

# The Stage



Scene From "Turn to the Right," at the Heilig.



(Above) Ed Flanigan, of Flanigan and Flanigan, (Below) Theodore Kosloff and Russian Ballet, at the Orpheum



Scene From "The Old Homestead" Baker Stock Co., at the Baker.



Evelyn Wells at Pantages

chell Smith's other notable successes, "The Boomerang," "The Fortune Hunter," "Folly of the Circus," "Brewster's Millions," and others.

### DANCING MASTER AT ORPHEUM

Theodore Kosloff and Miniature Ballet Head New Bill.

Theodore Kosloff, greatest of all Russian dancing masters in the United States, is the headliner of the Orpheum show opening at the Heilig theater this afternoon for an engagement of seven performances. The Kosloff act is the biggest of the kind ever booked in vaudeville, plans for its transportation and installation having been made in advance.

Mr. Kosloff is supported not only by several premiere danseuses, but is accompanied by a miniature ballet, and the renowned dancing master carries his own orchestra, musicians having been engaged in New York to accompany the Kosloff troupe in its Orpheum tour.

Gorgeous scenery, bizarre costumes and really wonderful dancing are the features of the Kosloff production, the act being extolled as impressive in sheer beauty of motion. For each dance there is an elaborate stage setting and the costumes are not only typical of the period, but of the dances portrayed. The dances include solos, duets and the like and ensembles. All the dances are authoritative in every detail and their beauty, grace and artistry are said to be distinctive and of such high standard that the Kosloff production is listed as one of the big spectacles in the history of two-day vaudeville. Expressive pantomime also has place in the act.

Ed Flanigan and Neely Edwards, who are among the greatest favorites in Orpheum vaudeville, are the extra attraction of the Kosloff show. These comedians offer "Off and On," their laughter classic, which has placed them in the fore rank of vaudeville stardom. This act has numerous comedy lines and situations and gives Flanigan and Edwards opportunity to entertain with songs and dances, in which they are expert.

Other acts of the big show are George (Continued on Page 3.)

will be "Ship-a-Hoy," depicting the adventures of Mike and Ike as stowaways on board a ship bound from California to New York. It is the usual potpourri of mirth, melody and pretty girls.

All around the world in a brief half hour is the offering of the "World Wide Revue" provides the patrons of Pantages for the week commencing with tomorrow's matinee. Among the musical comedy favorites who appear in the cast are H. Orlon Downing, Renee Rayne and Dorothy Bard. As the special attraction, Master Paul and his golden bird, the canary, will be heard. The supporting programme is said to be one that is seldom encountered in popular priced vaudeville.

### COMEDY FAVORITE AT HEILIG

"Turn to the Right" Tells Story of Old-Fashioned Morality.

"Turn to the Right," Winchell Smith and John L. Golden's comedy-drama of tears and laughter, amiable crooks, sweet women and regeneration, will begin an engagement at the Heilig theater Thursday, Friday and Saturday night, March 20-21-22, with a special matinee Saturday.

The greatest of the comedy-drama successes since "The Old Homestead," the play can boast of no greater merit than this company. It will be seen here exactly as it ran for 14 months at the Gaiety theater, New York, and nine months at George M. Cohan's Grand Opera house, Chicago. The complete New York cast and production is coming here.

To say that "Turn to the Right" is the most sensational comedy success of history is to condense into one sentence the combined praise, box-office records and widespread fame of this epochal play from the pens of Winchell Smith and John E. Hazard. Even at the final performance of its long run



ANNA CASE  
Noted Soprano Metropolitan Opera Co.  
Direction Steers & Coman.  
Heilig Theater, March 19  
SEAT SALE TOMORROW  
PRICES:  
Floor, \$2.00, \$1.50.  
Balcony, \$2.00, \$1.50, \$1.00.  
Gal., Res., \$1. Admission 75c.



Rodney Hildebrand, in "Madam X," Alcazar Players, at the Alcazar



Mary Boland and Sam Hardy, in "A Woman's Experience," at Hippodrome.

engagement. "Turn to the Right" is not a pretentious play; it isn't high comedy trace of genial humor, illumined by a or great drama, or touched with satire or barbed with wit. It is just a plain, everyday story, told with the saving kindly philosophy, and reaching to the heart of humanity because of its simple kindness, its fidelity to the elements of truth of life and its unflinching sympathetic note. That the public has not lost its taste for a play in which virtue is triumphant has been readily conceded by the record-breaking business which this play of sunshine and sentiment has received since coming out of New York in November for a coast-to-coast tour. The cast is said to be unusually good. Later in the next week we are to see a return of "Polyanna" at the Heilig.

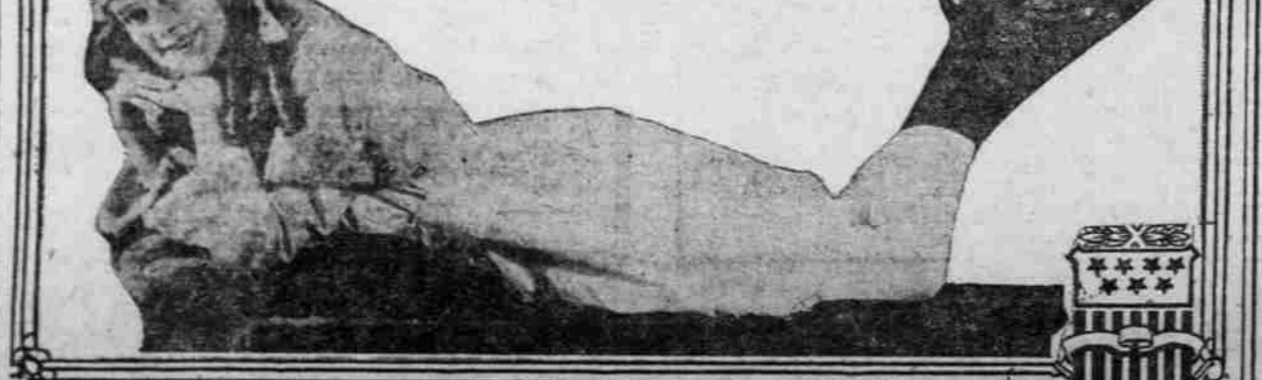
Much stress is laid on the statement that "Madame X," which the Alcazar players will give this week, deals with moister love, and while that is true, the play has other qualities as well. It is a fact that enough tears have been shed over the troubles of Jacqueline to float any of the wooden ships built in Willamette river yards, but it is also a fact that "Madame X" is far from being entirely weepy.

There are as many good, hearty laughs in this play as there are in some so-called comedies. And speaking of comedies, the Alcazar players have in preparation "Never Say Die," in which Willie Collier made a small fortune when he was starring in it. Fresh from the service, with an honorable discharge in his pocket, comes Rodney Hildebrand to join the Alcazar players. Prior to entering the service this good-looking young six-footer was playing leads in a number of stock organizations throughout the country. He will make his first bow to a Portland audience in "Madame X."

Mr. Hildebrand has strong personality, is a marvel at make-up and is above the average in acting ability. He has been with the Morosco company in Los Angeles; the Bishop Players in Oakland; the Poll company in Lowell,

diences is shared by many other actors. It is not, perhaps, that American audiences are really unappreciative, but rather that they are less demonstrative, as a rule, than the audiences in other lands, where there is less repression of the emotions, more naturalness. At least we hope the trouble lies no deeper than this. But even so, is there not a danger that this repression of the emotions, which has become a fixed characteristic of Americans, may so blunt the sensibilities as to make impossible a true appreciation of the art of the theater? Facilities unused atrophy and die, and the social conventionalities of the day tend toward making us an expressionless race.

On our immediate calendar we have plenty of entertainment. "Turn to the Right" returns to the Heilig next Thursday night for a three-night en-



MICKEY MEREDITH, LYRIC ROSEBUD, IN "SHIP AHOY."

BY LEONE CARR BAER.

"WHEN I hear Americans sighing for a better stage, for more enjoyment in the theater, I want nothing so much as to show them the Australians, for the Australians undoubtedly enjoy the theater as do no other people." So remarks Guy Bates Post, actor and playwright, who has just returned from Australia. "The 17 weeks I played 'The Mastercarder' in Melbourne and Sydney were the happiest weeks in my 25 years of acting," Mr. Post said recently to a Chicago dramatic critic. "Happiest because I was playing to a new type of theatergoers, a strange type, virile, alive, yet sweetly gracious and warm. Australians are like no other audiences in the world. They show actors what the theater might be in America.

"They throw confetti at the play's end. They applaud very little and ask for no curtain calls until the last curtain. Then they sit for 10 minutes, 15 minutes, 20 minutes, their palms beating in a storm. No one thinks of leaving the house until the players have been thanked.

"Australians have none of the facial heaviness, the aloofness of mannerism that is so surely developing in Americans. They are more optimistic, livelier of countenance yet calmer of action than Americans, being without our nervousness and self-consciousness. We are a gruff, graceless people as honest and as able as they, but we take life as a whole far more heavily, ponderously. They give more and get more of art in the theater, and their greater respect for the theater springs from their greater respect for themselves. I suggest something of their mental attitude to the American not in dissimilarity to him, for I am one with him. I am of his blood and bone, but in wishing for him the fullest joy of theater-going."

Mr. Post's opinion of American au-

TICKET OFFICE SALE OPENS TOMORROW

## HEILIG THEATER

BROADWAY AT TAYLOR.  
Phones—Main 1 and A 1122.

THIS WEEK THUR. FRI. SAT. Nights, Mch. 20, 21, 22 SPECIAL PRICE MAT. SAT.

FASCINATING AND FAVORITE COMEDY SUCCESS.

# TURN TO THE RIGHT

SPLENDID CAST SUPERB PRODUCTION

EVENINGS—Floor, 22, last 3 rows \$1.50; Balcony, \$1.50, \$1; Gallery, 50c.  
SPECIAL PRICE SAT. MAT.—Floor, \$1; Balcony, \$1; 50c.

Extra Event!

## Maud Powell

America's Greatest Violinist

"Does honor to her country and to the art of music."—H. E. Krehbiel.

### HEILIG THEATER

Wednesday Evening, March 26th

Box Office Opens March 24th.

PRICES Lower Floor, \$2.00 and \$1.50; Balcony, \$2.00, \$1.50 and \$1.00; Gallery, 7 rows reserved 75c; Gallery admission 50c. Mail orders received now. Enclose self-addressed stamped envelope and add war tax.

Direction Ellison - White Musical Bureau.