"HELLO" GIRLS' PART IS DIFFICULT TO MASTER

Act of Listening for Hours Said to Be Subconscious and Automatic. Mastery Gained After Painstaking Course.

DAVID BELASCO TALKING WITH MISS MARJORIE WOOD IN HER ROLE AS TELEPHONE GIRL IN "THE WOMAN."

BY MARJORIE WOOD.

WHEN I first went to Mr. Belasco I fancied that I knew something about the art of listening. Knowing its importance as a factor in good acting, I paid a great deal of attention to it, and what I knew, or thought I knew, I believed would stand me in good stead in the role he assigned to me in "The Woman."

But I had reckoned without my host, for when I was through with my first rehearsal at the switchboard, where I had sat for hours with an iron band around my head and a steel disk over my left ear, thinking that I was showing Mr. Belasco the makings of a perfectly good "hello" girl—and I want to say right here that only that fond belief sustained me through those long hours of torture—when I was through for the day, Mr. Belasco called me aside and said very seriously: "My dear little girl, you do your part beautifully. Siddons, Rachel and Bernhardt couldn't do it better if they tried. I am tremendously pleased, for you are going to be the talk of the town when 'The Woman' opens in New York. You are the telephone girl to the life, only you will have to learn how to listen."

Belasco Sugarcoats Advice.

That's the way Mr. Belasco gets the best his actors have to give of themselves and whatever they know about acting. He sugarcoats his advice and instructions so beautifully that you just can't help taking them, to the honor and glory of everybody concerned and incidentally to the eventual success of whatever part you are trying to play.

And so I began in earnest to learn how to listen: In order to help me in every way possible to listen intelligently, Mr. Belasco had the telephone I used in the play connected with the switchboard in the Belasco offices upstairs as it continued to be every night of the week. This obviated the effects on the ear of a "dead" telephone because you know there's all the difference in the world between the feel of a real telephone, one that has an open wire connecting with the central office, and a merely dead and unattached instrument. If I had to sit as long as I do, with a dead wire attached, my face would have a tendency to grow wooden and expressionless. This difficulty being done away with, the actual work of learning to listen began.

Attitude Is Studied.

In the first place, following Mr. Belasco's advice, I arranged to go to the office of the New York Telephone Company every morning and watch the operators there. I studied the expression of their eyes, their nostrils and above everything else of their mouths and chins as they sat with their steel bands about their heads, and little by little I began to observe that the girl who made her living at the switchboard listens in a way which, while it is alert and spirited in one sense, is at the same time mechanical in another. In other words, she listens subconsciously, automatically. It is the only way she could do her work effectively, as was proved to me over and over again in conversations I had with operators of many years' experience, the most expert in the service.

One girl who has been at the switchboard for 18 years told me that her work had become so essentially subconscious that the moment she removed the receiver from her ear, and got off her chair, she could not for the life of her remember the number of the general manager's office, or any one of more than 2000 other numbers which at the switchboard she could associate with their respective owners' names without the slightest effort.

From all this I learned that if I were to make the audience forget everything else about me except that I was a really truly telephone girl working for an honest living at a Washington hotel, I would have to learn to listen in this same automatic and sub-conscious manner.

Sub-Conscious Art Difficult.

My experience in trying to learn the listening art helped me somewhat in the difficult task before me, but it was weeks and weeks before I was able to give just the right touch to my performance. As long as I had something to say or to do, I was all right, of course. That's easy enough for anybody. But the times in the first act when I just sit there like a "bump" on a log, so to speak, it was agony until I had learned to do it "subconsciously," as Mr. Belasco expressed it. Two or three time I almost gave up in despair. I felt I never could get it, and then, suddenly, it just seemed to come to me all at once. The way you learn to ride a bicycle, you know. You wobble and wobble and wobble all over a map for a few days, and are just about to come to the conclusion that there is some peculiarity in your anatomy which makes it impossible for you to learn to balance yourself, when all of a sudden you wheel away without difficulty. That's the way it was with this part, and then, when I realized that I had it and Mr. Belasco congratulated me and patted me on the shoulder, I remembered what Mr. Belasco had told the day of our first rehearsal:

"Don't be discouraged, even if after weeks of hard work you are still unable to attain the effect you are trying for—don't be discouraged, because it will come, sooner or later, and it will come in a moment, in a flash, as it were, an inspiration. And remember that no inspiration was ever born of anything save of hard work."

"The Woman" opens at the Heilig Theater tonight for seven nights, with matinees Wednesday and Saturday.

BROADHURST IS NOW SERIOUS DRAMATIST

Former Author of Light and Farcical Offerings Broke With "Bought and Paid For" Into "High-Brow" Ranks.

WITH the production of "Bought and Paid For," which will be the attraction at the Heilig Theater for one week, commencing Sunday night, October 13, with matinees Wednesday and Saturday, George Broadhurst broke into the ranks of "highbrow" dramatists. None of the people who for years have been enjoying the light farcical offerings of this playwright ever expected to find Mr. Broadhurst's name tabulated on a programme beneath such a production as "Bought and Paid For."

In many ways Mr. Broadhurst's career as a playwright has been remarkable and perhaps if anyone had taken the trouble to sit down and figure it out they might have known that the logical outcome of his career would be the drama of ideas, for Mr. Broadhurst has followed no rules in his development as a writer of plays. He never had any of the training which is supposed to be necessary for one who would break into the drama. When one reviews Mr. Broadhurst's personal history, conviction comes that playwrights, as well as poets, may be born and not made. The author of "What Happened to Jones," "Why Smith Left Home" and "The Wrong Mr. Wright" has never taken at Harvard or any other institution where the rah-rah boys are taught the subtleties and technique of dramatic authorship—a course in how to write plays.

George Broadhurst, Author of "Bought and Paid For."

Success Was Sudden.

Mr. Broadhurst suddenly became a playwright—that's all there seems to be of it; and almost without exception his plays have been tremendous successes. The secret of his success does not lie in the finesse of his craftsmanship, nor in any revolutionary and heretical tendency such as is found in so many of our modern dramatists, although Mr. Broadhurst is painstaking and a competent technician; but he gains his tremendous popularity because his ideas of situations are those easily understandable by the average American theater-goer, inasmuch as they nearly always reflect some experience in the intimate life of the average American. It is the human element that makes it succeed.

Mr. Broadhurst has many theories of his own regarding the modern drama, and one glance at the box office receipts would have a convincing effect regarding the advisability of following his ideas. Even in his wildest farces he bases his plot and characterizations on certain phases of human nature which appeal to every one. His most fantastic hypocrites, for instance, reveal the everyday hypocrisies in all of us.

Goes With "Punch."

In his present play the character of Jimmy Gilley, which is the greatest character part Mr. Broadhurst has given us, we have a delineation of the "boob" pure and simple; but that which makes it go with such tremendous "punch" is the fact that Gilley is, first of all, a human being, with certain characteristics common to every one.

Since Mr. Broadhurst follows no rules as a dramatic writer, why should it astonish any one that he should break into the ranks of the intellectuals? If he can break into successful farce writing without any apparent preparation, why shouldn't he be able to break into the serious drama without preparing us for the event? But whether one understands it or not, the fact remains that "Bought and Paid For" ranks with the most important serious plays of the day.

"Who's Who" is eloquently silent as to Mr. Broadhurst's place or date of birth, but he is still a young man, and to make the paradox all the more complete doesn't look at all like a playwright, in spite of which fact he is drawing down the largest royalties of any dramatic author in America.

MUSIC

(Continued From Page 8.)

will take part in the entertainment are Mrs. Rose Bloch Bauer, soprano, Dom J. Zan, baritone; Bruno Coletti, cellist, and these members of the Ad Club Quartet, N. A. Van Hoose, Dr. R. M. Emerson, H. G. Whipp and M. L. Bowman, with William R. Boone at the piano. The programme: "Bedouin Song" (Foote), quartet; "Serenata" from "La Corsicana" (Browne), Mr. Van Hoose; "Mother O' Mine" (Tours), Mr. Zan; "In the Garden" (Salter), Rose Bloch Bauer; "Kol Nidrei" (Bruch) and "The Swan" (Saint Saens), Mr. Coletti; "La ci darem la mans" (Mozart), Mrs. Bauer and Mr. Zan. The musicale is under the direction of Sherman, Clay & Co.

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Mrs. Helen Perry, contralto, sang "My God and Father, While I Stray" (Marston) at the Marshall-street Presbyterian Church last Sunday morning. In the evening Miss Gladys Greenleaf sang "Unanswered" (J. W. Bischoff), and for the offertory Edith Turner, a talented young violinist of Lents, played Schumann's "Träumerei." Mrs. C. E. Goetz was accompanist to the vocal soloists.

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With a good deal of regret, the news is received that Samuel Coleridge Taylor, the celebrated musical composer, died recently at Thornheath, England, in the 38th year of his age, from the effects of pneumonia. His most famous composition was "Hiawatha's Wedding Feast." Coleridge Taylor was of mixed racial origin, his father being a West African negro, who practiced as a physician in England and who married an English woman. In 1904, the late composer visited this country to conduct performances by the choir that bears his name. The late Coleridge Taylor is rated as a musical genius of strong originality.

* * *

At the Heilig Theater next Sunday afternoon at 3:15 o'clock an afternoon of high-class music will be given under the direction of Carl V. Lachmund, the eminent pianist and composer who recently came to this city from New York to make his future home. He has had a most distinguished musical career and was at one time professionally engaged with Liszt. At his coming concert Mr. Lachmund will be assisted by five of his piano students—junior and post-graduate—from the Lachmund Conservatory of Music, New York City, in piano solos and selections for two pianos and recitations with piano accompaniments and excerpts from romantic and national folk music, interpreted by Mr. Lachmund's daughter, Miss Anita, danseuse and aged 10 years. Miss Anita's artistic dancing has been spoken of with high commendation, and a New York newspaper said of her: "Anita Lachmund, the 10-year-old daughter of Carl V. Lachmund, the New York pianist, has distinguished herself as a danseuse during the last year, and Lodovico Saracco, ballet master of the Metropolitan Opera House, who was her teacher, has expressed himself as of the opinion that she has a brilliant career before her. Little Miss Lachmund has appeared in New York before such clubs as the Electic Club at the Waldorf and similar organizations, and has every where had an enthusiastic reception."

The recital programme is: "Capriccio Brilliante—Op. 22," piano and orchestra (Mendelssohn), Miss Marjorie Gleyre Lachmund, orchestra part at second piano by Mr. Lachmund; "Solfeggietto," composed in 17th century (Bach); "Serenata—Op. 35" (Turner), Miss Anita; recitations, with piano accompaniment, "Three Little Chestnuts" (Page), "If No One Ever Marries Me" (Liza Lehmann), Miss Anita; "Prelude —C Sharp Minor" (Rachmaninoff), "Soiree de Vienne No. 6—Valse Caprice" (Schubert-Liszt), Arnaud F. Lachmund; "Bolero," from "Coppelia," ballet de opera, Spanish character dance (Delibes), Miss Anita; "Woodland Lullaby" (Carl V. Lachmund); "Valse-Impromptu—Op. 12" (Carl V. Lachmund), "Rhapsodie Hongroise No. 11" (Liszt), Miss Avis Benton; "Valse Entr'Acte," dance plastique, from "Coppelia" (Delibes), Miss Anita; "Notturno," from "May in Tuscany" (Nevins), "Valse—E Minor, ouvre posthume (Chopin), Miss Lachmund; "Andante Finale"—Lucia di Lammermoor" left hand alone (Leschetizky), "Cantique d'Amour—"Harmonies Poetique e Religieuse" (Liszt), Miss Ethel C. Palmer; "Sailor's Hornpipe"—National dance (Folk-music), Miss Anita; "Danse Macabre"—poeme symphonique, Op 40, two pianos (St. Saens), Carl V. Lachmund and Miss Benton. Synopsis: The clock strikes 12. The dead gather their bones for a spectral dance. In the midst of their revelry the cock is heard to crow. Quickly they retire to their silent tomb.

Admission to this recital is by invitation, which can be secured from Mr. Lachmund, Stearns building.

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Gerard Laurence Gerritsen, lyric tenor and specialist in voice and sight reading, has arrived from Chicago to make his home in this city. A native of Amsterdam, Holland, Mr. Gerritsen has had a European and American musical education and is an enthusiast in voice culture, believing that not enough attention is paid in this country to teach children and young persons to read music at sight. Mr. Gerritsen believes in the use of the "moveable doh" system of quick music reading, and has had wide experience in choral work. He has just been elected musical director at the First Methodist Episcopal Church and purposes to create a big chorus choir there. Mr. Gerritsen served in the Spanish-American War as a member of the Forty-ninth Iowa Regiment.

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For the MacMaster-Mason wedding Wednesday night, at Trinity Episcopia Church, Lucien E. Becker, organist, has prepared a special musical programme, consisting of "Meditation," from Massenet's "Thais"; "Spring Morn" (Grieg); "Nocturne" (Chopin); "Jocelyn" (Godard). Mr. Becker will be assisted by Harold Bayley, violinist, and Signor Coletti, cellist.

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Miss Dorothea Nash's musical appreciation talks will be held at Miss Catlin's school, 161 North Twenty-third street, Tuesday afternoons at 2:15 o'clock, beginning October 8, on which occasion the topic will be: "The Meaning of Classical Music." Mrs. Henry W. Metzger, soprano, will assist with arias from operas to be studied during the last half of the course.

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It is a rare pleasure to make a note of the musical progress and talent shown by little Miss Margaret Sheldon, 14 years old, daughter of Mr. and Mrs. Albert C. Sheldon, of this city. Miss Sheldon is at present with her mother in Paris, France, attending an aristocratic private school in that city, a school where only a select number of students are taken. Several of the students belong to the French and British aristocracy, and to influential families in this country and Canada. Little Miss Sheldon is a pianist and composer, and this extract appeared, concerning her, written by the Paris correspondent of a New York musical journal:

"The last of a series of students' recitals occurred at the Goodrich studio, 4 Square street, Ferdinand. Margaret Sheldon was the soloist, and she won many encomiums for herself and her teacher, Madame Goodrich. Miss Sheldon performed several piano solos, read a duet at sight, memorized an etude by Wieck in five minutes, transposed pieces into several keys and called for, and named several musical characteristics by ear. Measure, rhythm, mode, number of periods, coda, stretto, lyric, thematic and canonic styles were some of the features which she recognized after a single hearing. The last number on the programme was a 'Bagatelle,' composed by the little pianist, and this evidenced some melodic gift as well as a practical application of the Goodrich harmony method. Particular mention should be made of the musical touch of this young miss, and also of all the Goodrich students. This is not altogether the result of special drill on tone quality, but results from a broad system of instruction which includes analysis, ear training, history in story form, keyboard harmony and transposition, as well as technical etudes, memorizing, etc. Previous to this term at the Goodrich studio, Miss Sheldon had experienced much difficulty in trying to memorize her solos. This difficulty now has disappeared, and a hard musical touch has been overcome."

Miss Sheldon, with her mother, is expected to arrive in this country next July, when the little girl will spend the balance of the Summer with her father. Her mother will then take Miss Margaret to Paris, where it is expected that she will continue her school studies for the next four years. Mrs. Sheldon sings occasionally in concerts in Paris.

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The Portland Musical Association is about to send out the announcements of the artists engaged for the coming season. These artists are: Lina Lerner, Russian pianiste, in December; Maud Powell, violinist, in January; Leo Slezak, the dramatic tenor of the Metropolitan Opera-House, New York, in February, and Julia Culp, the Dutch lieder singer, in April. This association was formed last Spring by a few ardent music lovers with the altruistic purpose of developing musical matters in this fast-growing city. More concerts by artists of international reputation will be one of the means adopted to stimulate musical interest, especially among students. The officers and members of the association are: Mrs. Warren E. Thomas, president; Mrs. Rose Bloch Bauer, vice-president; Mrs. John F. Logan, secretary; Mrs. W. A. T. Bushong, treatuses; directors, Mrs. Beatrice Dierke, Mrs. Lulu Dahl Miller, Mrs. Rose Coursen Reed, Mrs. Emma B. Carroll, Mrs. Robert Strong, Mrs. Alf Klingenberg, Mrs. F. P. Young and F. H. Jones.

* * *

The tenor sang an aria.

"Bad," bawled a spectator. "Take him out!"

"I'll take you out," said an usher, "if you keep insulting singers."

"Excuse me," said the man; "I forgot I was at an opera, not a ball game."—Boston Advertiser.

* * *

"See, I am familiar with your music," remarked the amateur at the musical the other evening.

"It seems so," replied the popular composer. "You are taking liberties with it."—Judge.

* * *

To a New Prima Donna.

Twinkle, twinkle, lovely star!
How I wonder if you are
When at home the tender age
You appear when on the stage.
—Lippincott's.

* * *

Crew Encamps at Springfield.

SPRINGFIELD, Or., Oct. 5.—(Special.)—The crew of surveyors which arrived here from Portland several weeks ago and started working in the McKenzie Valley, supposedly for the Portland, Eugene & Eastern Railway Company, is now encamped in this city. They seem to be idle at present, probably awaiting orders from headquarters. They have run lines along the McKenzie River as far up as Martin's Rapids, where the Oregon Power Company owns a valuable water power site. They have gone over the valley between this city and the rapids, and it is believed have picked out a good route for a proposed railway. The survey out of this city extends from the end of the Portland, Eugene & Eastern line in this city through Douglas gardens straight to Thurston and Waterville.

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CHINESE SITUATION IS DEPLORABLE SAYS RESIDENT IN RECENT LETTER

Overthrow of Dynasty Declared to Be Solely for Purpose of Substituting Loot and Rapine—Outlook Fills Author of Letter With Dismay—Slavery Is Prophesied.

BY ALFRED TINGLE.

A VIEW of the Chinese situation, materially different from that usually accepted by the people of this country, is shown in a private letter which arrived here by the last mail.

The writer, a Chinese official and member of the "gentry" of Canton, retired from public life two years ago and has lately been living in Pekin, daily in touch with members of the present administration—while it would be a grave indiscretion to mention his name, it may be said that he was a school-fellow of Tang Shao Yi, the late Premier, while they studied in this country, and that his son recently returned to China and is now working on a government railroad after having studied engineering at more than one American university.

The letter, so far as it may be quoted, runs as follows:

"As to the Chinese republic (the word 'republic' sounds nice to an ignorant Chinese ear), I expect from time to time you have read about it in the papers, but their view would somewhat differ from mine.

Lawlessness Seems Aim.

"The last Chinese rebellion was not purely anti-Manchu, but more of a joint effort to overthrow the dynasty and thus create troubles which would give a chance to loot and make fortunes. Don't think a Chinese is so patriotic as to risk his head for a racial cause—it was for loot alone.

"A few bad elements did clamor against the late dynasty, while on the other hand Yuan took the opportunity for revenging himself on the Prince Regent and elevating himself. It was he who did all he could to frighten the widow and orphan (the Empress Dowager and Emperor) into abdicating. It was not the undisciplined bravery of the southern army that did this. . . .

"The Chinese people are not civilized enough to be the people of a republican government. In the Pekin Assembly they challenge each other to fight, willfully find fault with others, stamp their feet, shake their fists and curse, showing favor or seeking revenge according to the dictates of capricious fancy and having not the least idea how to govern a country. There are some sober people, but they avoid politics.

Lack of Education Deplored.

"What can one expect from a pack of wolves without education or principle, and of young fools that have not got through their schooling yet, but, with a trip of six months to Japan, class themselves as ripe in learning? In fact they are doing much worse than the late dynasty in ruling the people.

"They talk of freedom. Yes! They act with freedom, exercising their power to tyrannize, to rob the government treasury with impunity, to extort from the rich by false charges, to kill their enemies under false accusations. The people are dissatisfied with these actions.

"In several provincial assemblies intruders have fought, killing and wounding members of the assembly. Such things certainly never happened in other free countries like the United States or France.

"People clamor for freedom and equality—that is, to drag everything so low that no official is an official, the absence of a degree is a degree of honor, the soldier is to be the equal of his commander, and the son is to be on the same footing as his father.

"Dr. Sun Yat Sens advocates socialism, shameless girls advocate free love, Mongolia, Tibet and some of the provinces clamor for independence, while all this tumult and howling down of reason tends to bring China to be a country of beasts and soon to the point of self-extermination.

Dire Prophecy Made.

"But before extermination, the neighboring powers will make donkies of these people, forcing them to work. They will divide them up and be done with them. . . .

"Of the students returning from Europe or the United States, probably not less than 90 per cent have no job. Those from Japan are prospering. They are appointing officials indiscriminately, regardless of their professions —a mixed-up business no better than before.

"As I see it, the development of the country's resources depends on the ability of the Boards of Agriculture, Forestry, Industry and Commerce. So far they have not made a move. China, therefore, deserves to be poor; there are now no funds to pay its officials' salaries."

This is a melancholy picture and its essential truth is only too clearly attested by independent witnesses.

"Give the Chinese government time," say soft-spoken optimists, who have never looked on slaughter or rapine and have never even seen, much less felt, real hunger and privation.

For those who know these things at first hand, it is less easy to cry "have patience."

ATHLETIC MINISTER TAKES CHARGE OF PRESBYTERIAN CHURCH.

Rev. L. K. Richardson, Who Has Accepted Call of the Kenilworth Presbyterian Church.

Members of the congregation of the Kenilworth Presbyterian Church have been looking forward during the past week to the services today, for the sermons will be preached by Rev. L. K. Richardson, the young and energetic minister from Seattle, who has accepted the call of the Portland congregation.

Mr. Richardson, who graduated in 1907 at Princeton University, was captain of the college tennis team, and won the tennis championship of Princeton in 1906. In addition he won the freshman debate. After taking his degree there he went to Auburn seminary, whence he graduated in 1910.

During his charge of the Woodland church in Seattle he increased the membership from 20 to 100, the Sunday school doubled and the financial budget trebled.

His family has contained many clergymen, among them being his grand-uncle, Nathaniel Richardson, the founder of the Churchman.

Mrs. Richardson has relatives in Portland with whom they are staying until they can find a suitable house.

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