld Follies of 1914, Herbert Clifton was entered in the running but was an exceedingly dark horse, as nothing whatsoever had been heard from him on this side of the ocean, although in the English music halls, according to report, he achieved considerable success. Much to the surprise of all concerned, the dark horse came under the wire a winner, and the one big hit of that season's appearance was Herbert Clifton. His character impersona-



FOR FUN!  
TURN TO THE RIGHT  
AND GO STRAIGHT



Heffer and Alberts in "The End of the Brook" at the Strand

tion were flawless and gained for him a budget of commendatory dramatic criticism.

Musicians, hardly more than a boy and a girl, are Jim and Betty Morgan, who are known as composers of many excellent songs, including "Don't Bite the Hand That Is Feeding You" and "Cleopatra Had a Jazz Band." Remaining acts are Edwin George in "A Comedy of Errors"; Herbert's loop-the-loop and leaping canines, cats, pigeons and roosters, and the Lovelovs, a sensational act made conspicuous by the fact that every feat shown is brand new. The Orpheum Travel Weekly and the Orpheum Orchestra under the leadership of George W. Jeffery, in a 20-minute concert preceding every performance, complete the show.

**FARCE IS BILLED AT BAKER**  
"Too Many Husbands" Said to Be Brimful of Merriment.

The second farce of the season will be presented by the Alcazar Players at the Baker for the week beginning this afternoon. Right in line with the first great success, "Too Many Cooks," this will be Barry Corner's "Too Many Husbands," said to contain more genuine laughs, more rapid-fire action and more original and humorous character creations than any farce seen here for a long time. It is best described as a three-story comedy structure with all the extra movements, high spots and brilliant situations, and fully ventilated with gales of clean, fresh humor.

Many romantic young girls of the present fast-moving age would revel in just such adventures and matrimonial difficulties as all but engulf one Peggy Colgate, heroine of "Too Many Husbands." With no mother to guide her she has become addicted to novel reading and with a head filled with foolish ideas, goes forth.

Her first venture is a flirtation in a motion picture house which ends in a wild elopement, followed by a blushing husband who does not even know the name of; another elopement with a ceremony that does not seem to take, and a whirlwind of mixups introducing a number of startling characters and surprising situations that keep the audience up on its toes, as it were, guessing, laughing and holding its breath.

Of course true love finds a way out of all these difficulties and there is a happy ending to it all. Ruth Gates, Edward Horton and the entire company will appear to unusually good advantage, and matinees will be given today, Wednesday and Saturday.



Jack Wyatt and his Scotch Lads and Lassies and Charles Withers, Orpheum Stars.



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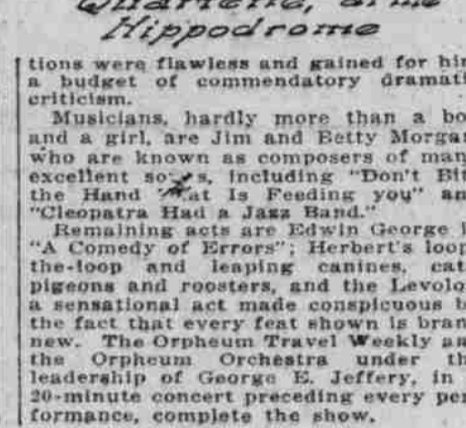
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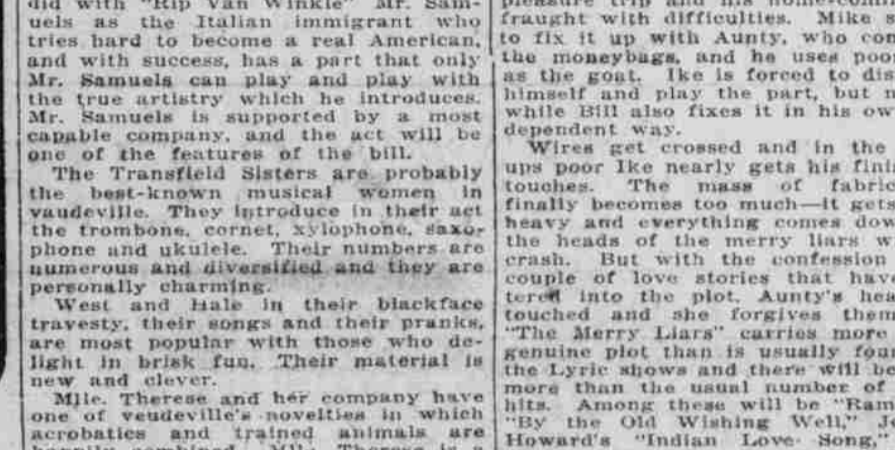
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showing the two favorite comedians, Mike and Ike, attempting to shield a young scapegrace nephew of Mike's and save him an inheritance.

Bill, the nephew, has pretended that he has been in business in America when in reality he has been on a wild pleasure trip and his home-coming is fraught with difficulties. Mike starts to fix it up with Auntie, who controls the moneybags, and he uses poor Ike as the goat. Ike is forced to disguise himself and play the part, but meanwhile Bill also fixes it in his own independent way.

Wives get crossed and in the mix-ups poor Ike nearly gets his finishing touches. The mass of fabrication finally becomes too much—it gets top-heavy and everything comes down on the heads of the merry liars with a crash. But with the confession of a couple of love stories that have entered into the plot, Auntie's heart is touched and she forgives them all.

"The Merry Liars" carries more of a genuine plot than is usually found in the Lyric shows and there will be also more than the usual number of song hits. Among these will be "Ramona," "By the Old Fashioned Well," Joseph Howard's "Indian Love Song" and others. Matinees every day and two feature nights Tuesday with the Country Store and Friday's chorus girls' contest.

**SINGING ACT HEADS HIP BILL**  
Contortionists, Roller Skaters, Boomerang Throwers to Appear.

Hippodrome patrons are promised one of the most brilliant musical numbers of any on the circuit with the new bill of vaudeville this afternoon. The act is called the Sorrento Quintet in "A Neapolitan Fantasy," consisting of exclusively ensemble singing, Italian, French and English and instrumental music on guitars and mandolins.

The Brads, a man and woman, will present a conception consisting of feats of contortion, tumbling and gymnastics that is said to demonstrate wonderful ability. The number is called "Sunshine Cut-ups," and if laughable enjoyment is the sunshine of the season.

**TICKET OFFICE SALE OPENS TOMORROW**

**HEILIG** Next THUR. Nights, Dec. 20-21-22  
Popular-Price Matinee Friday Special-Price Matinee Saturday

Winchell Smith and John J. Golden Present  
THE COMEDY THAT WILL LIVE FOREVER



**REMEMBER Two Mats.**  
FRIDAY 50c TO \$1  
SATURDAY 50c TO \$1.50

A PLAY OF LOVE, LAUGHTER AND THRILLS  
By Winchell Smith (Co-Author of "The Boomerang") and John E. Hazard  
Original Cast and Production as Played One Year in New York and Nine Months in Chicago

**COMPANY INCLUDES**  
Ralph Morgan Mabel Bert Maude Fox  
Barry McCormack William Foran Ethel Remy  
Philip Bishop Helen Collier Jas. H. Huntley  
Gene Lewis Dorothy Betsie Chas. W. Goodrich  
Samuel Lowenwirth George Spelvin

**EVENING PRICES:** Lower Floor, 11 rows, \$2.00; 7 rows, \$1.50  
Balcony, 11 rows, 75c, 50c, 25c, 10c, 5c, 2c  
**FRI. MAT.—Floor, \$1.00. Balcony, 75c, 50c, 25c, 10c, 5c, 2c.**  
**SAT. MAT.—Floor, \$1.50. Balcony, \$1.00, 75c, 50c, 25c, 10c, 5c, 2c.**

**CITY AND OUT-OF-TOWN MAIL ORDERS REC'D NOW**

**HEILIG** Wed., Thurs., Nights, Dec. 26-27-28-29  
Fri., Sat. Special Price Matinee Saturday  
Selwyn and Company Present

AMERICA'S FASTEST AND FUNNIEST FARCE

**Fair and Warmer**

**EVENINGS—Floor, \$1.50. Balcony, \$1, 75c, 50c. Gallery, 50c.**  
**SATURDAY MATINEE—Floor, \$1. Balcony, \$1, 75c, 50c. Gallery, 50c.**



THE LYRIC BOHEMID CHORUS IN "THE MERRY LIARS" THIS WEEK.