THE ART OF

VENTRILOQUISM.

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INCLUDING FULL DIRECTIONS TO LEARNERS HOW TO ACQUIRE A PLEASING VOCALIZATION;

WITH

AMUSING DIALOGUES.

BY

FREDERICK MACCABE.

"Where should this music be? I' th' air or th' earth

This is no mortal business, nor no sound
That the earth owes.—I hear it above me
* * * *
What is 't? a spirit!
Lord, how it looks about! Believe me, sir,
It carries a brave form"—but 'tis a spirit
* * * *
No wench; it eats and sleeps, and hath such senses
As we have, such."

The Tempest.

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THE ART OF VENTRILOQUISM.

INTRODUCTION.

THE Art of Ventriloquism is an accomplishment so rare, so little practised, and so little understood, that its possessor is considered a *rara avis*. Like the Arts of Music and Mimicry, it affords, especially to the uninitiated, an intellectual diversion ; and is productive of a vast fund of pleasing and wonderful entertainment. And yet, unlike those, it has but few representatives of celebrity. One reason is probably the want of information concerning it, for it is remarkable what an amount of misconception prevails respecting the nature of its operations.

The object of these pages is to convey, from personal experience, some knowledge of the mysteries in which it is enshrouded. Popular notions are current and accepted that the ven-

triloquist can THROW his voice anywhere within the range of hearing, and make it explode at pleasure at any given place, like a bullet from an air gun. A perusal of these pages will help to dispel this common delusion, and show—

> "What charms,
> What conjurations, and what mighty magic"

there are in it.

It is, of course, beyond human possibility to make these dead pages speak outright. The most elaborate and well defined description utterly fails to give the resonance of the full-toned vocal organs, swelling with volumes of sound, or the modulations of their tone as they are subsiding their vibrations on the senses. As well might one try to taste mustard by merely whispering the word. Where the things themselves are wanting it is useless to listen, or to attempt to taste. So, likewise, it is impossible to convey in words the indescribable Art of the Mimic, by which, with "one touch of nature" in a tone, a glance, or a grimace—in a turn, a twist, or a shrug—he may "set the table in a roar."

It is not to be supposed, therefore, that these

pages can give voice and mimetic power where these are wanting; or that they will make a ventriloquist of any casual reader, any more than giving him a pipe to play upon is sufficient to enable him to discourse "most eloquent music," for it could not "command any utterance of harmony." But so far as explaining the mode whereby such skill may be acquired, the following instructions will serve to encourage and draw out the latent talent of any one whose disposition is toward acquiring and perfecting himself as a good speaker and ventriloquist.

During the season of 1871–2, while I was lessee of the Charing Cross Theatre, London, the subject of Ventriloquism was the topic of considerable discussion and interest among many circles and societies in the metropolis. This was evinced by numerous communications and inquiries addressed to scientific and *quasi*-scientific journals. The editor of one of these (*Land and Water*) wrote to me asking me to answer the various letters addressed to him on the subject. The following letter of mine was published in his paper on the 20th December, 1871:-

To the Editor of Land and Water.

"SIR—The questions of your various correspondents on the subject of Ventriloquism do not admit of a simple and direct reply. There is no art so little understood and so much misunderstood as the art called ventriloquism. The popular belief that the ventriloquist *throws his voice* is an error. That most fictitious of all fictions, 'Valentine Vox,' is founded on, and has done much to propagate this error. The very name of the art—ventriloquism or belly-speaking—is believed by many to be a misnomer. The learned and careful critic of the *Times*, in a notice of my performance at the St. James Hall, three years ago, speaks of it as, 'that art to which ignorance still gives the name ventriloquism;' but Sir David Brewster, in his letters on 'Natural Magic,' ingeniously defends the name. He says, that 'ventriloquism loses its distinctive character if its imitations are not performed by a voice from the belly. The voice, indeed, does not actually come from that region, but when the ventriloquist utters sounds from the larynx without moving the muscles of his face, he gives them strength by a powerful action of the abdominal muscles. Hence he speaks by means of his belly, although the throat is the real source from which the sounds proceed.' This, in my opinion, proves that the term ventriloquism is correct, or as nearly correct as any which the exigences of terminology can supply.

"Most ventriloquists believe, or pretend to believe, in order to favour the belief in others, that they have a natural gift and a special power of *throwing the voice*, so as to make it sound in any spot they choose. The smallest knowledge of acoustics, or a little reflection without the smallest knowledge of the principles of acoustics, will show the absurdity of this belief in an im-

possibility. That Sir David Brewster was not entirely free from this belief may be seen from the following passage in his 'Letters.' He says, 'The influence over the human mind which the ventriloquist derives from the skilful practice of his art is greater than that which is exercised by any other species of conjurer. The ordinary magician requires his theatre, his accomplices, and the instruments of his art, and he enjoys but a local sovereignty within the precincts of his own magic circle. The ventriloquist, on the contrary, has the supernatural always at his command; in the open fields as well as in the crowded city; in the private apartment as well as in the public hall. He can summon up innumerable spirits, and though the persons of his fictitious dialogue are not visible to the eye, yet they are as unequivocally present to the imagination of his audience as if they had been shadowed forth in the silence of a spectral form.'

"I hope I will not be charged with presumption when I say that Sir David Brewster, in his admiration of, and the pleasure which he has derived from hearing M. Alexandre—of whom he speaks in enthusiastic terms, and whom I am bound to believe was the greatest ventriloquist ever known—has allowed his imagination to mislead him into exaggeration. All the illusions of ventriloquism depend very much upon the imagination of the hearer. The power of *imitating* sounds is only a part of the art. The effect of ventriloquism is a creation of the imagination produced by a deception of the *ear and the eye*. The attention of the hearers must be caught by little indescribable actions and tricks of manner, and directed to the spot from whence the sound is supposed to proceed; the effect to be produced must be suggested to the mind at the moment that the sound is imitated, and the imagination of the audience thus made to help in the illusion.

"Though a man may possess all the physical requisites for ventriloquism—viz., a power of imitating sounds, and abnormal strength in the larynx, the tonsils and the abdominal muscles, he would be no more a ventriloquist than with the possession of paint brushes and pallet he would be a painter. These physical requisites are, I believe, possessed by most people, in a greater or less degree, and are capable of development; but the power of catching and directing the attention, of suggesting to the mind of the audience, by almost imperceptible gesture; of exciting their imagination without appearing to act, these are requisites not easily acquired, and form the great difficulty in the way of laying down rules and exercises for the acquirement of the power of ventriloquism.

"FRED. MACCABE,
"*Charing Cross Theatre.*"

Since writing the above I have devoted much time and study to the subject, in listening to and noting the various opinions and theories of imperfect amateur observers (for the art of observation requires training), and reading the many scientific treatises on the Voice and Ventriloquism. The latter, with one exception, I have found to be worthless, either for explaining the nature or teaching the art of Ventriloquism. The exception is a little book entitled "Letters on Natural Magic, by Sir David Brewster, addressed to Sir Walter Scott," published by

Harper Bros., New York. In this book there is one letter on Ventriloquism which is distinguished by elegance of style and a strange mixture of keen perception, scientific analysis and enthusiastic simplicity of credulity.

All this listening, noting, and reading has modified my opinion, expressed in the first phrase of my letter to *Land and Water.* I said, "There is no Art so little understood and so much misunderstood as the Art called Ventriloquism." I withdraw the phrase "little understood," and adhere more strongly to the phrase "much misunderstood." Sir David Brewster and all other *sincere* writers on the subject have written from the position of the *deceived hearer.* I have not found anything written by one of the *deceivers* worthy of a moment's consideration. They seem to me to be all written with the purpose of keeping up and strengthening the deception. After many years of practice and observation I am convinced that this Art is not the result of any special peculiar formation of the vocal organs. It is not a gift, in the common acceptance of the term. That it requires certain special qualities of voice and ear is beyond a doubt;

but these qualities are such as most people possess.

The qualities required for a ventriloquist are flexibility, ordinary strength in the cartilaginous membrane of the throat and the muscles of the abdominal regions, and a power of imitativeness. It will be readily conceded that these qualities are possessed by the majority of people who have no physical defect in these organs. But the power of imitativeness is dependent on a combination of qualities of the *ear* and the voice. The *correct* imitation of sounds depends entirely upon the ear. A person possessed of the most perfect and highly trained vocal organs, if he have a defective ear, can neither sing in tune nor imitate sounds correctly, though he be endowed with every other requisite for mimicry. The province of the ear in relation to the production of sounds is very clearly and ably treated of by Dr. Pardee, in a paper called "The Physical Requirements of Song," published in the *Lotos Leaves*, New York, 1875.

WHAT VENTRILOQUISM IS.

'Where should this music be? I' th' air or th' earth?
* * * *
This is no mortal business, nor no sound
That the earth owes :—I hear it now above me!

THE word Ventriloquism is derived from the Latin *venter*, the belly, and *loquor*, I speak. Hence its significance, belly-speaking—speaking in the belly as distinct from speaking in the ordinary way with the mouth. It accordingly conveyed the idea of the ability of expressing language otherwise than by word of mouth, and was esteemed in ancient times as being a special gift, whereby the possessor had a power something more than natural. For it was conceived that he was possessed of a "familiar spirit," which had taken up its abode in the person, and manifested itself in such an astonishing and extraordinary way that it was in constant attendance, dispensing with the ordinary physical agencies of speech; sometimes heard inwardly, at others

leaving the corporeal frame and making itself heard in space, in trees and forests, in the vaults or domes of temples, above and below, and round about; so that the Ventriloquial Voice partook as much of a supposed spiritual nature as of the physical, in its strange, and, to the ancients, inexplicable phenomena. Those who could make these strange effects kept a profound secrecy; for little has been handed down to the present day in the way of information. There can be no doubt that in ancient times the ventriloquist played no unimportant part in history, in influencing the minds and policies of rulers, and, consequently, in shaping out the destinies of peoples, and the rise and fall of kingdoms. It is philosophically maintained that the Witch of Endor impressed Saul with her ventriloquial powers; for it is not recorded that the latter *saw* the ghost of Samuel. No doubt, if the veil of darkness could be raised, many historical circumstances have been influenced for better or worse by the association of the ventriloquist's art in directing or controlling the prime movers and actors therein. It has been left to modern science, however, to discover and account for the

physiological operations and powers of the vocal organs. The observations of these, *while in operation* in the manifestation of sounds or tones, conclusively show that what is called Ventriloquism is but a peculiar method of vocalization, which, differing from the ordinary colloquial way of making articulations forward in the mouth, alters the directions of these sounds, by so managing the conformation of the mouth and lips as to keep back the vocalized sounds, and cause their utterance to be so muffled and hollow as to appear *like distant sounds, more or less remote.* This is done by varying and retracting the tongue, enlarging the cavities at the back of the mouth, by dilating the glottis and laryngean tubes, and so increasing their elasticity and services, which thereby operate in restraining the voice inwardly, and in producing vocal effects of a new and unusual nature.

These capabilities of contracting and expanding the vocal organs must be acquired by continued application and practice. The elasticity of these organs has to be carefully exercised so as not to strain them, otherwise the voice might be permanently injured, just as lifting too

heavy weights strains the muscular powers, and jeopardizes their utility and strength. As the bodily exercise of the arms and legs in gymnastic exercises, such as rowing, running, walking or boxing, adds to their vigour and elasticity, so the organs of the voice, the lungs, the respiratory tubes, and the membranous vocal cords, are rendered by practice more powerful, and better subject than before to personal control. It is the musician's practice in singing which enables him with accuracy and nicety to sing any given note, and render it with the proper pitch, time, and force of sound. The musician, however, has only one voice to cultivate, whereas the would-be ventriloquist has to *discover* what other voices he can superadd to his own—each one of which he has to vocalize according to the pitch and characteristics belonging to it. The ventriloquist speaks in more than one voice, *and as from a distance.*

In order to acquire the art of Ventriloquism, with all its attendant illusions, it is needful that the learner shall make himself thoroughly conversant with the means to that end. It is necessary, therefore, in the first place to consider the voice, its powers, operations and

adaptability in vocalization; the effects of sound upon the hearing faculties, and the illusions consequent thereon, before entering upon the devised means of using these agencies for the purpose of producing those illusive effects which come under the name of Ventriloquism. Without these preliminary considerations the learner would be unable to account for the elementary causes which he is anxious to avail himself of, or to understand the principles and practical application of these to attain the object desired—*the illusion not of himself but of his hearers.*

The following extract is taken from "Gregory's Dictionary of Arts and Sciences." Article on Physiology, referring to the Voice, Speech, and Ventriloquism:—

"THE VOICE.—The different modifications of which the voice is susceptible depends not so much upon the largeness or smallness of the glottis as on the tension and relaxation of the ligaments that form the sides of the aperture from the glottis into the mouth, which is indeed the true organ of the function; for when an opening is made in the larynx below it no sound is produced by the passage of the air. It appears, however, that both sides of this opening and the tense or relaxed condition of the parietes of the larynx contribute to modify the voice; or, as it has been expressed, that the larynx is both a wind and

string instrument, voice being always acute in females, and in young persons previous to the age of puberty, at which time the diameter of the aperture in males undergoes a remarkable enlargement; and the state of tension in the ligaments of the glottis is always in correspondence with the narrowness of the opening. Voice has a further dependence on the length of the trachea (the respiratory tube). A singer who runs through the whole gamut, by passing from the upper to the lower notes, evidently shortens the neck and trachea, but *vice versâ*, lengthens them to produce a contrary effect. The strength of the voice depends, then, upon the volume of air that can be expelled from the lungs, and on the greater or lesser power of vibration of the parietes of the canal, possessed in its passing outwards. Birds, the bodies of which are most aërial, have a voice very strong when compared to their size; their trachea, provided with a double larynx, is almost entirely cartilaginous, particularly in certain chattering birds, as the jay and some others, while it is nearly membranous in the hedgehog, the noise of which is almost imperceptible.

"Speech is the prerogative solely of the human species. It is constituted by modifications which are made to pass through from the motions of the tongue, lips, &c. The ape, in which these parts are formed as in man, would speak like him, if the air in passing out of the larynx did not rush into the *hyo-thyroid sacs*, in some animals membranous, but cartilaginous in others, and even osseous in the alouette or purr, whose howl is hideous and frightful. Every time the animal, the ape, wishes to cry, these *sacs* become distended, then emptied, so that it cannot furnish the different parts of the mouth with sounds to be articulated.

"Articulated sounds are constituted by vowels, the consonants being for the purpose of connecting vowels

together. The utterance of consonants is necessarily more forced and unnatural than that of the vowels, hence the superior harmony of those languages which have the greater number of such letters, as in the ancient language of the Greeks; and hence, on the other hand, the harshness of the German, Dutch, and other languages.

"Singing is performed by the enlargement and contraction of the glottis, by an elevation and depression of the larynx, by an elongation or shortening of the neck: by an accelerated, prolonged, or retarded inspiration; and by either long or short and abrupt expirations. The agreeableness, then, or adjustment of the voice, the extent and variety of inflections of which it is capable, depend on the correct conformation of its organs, or the flexibility of the glottis, elasticity of its cartilages, and particular disposition of differents parts of the mouth, nasal passages, &c. If the two halves of the larynx, or nasal fossæ, are unequally disposed, it is sufficient to occasion a defect, in precision and neatness of voice.

"Stammering and lisping are occasioned by a tongue too large, its frænum being too long, and by deficiency or bad arrangement in the teeth. When the apex of the tongue is prevented from striking properly the roof of the mouth, an inability is produced in pronouncing the letter R.

"*Ventriloquism* is an art by which certain persons can so modify the voice as to make it appear to the audience to proceed from any distance. The responses of many of the oracles of the ancients were delivered by persons thus qualified to serve the purposes of illusion.

"An exquisite delicacy of ear perceives every difference which change of place produces in the same sounds. Possessed of such an ear, and a sufficient command over the organs of speech to produce a sound in

all respects similar to another proceeding from any distant object to the audience, the sound which the ventriloquist utters must appear to proceed from that object. There can be no doubt that, by a peculiar modification of the organs of speech, a sound of any kind can be produced, which in faintness, tone, body, and, in short, every other sensible quality, perfectly resembles a sound delivered from the roof of a house opposite; the ear will naturally, without examination, refer it to that situation and distance; the sound which the person hears being only a sign, which he has from his infancy been constantly accustomed by experience to associate with the idea of a person speaking from a housetop. 'If this theory be true,' asks the writer, 'how comes it that ventriloquism is not more frequently and successfully practised?'"

THE VOCAL ORGANS

AND

THEIR MOVEMENTS IN UTTERING SOUNDS AND VOCALIZATION.

THE human voice has a power, influence, scope, and reach little known. Possessed by all mankind, with very few exceptions, its faculty and physiological structure are misinterpreted. From the time of Galen to that of Dodart and Ferrein, in the eighteenth century, scientists have compared the organ of the voice to a flute; and with that definition science remained perfectly content. The voice is the product of the actions of a complex system of the most delicate tone-generating vocal cords, acted upon by the lungs through its feeding pipes, conveying the breath to the cavities formed in the mouth by the different and varying actions of the glottis, the tongue, and the lips.

There have been comparisons made between the mechanism of the voice and the Æolian harp, or the reed of the hautboy, but the most perfect musical invention ever made falls immeasurably short in capacity when compared with that of

the human organism. Every vocal articulation made in tones or noises requires the corresponding adjustment of the respective organs whose function it is to contribute to the enunciation of sound. This wonderful activity is seen in the facial muscles, in the movement of the lower jaw, of the lips, and even in the participating expression of the eyes. Strange as it may seem, every normal human being—that is, every human being born without physical defect—is naturally formed to emit or utter all the sounds made by any other being, no matter what may be the language of his country. It is due to the associations surrounding the individual that he acquires only the habit or use of a limited number of articulations or expressions, and knows nothing of any other. It is only recently that science, by the means of a newly discovered instrument, called the *laryngoscope*, which acts as a mirror in showing the action and vibrating changes of the vocal organs, has been enabled to define the natural laws on which all sounds of the human voice depend; and these are found to be the same in both sexes in all mankind. It has been ascertained that speech is the result of "the combined workings of tow

very different actions of our vocal organs. The effect can be observed in the difference between noise and tone. In whisperings there is only a muffled vibration of the air in the cavity of the mouth, occasioned by the action of the tongue and lips; but when the cords in the larynx are excited by the breath, then come tone and voice. The speaking is thus changed from a whisper to loud talking. And as with whispering so with whistling—the vocal cords have no play.

In the vital function of the lungs there are two modes of respiration, in one which, by a continued emission of breath, is noticed a slight noise, as in ordinary breathing or sighing; but when the vocal cords impede the passage there is a jarring noise, as in snoring or groaning. The other mode is when the breath is ejected by repeated jets, as in laughter, crying, and sobbing, and in speaking or singing, in all of which there is more or less vocalization. When it is considered that the action of the respiratory and vocal organs are for the most part involuntary, it is not surprising that their neglect entails a multitude of evils, which the many are either unconscious of or do not notice. Con-

tinued speech or continued reading is to many a most fatiguing ordeal. That which ought to be a pleasure is an insufferable strain, through the want of a knowledge of the nature of the voice, and of the natural law which governs the act of inspiration.

With easy and regular inspiration or breathing, a moderate expenditure of breath is sufficient for the various vocal and syllabic sounds, as in conversation, or even in singing. The voice should never be strained, and whenever there is discomfort in vocalization the effort should be stayed for awhile, for it is only by practice that sounds of a high grade can be perfectly made. This is of essential importance to all who desire to conserve the voice, whether for the purpose of speaking, singing, or ventriloquizing. To disregard this consideration is to render a certain failure in all attempts at perfection in these arts, for it is to be borne in mind that all these are various modes of vocalization.

Regarding the conservation of the voice, it is obvious that everything depends upon a healthy and normal state of the vocal organs, both as regards the vital functions of respiration and

inspiration, and as regards the membranous fibres and cartilages of the throat also. Swollen tonsils, arising from cold, will entirely prejudice and hinder the proper action of the lungs and the sensitive vocal instruments, and thereby affect the general health. We have all read that man had "breathed into his nostrils the breath of life." The lips and mouth are not the true organs of inspiration or breathing. It is a prostitution of their functions to delegate to them the duties of another, that organ which Nature has wisely appointed. The neglect of this obvious fact lays exposed the delicately formed mouth, the exquisitely sensitive membranes and filaments of the throat, and the still more delicate lungs, to the keen, penetrating atmosphere —thick and miasmatic, if hot, and equally dangerous if freezingly cold. Children ought to to be taught these physiological truths in their early days. The firmly compressed lips, there is no doubt, influence the character, and have much to do with that self-possession and stamp of decision which are in fact the characteristics of an expressive countenance. The more these facts are generally known the fewer will be the wheezy, husky voices everywhere heard. A

pamphlet by Catlin, entitled "Shut your Mouth," treats this subject in an exhaustive and convincing manner, and should be read by every one who desires to preserve in a healthy state the vocal and respiratory organs.

All the varieties of which the human voice is capable in the vocalization of sounds, come under the following general category:

1. Quality—such as rough, smooth, harsh, guttural, deep, full, shrill, thin or musical.
2. Force—strong, weak, feeble, loud or faint.
3. Time—long, short, quick, rapid or slow.
4. Abruptness—sudden and full discharge of sound, explosive.
5. Pitch—high or low, rise or fall.

According to Dr. James Rush, of Philadelphia, the purest and most plastic sounds in the English language are heard in the usual sounds of the initial letters in the following words, twelve in number—*a*-ll, *a*-rt, *a*-n, *a*-le, *o*-ur, *i*-sle, *o*-ld, *ee*-ll, *oo*-ze, *e*-rr, *e*-nd, *i*-n—and are produced by the joint functions of the larynx and the adaptable conformation of the mouth and lips. In Ventriloquism, however, all the outward manifestations have to be carefully avoided. All these elementary sounds can be uttered

with *more force* and emphasis than any other. He calls these various sounds of the vowels tonic sounds. The next category consists of a number of sounds having properties similar to those of the vowels or tonics, but differing in degree; such are the consonants in the following words, fourteen in number: *B*-ow, *d*-are, *g*-ive, *v*-ile, *z*-one, *y*-e, *w*-o, *th*-en, a-*z*-ure, si-*ng*, *l*-ove, *m*-ay, *n*-ot, *r*-oe. From their inferiority to the tonics he calls them sub-tonics. Their vocality is modified by the action of the lips, teeth, tongue, and nose. The remaining sounds, nine in number, are aspirations which have no vocality. They are found produced by a current of the whispering breath, as heard in the following words: U-*p*, ou-*t*, ar-*k*, *if*, ye-*s*, *h*-e, *wh*-eat, *th*-in, pu-*sh*. These he calls atonics. These make up the number of elemental sounds to thirty-five. The utterances of *m*, *n*, and *ng* are purely nasal. If their vocality were dropped, any attempt to utter them would be mere snuffling. The liquid expression of *l* is often marred by a deformity of utterance, generally caused by a fulness of the tongue, or of too much moisture thereon. The sub-tonic *r* is often blurred by an imperfect rattling of the tip of the tongue

against the upper teeth. The guttural *r* is occasioned by the vibration of the uvula at the back of the mouth. No pure tones can be given without a careful and full resonance of these so-called tonics and sub-tonics. It is upon the basis of these elementary sounds that the art of phonography, or short-hand writing, is instituted, by giving a sign to each of these sounds.

The natural voice is that used in ordinary speaking, and has a range from the lowest sound to that point where it is said to break. At this point the natural voice gives place to the falsetto, a peculiar sharp shrillness of tone in which may be included a cry, a scream or a yell. The falsetto is incapable of uttering the atonics.

The highest character of the speaking voice is, however, the orotund, so called by Dr. Rush to designate that full resounding musical tone in expressing any of the elementary sounds, and which he considers the only proper voice to use —the one that is cultivated, and not vitiated by the growth of natural defects, as is the case with nearly all neglected or uncultivated natural voices.

The orotund voice can only be acquired by careful practice in *correctly intoning* all the tonic and sub-tonic sounds, which gains for the voice an elasticity, strength, depth and clearness of resonance agreeably surprising to any one who may not have given any previous attention thereto. The result is a ringing and musical quality quite delightful to hear and listen to, but rarely heard except from an occasional orator or actor on the stage. By degrees there is acquired in this practice a beautifully distinct pronunciation, a depth of power and intonation which, it must be noted, are highly essential in vocalizing ventriloquially. This full, deep chested voice is not fatiguing, for it requires no undue exertion. The lower tones or sounds do not require so many vibrations of the vocal cords as the upper notes, and hence do not waste or exhaust the breathing powers. For if the lungs be naturally filled with air, every note or sound, especially on the lower scale, can be made with ease and regularity, with its due proportion of breath necessary for so doing; but any attempt to raise the voice beyond its just natural pitch, and persist in its maintenance, will be as needlessly fatiguing and will create as

speedy an exhaustion as when, instead of walking, one were to run always at full speed. Thus the inference is plain that nature permits only a just and moderate use of its powers—the penalty for the infringement being loss of strength and exhaustion.

These cautions are especially necessary to all who intend practising Ventriloquism. He who possesses a voice of this orotund character can better encounter the additional strain on the vocal organs necessitated by directing their functions to a new and strange exercise, which, however, will become more and more easy with moderate and regular practice. A Ventriloquial voice, of whatever character it may be, requires a retention of the inspired air in the lungs, which calls for some additional support from the abdominal muscles, the diaphragm of the stomach and the muscles of the chest. The cavity in the mouth is enlarged, as well as that in the glottis, and the passage of the air checked by the retraction of the tongue, which muffles the sound of the vocal cords and causes the voice to sound as from a distance. Thus, new conformations are made in the mouth by the varying positions of the tongue and by drawing

the lips down on one side or the other, which materially changes the sounds of the voice; for through being so muffled they are originated from a greater depth in the larynx and ventricles, and thereby acquire those characteristics which are called ventriloquial.

Now, it has been ascertained by repeated ocular examinations with the laryngoscope previously mentioned, and only recently discovered, that "only the lower vocal cords serve directly for the generations of sound." That the vibration of these cords in the production of sound from the ventricles is an established fact, from the evidence of personal consciousness of the tremor in the chest when they are in action, is also confirmed from the following observations: "Each of the parallel pairs of cords forms between the edges a slit running antero-posteriorly (called the glottis). The lower or true vocal cords approach in vocalization to close contact, while the upper cords *scarcely move* and leave a wide elliptical opening between them. As the upper cords have their points of attachment posteriorly and higher, they form with the two lower cords two lateral cavities—the ventricles. The two pairs of cords are the free interior

edges of the membrane *lining the whole larynx*, and extending into it to the right and left. More or less stretched, and presenting resistance to the air forcibly expelled from the lungs through the trachea, they are thus made to vibrate. The upper or false vocal cords do not coöperate with them to generate tone, but like all the remaining parts of the mouth and throat *belong to the resonance apparatus of the voice*, to which also appertains the back part of the mouth, the pharynx, above the œsophagus, that is, the throat or gullet. This is separated from the anterior cavity of the mouth by the soft palate, the form and place of which in the mouth every one knows. When a normal voice utters its lowest tones upon the vowel *a*, this being the vowel sound most favourable for observation, the following may be observed in the mirror: The arytenoid cartilages with great rapidity raise their points, the cartilages of Santorini in their mucous membranous covering, and close firmly together. In like manner the vocal cords approach each other until their edges touch through their entire length. The upper or false vocal cords likewise approach each other, leaving, however, a space between

them. When the scale is slowly sung upward *legato*, step by step, the above described movement of the cartilages and the vocal cords is repeated with *every new tone*, partly separating and partly closing again. The vocal cords, in the production of the *lowest* tones of the voice are moved through their *whole length and breadth* by large loose vibrations, which are communicated to the other parts of the *interior of the larynx*. With every *higher* tone the glottis is somewhat *shortened*, and the vocal cords are more and more *stretched*. The raising of the pitch is thus effected by the greater stretching and shortening to a certain point."

To those who may not have given any attention to this study, it is almost inconceivable to realize the wonderful and unique organism of the human voice; and this seems none the less strange when it is considered that every one of us possesses it, with more or less its scope and powers, its fulness, melody and reach. It is the careful training of this delicately formed organism which gives to speakers, singers, and ventriloquists all their several fine tones and modulations, in fact, all their characteristic effects. To the speakers and singers who so

often complain of fatigue the suggestion is very apposite, as each may have reason enough to corroborate—they have been *straining* after effect. Most ventriloquists have acknowledged that they have often experienced fatigue in the chest, which they have attributed to the slow respiration of the breath in exercitation, although probably it is due to persisting in a high pitched voice, when a middle voice would serve well enough as a contrast to the ordinary one. For perfecting the vocal powers it is necessary, therefore, to allow the voice to habituate its tones to the orotund basis, or *timbre* as it is called, and then it will be better adapted to the development of even more difficult and astonishing powers than it would otherwise be capable of; for none of these qualities can be attained by either occasional or constant forcing or straining; but by moderate and regular efforts success is certain.

Temperament has a great influence on the tone of the voice. A hasty temper finds vent in high pitched tones, which by degrees breaks the natural pitch of the voice into a falsetto, which becomes habitual. Such shrill voices are always painful to the ear, either in singing or

speaking, especially with women and boys. The vixen always betrays her temperament the instant her mouth is opened, in the efforts she makes to speak loud and reach her "top note." Were the shrew to know how she thus labours to increase the vibrations of her vocal cords, when one tithe of the effort is sufficient for the natural low colloquial tone, she might direct her temper to a better and wiser purpose.

The vocal organs of every man, woman, and child act and re-act, contract and expand, according to the rise and fall of the voice in the same way. And yet, although all have faces and voices similar, there are no two alike. The inner nature stamps its impress on both, which may often enough be observed unmistakably. Like the expression of the features, the tone of the voice is a reflection of the character, and men are judged favourably or unfavourably according to such impressions as these may make on others. A keen insight into these characteristics of human nature is of no little advantage to the Ventriloquist, who has to seize upon and mimic the eccentricities of voice and manner.

ON THE EFFECTS OF SOUND.

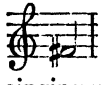
HOW TO ESTIMATE THEM FOR VENTRILOQUIAL PURPOSES.

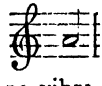
IT is well known that sound radiates from any given centre. As a pebble dropped into still water causes a wave-ring to strike out from the place wherein it fell, so a sound made by striking any stationary body ramifies in wave lines of the air in every direction, as far as the atmosphere will permit. When the sound is steady and distinct, it is called tone; when it is irregular or confused, it is called noise. Thus, a key struck on a piano or other musical instrument gives a tone or note; but if many be struck at once, indiscriminately, there are occasioned noise and discord. A bird, such as a canary, whistles distinctly, and therefore gives forth pleasing and tuneful notes, while the notes of a parrot, being given confusedly, grate harshly on the ear, and create a noisy and unpleasant impression.

These wave lines are, however, circumscribed by intervening obstacles. In water, a piece of wood or a ship will beat back the rising waves, which will subside before them, to reunite at a lesser or greater distance, according to their strength on the other side—the space immediately behind the obstacles being unaffected, calm or placid still water. On the other hand, the air, being more rarefied than water, carries the wave lines at a greater velocity, and for this reason they are more easily confined by obstacles, such as surrounding walls or buildings, and diverted by a slighter effort than the other. The space behind or beyond the obstacles intervening receives either no wave-line sound at all, or so modified as to leave the impression of being muffled, faint, or distant.

The STRENGTH of a sound depends on the breadth of its vibrations—that is, on the waves of vibration of the air. The PITCH of a tone depends upon the number of the vibrations—that is, the higher the number the higher the pitch, and the lower the number the lower the pitch. Hence, tones of a high pitch necessitate greater force to maintain the greater number of while the lower tones, though equally

as loud, have fewer vibrations, and, consequently, call for lesser force or effort.



"The F sharp is the natural point of transition in all voices; from the chest voice to the falsetto was known to the old Italian singing masters; for the A natural, by which instruments are usually tuned, and which  was regarded by them as the highest chest tone, had, two hundred and fifty years ago, 370 vibrations—the same number as our present F sharp.

"A second is used as the unit of time, and by number of variations is understood the number which the sounding body gives forth in a second of time. The tones used in music lie between 40 and 4000 vibrations per second in the extent of seven octaves. The tones used which we can perceive lie between 16 and 38,000 vibrations to the second within the compass of eleven octaves. The one lined A natural, from which all instruments are tuned, has now usually 440 to 450 vibrations to the second in America and England. The French Academy, however, has recently established for the same note 435 vibrations, and this lower tuning has been universally introduced in Germany.

"The octave of a tone has in the same time exactly twice as many vibrations as the tone itself. The fifth above the first octave has three times as many; the second octave four times; the major third above the second octave five times; the fifth of the same octave six times; and the minor seventh of the same octave seven times."—*The Voice in Speaking. Article on Acoustics.*

It is therefore of considerable importance to acquire a just discrimination of the strength and

pitch of sounds, for everything audible comes under the category of tone or noise, the latter of which is generally the most difficult to account for, especially as regards distance and direction. The ear, of all the senses, is no doubt the most susceptible of being deceived. We judge of the distance and direction that sounds have travelled by referring to our former experience, although this reference may possibly be an involuntary act of the mind. In a city where the streets are laid out with that irregularity for which our ancestors seem to have been so intent upon making themselves famous, how often has the ear been perplexed as to the direction of the church steeple whence the sounds come of the pealing chimes! The tortuous streets and alley ways, and the higher prominent buildings, divert the sounds and shoot off the wave lines in opposite directions, while the hearer, being in some place intervening, where the wave lines have been forced in angular or zigzag directions, is puzzled to account whether they come from the right or the left. The ear cannot be relied upon for a correct perception of the direction of the wave lines of sound. It even falsifies the oft repeated

assertion that "seeing is believing," for the eye is often directed to other objects than the one to which the true cause of sound should have been referred. This misjudgment of the sense of hearing renders it a very uncertain guide and thus leaves the mind open to all those illusions which can be created by the muffled and imitative articulations or sounds made by the studiously devised arts of the ventriloquist.

The undulations of the air which convey sounds strike the drum or tympanum of the ear, a fine, delicate membrane, which closes the aperture, and as this is affected by the number and volume of these undulations, we obtain the sense of the strength and pitch of sound. The number of vibrations which the ear experiences is said to be twenty-four thousand, and are all included in a range of nine octaves, from the lowest bass note to the highest ascertained tick of an insect. These vibrations of the tympanum are communicated by the auric nerves to the brain, the seat of the mind, by which all outward impressions on the physical senses are reflected, estimated, and adjudged pleasurable or the reverse.

To comprehend the nice distinctions in sound it is especially of the greatest importance to study its several manifestations and differences; and to none can this be of greater interest than the ventriloquial learner. To judge nicely the effects of distance and direction of audible impressions or sounds is as necessary as acquiring the facility of uttering vocal or ventriloquial effects.

Now, if the hands be pressed firmly and closely over the ears, the pressure of the air internally creates a sense of confused humming. Any external sound will then have a different effect, as regards strength and remoteness. The ears being closed, the vibrations of the air are shut off from directly acting on the drum of the ear. Now, if a few words be spoken with the ears thus stopped, the sound will be felt to reach the auric nerves internally by a tube at the back part of the mouth, which conveys the vibration to the cavity behind the drum of the ear. This is called the Eustachian tube, and it enables the ventriloquist to judge whether his voice is so pitched or modified as to resemble one from a distance—for it will be noted that the same sound differs when the hands are

removed. Replacing them again, the sound is obscured, which should be particularly noted, so that when the hands be again removed the voice must be so disposed as to imitate to open ears the sound which was heard when were muffled. And in these investigations manner of tones and noises should be tri their phenomena accurately observed ; then would-be ventriloquist will begin to understa his physical powers, and the range, modulatio and capabilities of the human voice.

An able writer on the subject says : "Too much attention cannot be bestowed on the study of sound as it falls on the ear, and an endeavour to imitate it as it is heard—for the '*secret*' of the art is that as perspective is to the eye so Ventriloquism to the ear. When we look a the painting of a landscape some of the object appear at a distance ; but we know that it i only the skill of the artist which has made appear as the eye has seen it in reality. I exactly the same manner a ventriloquist ac upon and deceives the ear, by *producing sound* as they are heard from any known distance."

It must always be remembered that the ob ect of the ventriloquist is to make sounds r

as they are heard at their source, but as they are heard after the wave line vibrations of the air have conveyed them from a distance more or less remote, or obscured by some apparent intervening obstacles.

People speak in the ordinary way—*i.e.*, from the forward part of the mouth and lips—without any perceptible conscious effort, the mind intent upon the subject of the conversation rather than its mode; but when they sing their attention is aroused to the pitch, tone, and time of the voice, and they know that the act needs an awakening up from the indifferent mood in which ordinary talk or speech is delivered. In ventriloquial efforts, for the very reason that they are exceptional utterances of sounds, there is a still greater attention and energy called for than in the others, as there is the necessity for studiously observing and managing with greater care the effects of one's vocal powers and capabilities. The grand difficulty with the learner consists in not knowing their range and strength, which can only be obviated by practice, and testing them according to the instructions herein given.

HOW TO BEGIN AND PRACTISE VENTRILOQUISM,

WITH

ENTERTAINING DIALOGUES FOR REHEARSAL.

As a preliminary exercise let the learner place himself before a mirror—a standing position is preferable—and endeavour, while in the act of speaking, to maintain a fixity of countenance, a rigidity of the muscles and nerves of the face and lips, so that *no visible movement* may be noticed in them. As the tonic sounds are the basis of vocalization, let him begin by enunciating the vowels fully forward in the mouth, saying, with distinctness and regularity, each sound by itself—ah-a-e-i-o-u.

Next close the mouth, and rest the upper teeth on the inner part of the lower lip. Be certain that the expression is perfectly easy and natural. Then practise the vowel sounds without disturbing that expression. It will soon be discovered that several different tones can be produced on the same vowel. Begin by forcing

the sound against the extreme front part of the roof of the mouth.

Then force the sound against the back part of the roof of the mouth—the palate—still keeping the countenance easy and natural.

Next, practise to stop, or shut off the sound by the upper part of the windpipe. In order to ascertain the exact spot here indicated, perform the act of swallowing and you will find a subdued "cluck" made in the throat at the precise spot where you can develop the power of speaking inwardly.

Let the above be considered the first and most important lesson to be carefully and diligently practised. Above all, be careful to avoid straining the throat. The power of contraction and expansion must be developed gradually.

After having practised the foregoing sufficiently to *comprehend its importance*, proceed to practise in the same manner, to utter the subtonic sounds, the consonants D, G, K, L, N, R, S, T, in conjunction with each word sound. Thus: dah, day, dee, die, doe, du; gay, gee, gi, go, gu, and so on with the rest.

The consonants *b*, *p*, *f*, *v*, and *m* necessitate

in articulation some degree of facial movement. To obviate this they can be at times left alone, as in the sentence, "Mind what you are about," which, by emphasizing the tonic sounds of the vowels, can be expressed, "'ind what you are awout." This mode is necessary when speaking with a full face to the hearers; but the better plan to adopt, in order to utter more distinctly, is to turn the face from them, as in profile, and then, by drawing down the lips on the right or left, speak, as it were, from *one side of the face only*, keeping an immobility of appearance on that side facing the audience. In exercising this profile mode it may be necessary to have the monitorship of some witness to check any facial action.

Now proceed to practise short sentences with due regard to the preceding observation. Keep the mouth closed, with the upper row of teeth resting unperceivedly, lightly, and firmly on the lower lip. Keep steadily in view the injunction to force the sound, first against the roof of the mouth and back part of the palate. When practising to shut off the sound by closing the upper part of the windpipe, extend the stomach at each abrupt ejaculation, and it will be found

to give forth increased power and volume to the sound. The lungs should be always kept amply sustained with a reserve force of breathing power, and each syllable have its due yet economical apportionment of breath. It has been shown that "by a voluntary power over the muscles of respiration the breath in speech is dealt out to successive syllables in such small portions as may be requisite for the time and force of each. In thus guarding against waste the necessity of frequent inspiration is obviated, and the *ability of pausing freely* in the course of expiration between syllables and words allows a subsequent abrupt opening of the voice whenever it is required for the purpose of speech."

As a means of testing and improving the voice Dr. Rush says:

"The act of coughing may be made by a series of short, abrupt efforts in expiration, or by one continued impulse which yields up the whole of the breath. Now, this last named mode forms one of the means for acquiring the orotund voice. Let the compound function, consisting of an exploded vocality and subjoined aspiration, be changed into an entire

vocal sound, and there will be produced, with continued cultivation, the sonorous quality called the orotund. When freed from abruptness it is like the voice which accompanies gaping, a hollow ringing sound, different from colloquial utterances." By practising this artificial cough, as distinguished from the natural cough, its clearness and smoothness will be thereby improved, and a good basis will be obtained for ventriloquial exercitation and in discovering vocal force.

A few weeks' practice of the foregoing will enable you to select a tone of voice best suited to your powers. Having done this, practise on *that tone* and in *that* voice until your ear becomes well accustomed to its sound and character.

And now there will be a difficulty to be met by those who are unacquainted with music—the question of the pitch of the voice. A good ear, however, and patient practice, will overcome, in a measure, this difficulty. The pitch of the natural voice—that is, its rise and fall—will not correspond with the assumed voice, for one will be of a higher pitch than the other. In ventriloquizing each voice must

necessarily possess a pitch adapted to it, to maintain a regulated rise and fall corresponding to its tone. Hence the learner will do well to cultivate one assumed voice at a time, and not venture all at once into a medley of voices. The quality of the voice must be strictly maintained, so that all the tonic and sub-tonic sounds will correspond to it, to mark the differences between it and the natural voice, or any other voice afterwards assumed. It will be understood, therefore, that the pitch and quality of an assumed voice must be observed throughout. Impress well on the ear the exact tone and pitch, not only of the natural voice but of the ventriloquial one also. When this is achieved great progress has been made, and the road to success is fairly cleared to the learner. The transition from one voice to the other is then made with certainty, and with that distinction which will mark well the one from the other—so necessary in alternate conversational dialogues.

The *falsetto voice* in Ventriloquism is very different from the falsetto voice in singing. The singer produces it by compression of the larynx. The smaller the orifice through which

the air is forced the shriller the note. But the ventriloquist not only compresses the larynx, but directs the sound to that part of the roof of the mouth which communicates with the nose. It must be observed that where this voice in speaking is wanting, no amount of practice will acquire it. If any have this falsetto on the voice it can be made of good use in amusing ventriloquial effects; but where it is not, it is useless, as has been experienced, in wasting time and breath in the effort to acquire it. The simple rule for this falsetto speaking voice is to practise it according to the preliminary instructions: look in the glass—keep the face quite still—and then direct the sound *into the nose.* This will not only aid in acquiring certainty and celerity in its production, but it will give a peculiar tone to the voice which is very effective.

Another effective voice is the guttural, whether used as ordinarily or ventriloquially. It expresses the most powerful disgust, contempt, and hatred. In exploding this voice abruptly the speaker feels, from the vibration of the vocal cords, that they convey an intense feeling, that the effect must spread wide, and whilst

the air is assailed with its percussion, that it must, as Dr. Rush says, "break through the ear into the understanding and heart of an audience."*

The DISTANT VOICES, whether above or below, on the other side of a closed door or outside the window, are all produced in the same way. There is, in fact, *only one distant voice;* the place from whence it seems to come must be suggested by acting, and the imagination of the hearers will do the rest.

To illustrate this more fully, and show how the judgment of both ear and eye may be deluded, let us suppose that the learner is about to manifest his powers before a company who, it must be remembered, are all predisposed to be entertained, which very fact renders their curiosity and eagerness auxiliary agents in the illusion, because they are going to witness something which, contrary to their previous experience, goes against the actual evidence of their senses.

* In the play of *The Tempest* there is a capital dialogue for a ventriloquial study, in the second scene of Act III. The guttural voice belongs to such a character as that of the hateful Caliban, while the words spoken by the "*invisible* Ariel" can be given with telling effect in the ventriloquial falsetto voice.

The performer takes his stand at one end of the room, the larger the better, the audience being at the other. He prefaces the subject in a natural, easy manner, which must be done with considerable confidence. He begins by determining the voice which he is going to imitate, and *in that voice*, without any attempt at disguise or ventriloquial effect, calls out "Hallo!" By prolonging the sound of the o. and holding it steady, the note or pitch is ascertained. Then close the mouth with the teeth, as before described, and in the identical pitch and tone repeat with force the answering "Hallo," shutting off the sound at the back of the throat, and at the same time pressing, as it were, with the stomach the sound upward against the top of the windpipe at the spot where the "cluck" is made in the act of swallowing. If the pitch of this suppressed voice is exactly one octave higher than the open one, it will have the effect of the same voice at a long distance, or it may appear as from a room above, or from the roof.

Any one having an ear keenly appreciative of the distinctions of sound and voices, will be able, with very little effort, to imitate any

peculiarity of voice and manner that may have been impressed forcibly upon their attention. Wherever there is an intense desire to mimic there is certain to be some latent power which only requires developing. Such voices as may be with little difficulty so copied, are invariably such as a learner can easily turn into ventriloquial illusions. A natural aptitude for mimicry, and expressing the emotional feelings naturally, which is, in fact, the essence of histrionic art, are just the qualifications to cultivate in the furtherance of ventriloquial effect.

This exquisite perception of character, feeling, and expression, is admirably recorded by Madame Seiler:—

"There is a little comedy which has recently passed from the German to the English stage, the title of which is '*Come Here.*' A stage manager is represented as examining a young actress whom he requires to express with these two words every variety of emotion, from the greatest joy to the deepest sorrow and despair. When I saw Madame Janauschek I was quite moved, and made to share in the variety of emotions expressed. Simply by *varying the*

vocal tones, the shadowings, intonations, and *tempi* of those tones, the artist was able to utter these two syllables so as to produce in the hearer one state of feeling after another, of the most different and opposite character, with a success not to be obtained by the most elaborate and vivid description. And this effect was secured simply by the *modulation of the voice.*"

This demonstrates that the ventriloquist has to acquire even something beyond the specialty of vocalizing "inwardly." In all or any of his illustrations he has to enter into the spirit of the occasion, and has even the double character to play of identifying himself with his hearers in their curiosity, acting as their inquirer or spokesman, and on the other hand, responding without appearing to respond; acting without appearing to act. He who becomes perfect in all these may rank as a true artist.

POLYPHONISM AND VENTRILOQUISM.

To imitate sounds and voices, such as the braying of an ass, the lowing of cattle, the bleating of sheep, the barking of a dog, the humming of bees, the buzzing of wasps or flies, is called

Polyphonism. Most people can imitate some or all of these sounds or voices, or have done so in their school days; and they know that it was the natural result of an inherent aptitude for mimicry. The distinction between Polyphonism and Ventriloquism may be very trifling; but there is a difference, and that consists in this, that the Ventriloquist not only imitates sounds, but makes them "inwardly," so that the voice appears *distant, and not present,* and the more remote the greater is the illusion. Besides which, Polyphonism has little in common with Vocalization; while, on the other hand, Ventriloquism rests upon Vocalization and its modifications. Thus the use of the liquid consonants *ll,* as in the Welsh name Llangollen, will, by constant repetition, convey identically the same sounds as water boiling and hissing. And the use of the consonants *sz* alternately, will in a similar manner produce the sound of something frying or stewing. An amusing experiment may be made of the effect by taking two empty plates, using one as a cover to the other, and pretending to cook a chop or steak. By modulating the hissing sounds of these consonants the fancied meat may be apparently stewing or

frying. If the top plate is raised a little the sound will be suitably made louder by a well-timed guttural effort, resembled by gurgling. The raising and the lowering of the top plate, and the various modulations of these consonants, with the turning of the face in profile to the witnesses, will convey—especially to the young—a pleasing illusion, which might be heightened all the more if this amateur sort of cooking were to be performed with the plates upon a stove. [These are, however, but simple matters to the learner, whose object should be toward perfection in lingual expressions, or conversation with the "distant voice."] The dialogues herein given are merely for preliminary rehearsals ; it rests with the learner to make others, and to make them effective, both as a mimic and a ventriloquist. One month's daily practice will enable him to illustrate and bring out their salient points, the proper emphasis on a syllable or a tone, and to astonish his uninitiated friends with the "strange voice" within him. Above all, let him not *strain* after effect, but bear in mind that moderation gains more than excess in enjoyment, and that by practice alone can he attain perfection.

VENTRILOQUIAL DIALOGUES.

THE MAN IN THE CHIMNEY AND THE MAN ON THE ROOF.

SPEAKER. "Hillo! is anybody here?"

VOICE. "Hillo!"

SPEAKER. "Where are you?"

VOICE. "Hillo! I'm here, up the chimney." (*Pronounced Hillo! Ing here uck the chingney.*)

SPEAKER. "What are you doing in the chimney?"

VOICE. "I'm putting (*pronounced I'ing hfutting*) a clean collar on."

SPEAKER. "You've selected a strange place to put on a clean collar."

VOICE. "Not at all, it's a very suitable (*pronounced suitagle*) place (*hclace*)."

SPEAKER. "Oh! no doubt it's *soot*-able enough up there. Well, come down."

VOICE. "All right; I'm coming down."

SPEAKER. "Take care!"

VOICE. "I know; I've been here before."

SPEAKER. "Are you here now?"

VOICE. "I'm here now."

Up to this point the learner will be careful to gradually increase the volume of the ventriloquial voice and *decrease his own.* At the last phrase stoop down towards the mouth of the chimney and say, "I'm here now" out of the corner of the mouth, *explosively,* at the same instant starting back as though surprised.

SPEAKER. "Hillo! you startled me."

VOICE. "Did I?"

SPEAKER. "Yes, you did. Get up a little higher. I don't like you to be so near."

VOICE. "A little higher?"

SPEAKER. "Yes, just a little."

VOICE. "Well, there; will that do?"

SPEAKER. "No, a little further" (*and so on until you fix the tone of voice you find best suited to your powers*).

"Now, ladies and gentlemen, I have here a rather comical fellow. You'll find he's got a peculiarity that makes his conversation very ill. He cannot give a straightforward answer any question I ask him, and I have to fence

with him a good deal." (*Turning to the chimney.*) "I say."

VOICE. "Hillo!"

SPEAKER. "I'm going to ask you a few questions."

VOICE. "Are you?"

SPEAKER. "Yes; will you answer them?" (*Slight pause.*)

VOICE. "Will I what?"

SPEAKER. "Will you answer my questions?"

VOICE. "I don't know, but (*gut*) I'll try."

SPEAKER. "What is your name?"

VOICE. "What d'ye say?"

SPEAKER. "There, now! Why didn't you answer my question?"

VOICE. "What did you say?"

SPEAKER. "I said, what is your name?"

VOICE. "Oh! did you say that?"

SPEAKER. "Yes."

VOICE (*deliberately*). "Oh! I didn't know you said that."

SPEAKER. "Well."

VOICE. "Well."

SPEAKER. "Well, you haven't told me yet."

VOICE. "Told you what?"

SPEAKER. "I want to know your name."

VOICE. "My name?" (*Pronounce name as nayng.*)

SPEAKER. "Yes, come now, answer my question; what is your name?"

VOICE. "Do you mean my Christian name?"

SPEAKER. "Oh! I don't care."

(*Say this with your face to the audience; throw your hands apart in an appropriate gesture: "I don't care"*).

VOICE. "No more do I."

(*In this phrase there is the labial sound m, which will necessitate the turning of the face from the audience, unless the learner can pronounce the word* MORE *as* NGORE *without facial movement.*)

SPEAKER. "Well, never mind, I will call you Bill; will that do?"

VOICE. "That'll do."

SPEAKER. "Now, Bill——"

VOICE. "Well."

SPEAKER. "Can you do anything to amuse the audience?"

VOICE. "What do you say?"

SPEAKER. "Don't say that."

VOICE. "What shall I say?"

SPEAKER. "Repeat my words, so that I will know you have heard the question."

VOICE. "I say what you say?"

SPEAKER. "Yes."

VOICE. "All right; go on."

SPEAKER. "Now, then, can you do anything?"

VOICE. "Can I do anything?"

SPEAKER. "Yes, to amuse."

VOICE. "To angyuse?"

SPEAKER. "Yes; the audience."

VOICE. "The what?"

SPEAKER. "The audience."

VOICE. "What's that?"

SPEAKER (*impatiently*). Now, Bill, I think you are prevaricating."

VOICE. "You think I'm what?"

SPEAKER. "I think you are prevaricating."

VOICE. "No, I'm not; I'm sitting down."

SPEAKER. "Well, as the lawyers say, I'll put the question in another form. Can you do anything that is amusing?"

VOICE. "Amusing?" (*Angyusing?*)

SPEAKER. "Yes."

VOICE. "Why, o' course I can."

SPEAKER. "Well, what can you do?"

VOICE. "What can I do?"

SPEAKER. "Yes, what can you do that is amusing?"

VOICE. "I can eat, and drink, and swear, and——"

SPEAKER (*interrupting*). "Oh! no; you must not do that; we would not be amused at that."

VOICE. "*I* would."

SPEAKER. "Oh! I dare say you would. Can you sing a song?"

VOICE. "Can I sing a song?"

SPEAKER. "Yes, can you sing a song?"

VOICE. "Well, I don't know."

SPEAKER. "You don't know?"

VOICE. "No, I do not."

SPEAKER. "Well, go on and we'll try you."

VOICE. "You'll not try me, if I know it."

SPEAKER. "Why not?"

VOICE. "I was tried once and I didn't like it."

SPEAKER. "Who tried you?"

VOICE. "A magistrate."

SPEAKER. "But I didn't mean that."

VOICE. "*He* did."

SPEAKER. "What did he try you for?"

VOICE. "For *ngn*aking a skeech" (*Making a speech*).

SPEAKER. "What, you make a speech?"

VOICE. "Yes, I did."

SPEAKER. "What did you say?"

VOICE. "I said 'not guilty.'"

SPEAKER. "Was that your speech?"

VOICE. "That's all I said."

SPEAKER. "Well, that was a very short speech."

VOICE. "He gie me ten days for saying dat."

SPEAKER (*to the audience*). "I think it will not be safe to go any farther into the antecedents of this fellow. I'll get some one else to talk to." (*Turning to the chimney*) "Have you got anybody with you to-night?"

VOICE. "I got Jem here."

SPEAKER. "Where is he?"

VOICE. "He's on the roof."

SPEAKER. "Do you mean to say that he is up there?" (*Pointing to ceiling.*)

VOICE. "He's on the roof, I know that."

SPEAKER. "Will you call him, or shall I?"

VOICE. "You'd better call him yourself; he wouldn't hear me."

SPEAKER. "Very well."

At this point of the dialogue I have always managed to produce a good effect in the follow-

ing simple manner: Look up to the ceiling and down at the spot where you are standing, as if measuring the distance you are about to *throw* your voice; move a step or two, as if selecting the best point to speak from; place your hand to the side of your mouth, as if to shout up to the man on the roof; be careful to place the hand that will hide your lips from your audience, and at the very moment that they fully expect you are going to shout up to Jem on the roof, speak out of the side of your mouth next to the chimney, saying, "Are you goin' to call him?" Say this quietly, with a full tone; at the same moment quickly turn your face to the chimney, as though you were interrupted and started, saying, "What do you say?"

Though this may read as a very simple matter, the effect will be found to be very good if it is done easily and naturally. Continue the dialogue thus:

VOICE (*quietly*). "Are you going to call him?"

SPEAKER (*going right to the chimney*). "What?"

VOICE (*loud and impatient*). "Are you going to call him? I said."

SPEAKER. "I was just going to call him then."

VOICE. "You'll have to call him loud or he'll not hear you."

SPEAKER. "Is he deaf?"

VOICE. "No, he's hard of hearing."

SPEAKER. "Oh, I'll make him hear me."

Here repeat the action of looking up and placing the hand to the mouth as if about to shout, and say, as before, out of the corner of the mouth, next to the chimney:

VOICE. "He'll not hear you if you don't call him loud. I know, 'cos I called him the other night, and he didn't hear, &c. (*At the first words of this sentence turn and look towards the chimney, keep up the voice, gradually dropping the tone and speaking indistinctly, as though* BILL *were talking to himself.*)

SPEAKER. "You mustn't interrupt me; I was just going to call him when you began to——"

VOICE. "I was only telling you to call him loud."

SPEAKER. "Well, don't tell me, but listen; I'm going to call him now."

VOICE. "Loud?"

SPEAKER. "Yes."

VOICE. "He wont hear if you don't."

SPEAKER. "Be quiet.' (*Calling.*) "Jem!"

VOICE. "He wont hear that."

SPEAKER. "Now, will you keep silent?"

VOICE. "I was only telling you."

SPEAKER. "If you tell me again I'll——"

VOICE. "I'll not tell you any more."

SPEAKER. "Mind you don't."

VOICE. "Well, he didn't hear that."

SPEAKER. "Never mind—I'll call him till he does hear."

VOICE. "All right, go on."

(*Speaker coming forward and raising the face as though about to speak to* JEM).

VOICE (*quietly*). "I knew very well he wouldn't hear that."

Look round as this is said, and then turn to the audience and say:

"Well, now he's had the last word, perhaps he'll be quiet for

THE MAN ON THE ROOF."

Remember that this voice is only effective on the vowel sounds, the consonants are only suggested. I have so arranged the dialogue that

everything Jem is supposed to say is repeated by Bill in the chimney or the ventriloquist himself. The effect of this arrangement is that the audience have not time to doubt as to the words, though they only hear the vowel sounds in the suppressed voice. If the ventriloquist finds that he cannot satisfactorily speak in the voice of Bill in the chimney immediately after Jem on the roof, he should turn his face to the chimney, and ask Bill, saying, "What does he say?" and while his face is so turned, speak out of the side of the mouth explosively, in the voice of Bill, the sentence which Jem is supposed to have uttered.

DIALOGUE

BETWEEN THE VENTRILOQUIST, JEM ON THE ROOF, AND BILL IN THE CHIMNEY.

SPEAKER. "Jem!"

JEM. "Hillo!" (*Prolong the* o.)

SPEAKER. "Jem!"

BILL. "There he is! don't you hear him?"

SPEAKER (*turning to the chimney*). "No; did you?"

BILL. "Yes, I heard him."

SPEAKER. "All right then, he is there!"

BILL. "I knew he was there."

SPEAKER. "Be quiet. Now, once more—Jem!"

JEM. "Hillo!"

SPEAKER. "Where are you?"

JEM. "On the roof." (Don't attempt to sound the *f*, only suggest it.)

SPEAKER. "Where?"

JEM. "On the roo——"

BILL. "On the roof he says."

(*Here the word* "on" *can be spoken before turning the face from the audience, and suit the action of turning to the chimney, so that you can say* "roof" *very distinctly.*)

BILL. "He says 'on the roof,' that's what he says."

SPEAKER. "I thought he said that."

BILL. "I knew what he said before he spoke."

(*Here the words* "*before*" *and* "*spoke*" *require the action of the lips, therefore, turn towards the chimney just in time to say the words while the face is from the audience.*)

SPEAKER. "Now, Bill, will you be quiet?"

BILL. "I was only telling you——"

SPEAKER. "Well, don't tell me, but be quiet."

BILL. "All right."

SPEAKER. "Jem!"

JEM. "I can't get down."

SPEAKER. "What do you say?"

JEM. "I can't get down."

BILL (*quietly*). "He can't get down."

(*Be careful to say this quietly, for as* JEM *is supposed to be "shouting" from the roof, there would be no effect of contrast or of distance if* BILL *shouted also.*)

THE VOICE DYING AWAY IN THE DISTANCE.

SPEAKER. "Well, I suppose you can get up now."

BILL. "You want me to go."

SPEAKER. "Yes, but I want to know you're safe, so you must shout 'Good night!' all the way."

BILL (*shouting*). "Good night, all the way."

SPEAKER. "No, I don't mean that."

BILL. "You said that."

SPEAKER. "Yes, but I mean I want you to shout 'Good night,' and keep shouting until you are a long way off."

BILL. "Oh, I know."

SPEAKER. "Well, get along. Good night."

BILL. "Good night," etc.

This is a very effective climax, and in a parlour, among a small company, may be productive of the greatest astonishment. To me it is the easiest of all my ventriloquial effects, and I have frequently walked from the window or door into the middle of a group, looking straight into their faces, while they heard the voice apparently dying away in the distance.

Turn your face from the audience, as though you had forgotten them, and *act* as though you were really in earnest in your parting words with Bill. Under these circumstances all necessity for concealment of the movement of the lips is dispensed with, and the only thing to attend to is the character and tone of Bill's voice. Before turning your face to the audience be careful to graduate the assumed voice until you have it well under command, at the spot where the "cluck" is made in the act of swallowing. Practise to *shut off* the sound at this place. Make the voice *explosively* on the sounds *ood ight*, to represent "Good night." Extend the stomach at each "Good night" of the dis-

tant voice; gradually raise the pitch as you suppress or shut off the voice. All this requires no facial movement whatever, but good acting will very much heighten the effect.

THE ENGLISH RAILWAY PORTER.

FROM THE REPERTOIRE OF THE

VENTRILOQUIAL, MIMICAL AND MUSICAL ENTERTAINMENT,

"BEGONE DULL CARE."

CHARACTER IN DRESS.—The Porter (Mythical, Mimical, Polyphonic or Ventriloquial Voices):

FAT LITTLE MAN.
FAT OLD LADY.
JOCULAR YOUNG MAN.
ASTHMATICAL OLD MAN.
INTOXICATED MAN.
YANKEE CHAFFER.

He who desires to present this sketch for the amusement of an audience, should begin by committing to the memory of his *ear* the various voices of the above characters. The following description of the voices which I use may be of

service, but it will be better for the amateur to invent and arrange voices for himself.

FAT LITTLE MAN.

Fat people never have deep or big voices. Use a little voice with moderate pitch for this character.

FAT OLD LADY.

Falsetto voice, rather high pitched.

JOCULAR YOUNG MAN.

Hard, loud, thin voice, moderate pitch. I produce this voice explosively against the front of the palate immediately above the upper row of teeth.

ASTHMATICAL OLD MAN.

Deep voice, produced at the side of the mouth in the cavity formed by the cheek. (The prolonged cough will be explained hereafter.)

INTOXICATED MAN
AND
YANKEE CHAFFER.

These are simply mimetic voices, and may be left to the mimetic instincts of the performer.

SONG.

"RAILWAY STATION."

(TUNE—"*The King of the Cannibal Islands.*")

Ever since the world began
There never was, nor never can
Be found such a very useful man
As an English railway porter.

DIALOGUE.

FAT LITTLE MAN. "Hillo! hold on."

PORTER. "Hillo! somebody's sure to come late! Now, then, look sharp—this way."

FAT LITTLE MAN. "Am I in time?"

PORTER. "Just in time; get in here."

FAT LITTLE MAN. "In here?"

PORTER. "Yes, look sharp" (*appearing to help him in.*)

FAT LITTLE MAN. "Porter! there is no room here."

PORTER. "Plenty of room; stop where you are. Now, then, ma'am, are you going?"

FAT LADY. "I've got three trunks, four bundles, an umbrella, a flat iron, a gridiron, and two childer."

PORTER. "Get in with the children; I'll see to the luggage."

FAT LADY. "Will you see to my luggage?"

PORTER. "Yes, ma'am; get in quick."

FAT LADY. "I wont go without——"

PORTER (*helping her in*). "Get in quick."

JOCULAR YOUNG MAN. "Hillo! porter."

PORTER (*turning to another part of the train*). "Hillo! Now, then, are you going, sir?"

JOCULAR YOUNG MAN. "I say, porter, give us a match."

PORTER. "A match, sir; this is not a smoking carriage. You mustn't smoke here."

JOCULAR YOUNG MAN. "Never mind, it's all right; give us a match, old fellow."

PORTER (*holding out his hand for a gratuity*). "There's no smoking allowed, nor any tips to the railway servants" (*pocketing the tip*). "Thank you, sir. Right." (*Rings bell.*)

(*Sings.*)

So ever since the world began
There never was, nor never can
Be found such a very useful man
As an English railway porter.

Second Verse.

And when the train is pulling up,
At a station on the line to stop,
And the passengers want to know how far
They've come, and wonder where they are,

The porter shouts the name of the station,
But you only hear the termination—
On that point you never get information
From the railway porter.

(*Spoken.*) "We wait at the station till the train is coming on, then we kick up a row and shout at the doors and windows" (*rings the bell and shouts a jumble of incomprehensible words, puts down bell and says*), "then they know where they are. Then we have to go and collect the tickets; that's a nice job. All tickets ready, please. All tickets!"

DIALOGUE.

FAT LITTLE MAN. "Here, porter, I was put in here in a hurry."

PORTER. "Well, sir."

FAT MAN. "Well, there's too many people here—I've no room." (*Train goes.*)

PORTER. "No room, sir? you've got a seat."

FAT MAN. "Yes, but I am sitting on this lady's hoops."

PORTER. "Well, never mind that; if the lady don't mind it you can't hurt the hoops."

FAT MAN. "No, but they are hurting *me*."

PORTER. "Can't help that, sir. Tickets, please."

FAT LADY. "Porter, is my luggage all right?"

PORTER. "What luggage have you got, ma'am?"

FAT LADY. "I've got three trunks, four bundles, an umbrella, a flat iron, a gridiron, a piece of string, and two children."

PORTER. "Your luggage will be in the van."

FAT LADY. "And where's the wan?"

PORTER. "The van's behind."

FAT LADY. "I never see a wan behind before, and I wont go any further without my luggage."

PORTER. "Oh, I'll see that you get your luggage, ma'am."

FAT LADY. "Will you promise that I get my luggage?"

PORTER. "Yes, ma'am, I promise you——"

FAT LADY. "Well, I'll have an action for breach of promise if I don't get my luggage."

PORTER. "All right, ma'am" (*turning to the place where jocular gent is*). "Tickets, please."

ASTHMATICAL OLD MAN (*angrily*). "Here, porter, put your nose in here, will you?"

PORTER. "What's the matter here?"

OLD MAN. "Why, there's three young men smoking, and I'm choking."

PORTER. "I'll soon stop that. Here, I say, young man, you mustn't smoke here. There's no smoking allowed here."

JOCULAR MAN. "We wasn't smoking *aloud*, we was smoking quietly."

PORTER. "Oh, that's only a joke; you mustn't smoke tobacco."

YOUNG MAN. "Very well, then we'll *smoke* the old gentleman; he's half on fire already."

OLD MAN. "Porter, did you hear that?"

PORTER. "Yes, sir."

OLD MAN. "Well, that's the way they've been chaffing me all along."

PORTER. "It's very unwrong of them."

OLD MAN. "I'm so asthmatical the smoke irritates my bronchial tubes."

PORTER. "It's a shame of them; but never mind, sir, I'll stop them."

OLD MAN. "You'll what?"

PORTER. "I'll *stop* them, sir."

OLD MAN. "You'll stop my bronchial tubes?"

PORTER. "No, sir. I'll stop their smoking, sir."

YOUNG MAN. "I say, porter, could you stop his cough?"

OLD MAN. "I can't help my cough, sir."

PORTER. "Of course not, you know he can't help his cough?"

YOUNG MAN. "Well, he never stops when he once begins."

OLD MAN. "I can't help it, sir; when my cough comes on—" (*coughing*).

YOUNG MAN. "He's a going to cough now."

PORTER. "Well, he can't help it."

YOUNG MAN. "There he goes." (OLD MAN *coughs.*)

PORTER. "Leave him alone."

YOUNG MAN. "Shake him up."

PORTER. "No, no! leave him alone."

YOUNG MAN. "He'll never stop now he's begun."

(*The prolonged cough should be produced without using the vocal cords; perhaps it will be better understood if I say avoid using that part of the throat which lies at the place familiarly called "Adam's apple." The learner will invariably begin by straining this delicate part of the vocal organs, for with a fresh, unused voice, this is the part which is most used, and this is the part which*

should be least used; for though this is the quickest and easiest way to produce false vocal effects, it is the quickest way to produce fatigue and hoarseness, and ultimately permanently injure the voice. The cough should be produced at the side of the mouth, by drawing back the tongue and exploding the sound against the palate.)

INTOXICATED GENT. "I say, porter."

PORTER. "Yes, sir."

INTOXICATED GENT. "I want speak t'ye."

PORTER. "What do you want?"

INTOXICATED GENT. "It's all right."

PORTER. "Yes, but what do you want?"

INTOXICATED GENT. "I want t'know (*hic*) how far are we from the next refreshment station."

PORTER. "You don't want any more refreshment, I'm sure."

INTOXICATED GENT. "Don't I?"

PORTER. "I think you've had enough."

INTOXICATED GENT. "What's that?"

PORTER. "If you take any more drink you'll have too much."

INTOXICATED GENT. "Well, too much is just enough for me."

PORTER. "We've gone past the next refreshment station."

INTOXICATED GENT. "Have we gone past it?"

PORTER. "Yes, sir."

INTOXICATED GENT. "Let me out. I'll go back."

PORTER. "No, no; give me your ticket."

INTOXICATED GENT. "How far are we gone?"

PORTER. "I should say you're half gone about or a good deal more."

YANKEE. "Say, porter."

PORTER. "Yes, sir."

YANKEE. "Can you tell me, is this train going on or standing still?"

PORTER. "I don't know what you mean by such a question as that, sir."

YANKEE. "Wal, I guess you go so slow I don't know the difference."

PORTER. "That's only your Yankee chaff, sir; you'll not be long going now."

YANKEE. "I'm in no hurry now, or I should get out and walk."

PORTER. "All right; give me your ticket, please."

YANKEE. "I guess I've got a ticket and a half."

PORTER (*taking the tickets*). "Who's this half ticket for?"

YANKEE. "For this young man here."

PORTER. "It wont do; half a ticket wont do for him—he's not a child."

YANKEE. "Wal, I know he isn't now; but he was when we started; we've been so long coming he's *growed*."

PORTER. "All right." (*Rings bell*).

FINALE.—(*Sings.*)

"So ever since the world began," &c.

POLYPHONIC DIALOGUE.

THE TALKING DOLLS, TOMMY AND JOE.

About twenty-years ago, when the extent of my travelling was from my native town of Liverpool across the river Mersey to the Cheshire shore, I remember well, an itinerant polyphonist, whom I used to delight to listen to on board the small ferry steamboats which plied between Liverpool and Seacombe. This old man had two wooden dolls which he held one in each hand, seated one on each of his knees. The dolls, which he called Tommy and

Joe, had *practical* mouths which he could cause to open and shut by the action of his thumb unseen by the spectators. In a shrill, metallic voice (the production of which I will presently explain) he carried on a conversation with these dolls, which to me at that time seemed amazing and excruciatingly funny. For the doll Tommy, who was supposed to be smart and quick, he used the highest and shrillest pitch. For Joe, who was supposed to be slow and stupid, he used a lower and fuller pitch. When imitating the voice of either, the skilful movements of opening and shutting of the mouth of the doll, in exact unison with the words spoken, produced the most complete deception. One day I missed this old man from the boat, and to my great regret, day by day went by and he came not. I thought I had seen the last of Tom and Joe and the collection of coppers after the entertainment. Some years afterwards when I had almost forgotten him, I found him again. I was walking one day past a music hall and my eye caught the announcement of "Professor Somebody with his talking dolls, Tommy and Joe." In the evening I went to the hall and there I saw my old man grown stout and look-

ing well fed, dressed in a suit of black with a profusion of gold braid and gold chains on his vest. It was the same man, yet not the same; the simple wit, the pure humour, the individuality and naturalness of the dolls, all that had charmed me when a boy, all were changed, and coarseness of dialogue, indecent innuendo and vulgarity had taken their place. Sadly I left the Hall, feeling that my old man of the ferry boat and Tommy and Joe were lost to me for ever. But though, in the course of nature, my old man must now be dead and gone, Tommy and Joe still live, and will become immortal.

Foremost among those who have rescued them from oblivion, Mr. E. D. Davies is the best I have seen. May he find many imitators, so that when in the course of time he must shuffle off this mortal coil, the fairy dolls may live to make millions merry among generations yet unborn!

THE POLYPHONIC VOICES

OF THE

DOLLS, TOMMY AND JOE.

I call these voices polyphonic, because they are not, strictly speaking, ventriloquial, according to the definition of Sir David Brewster, quoted in my letter to *Land and Water*, which letter will be found in the introduction to this book. These voices I will call falsetto, because that term will better convey to the unscientific reader the tone intended. Begin by partially opening the mouth and *breathing a whisper* against the roof of the mouth. The sound produced is formed by the air which is allowed to pass through the larynx without resistance, striking on the cavity of the mouth. While breathing the whisper, suddenly cause it to strike into sound, without moving the mouth. The noise, which must be quick and short, is caused by the tension of the vocal cords. This will be proved to you by placing your finger and thumb, one on each side of "Adam's apple," and at the moment the whisper strikes into sound you will find that part of the thorax

ascend. Now take the top A of the tenor voice and produce it in that way. If you are ignorant of music, get some musical friend to sound this note for you, or, better still, sing to yourself the highest note you can produce on your natural voice, and begin with that. Now, fix that note on your ear, and breathe a whisper, then suddenly strike that note on the back part of the roof of the mouth. Next practise to say "*Hello!*" in a thin, hard, childlike voice on that note, always beginning with a breathing whisper. Next try to do the same thing a little higher, until you have fixed the exact pitch which is easiest to your powers. Having fixed the tone and pitch, proceed to practise how to speak in that voice without movement of the lips. This is not at all difficult if you observe the following directions. Place the upper row of teeth firmly on the lower at the sides, but at the front of the mouth let the upper row of teeth slightly overlap the lower. Now practise to say little sentences without moving the teeth, and with as little movement of the lips as possible. You will find after a little practice that you can easily speak the following dialogue with the effect you desire:—

DIALOGUE.*

SPEAKER. "Ladies and gentlemen, allow me to introduce to you my two boys, Tommy and Joe."

TOMMY. "Hillo!" (*turning his face up to* SPEAKER), "did you say I was a boy?"

SPEAKER. "Yes, Tommy."

JOE. "No, you didn't."

TOMMY. "Hillo! Joe's awake."

SPEAKER. "Why, Joe, I'm certain I did."

TOMMY. "Yes you did, and I should like to know what you mean. I'm a full grown doll."

SPEAKER. "Of course you are, Tommy, and I didn't mean to offend you when I said you were a boy."

JOE. "No, you didn't, you said we was *two* boys."

SPEAKER. "So I did; well, but it means the same you know."

JOE. "No, it doesn't."

TOMMY. "There he goes, always growling and contradicting."

JOE. "No, I don't."

* These dolls can be obtained at Cremer's, 210, Regent Street, London.

SPEAKER. "Well, Tommy, you say you are full grown; how old are you?"

TOMMY. "He! he! I'm not old at all, I'm only old-fashioned."

SPEAKER. "Yes, very old-fashioned, and sly too."

TOMMY. "He! he! devilish sly, I can tell you."

SPEAKER. "I've heard of your goings on."

JOE. "No, you've not."

SPEAKER. "Didn't you and Joe go out on a spree the other night?"

TOMMY. "He! he! such a spree we had!"

SPEAKER. "Such a spree who had?"

TOMMY. "Me and him" (*pointing to* JOE).

JOE. "No, it wasn't you and me, it was me and you."

SPEAKER. "Well, never mind that, tell me about this spree as you call it; I hope it was nothing wrong."

TOMMY. "Oh no, it wasn't wrong; it was RIGHT tu looral looral ladady, right tu looral ley!"

JOE. "No, we wasn't right, we was left."

TOMMY. "He! he! bravo Joe, he's trying to make a joke."

SPEAKER. "Well, I wish you would explain."

TOMMY. "Well, Joe's right, we were left, at the house. Don't you know the other day you made us up into a parcel, and you called at Mr. ——'s house?" (*Here mention the name of some gentleman who happens to be present.*)

SPEAKER. "Yes, I remember, I put you down on a chair behind me, and I got so interested and charmed with Mr. ——'s conversation, that when I got up to go I forgot all about you, and I left you both there tied up, poor fellows!"

TOMMY. "Oh, you needn't say 'poor fellows!' we were all right."

JOE. "No, we wasn't, we was both left."

SPEAKER. "Never mind about that now, tell me what happened."

TOMMY. "Well, you know, we lay there tied up in that parcel, and I wondered when you were coming to take us."

JOE. "So did I."

SPEAKER (*sympathetically*). "Did you, Joe?"

JOE. "No, I didn't."

TOMMY. "He! he! there goes Joe contradicting again."

JOE. "No, I wasn't."

TOMMY. "Shut up, Joe, or I'll——"

SPEAKER. "Now, don't quarrel. *Joe*, please be quiet while Tommy tells me all about this When I left you in Mr. ——'s house——"

TOMMY. "Well, you know——"

JOE. "No, he doesn't know till you tell him."

SPEAKER. "Be quiet, Joe; you're always interrupting."

JOE. "No, I'm not."

SPEAKER. "Now, Tommy, never mind Joe, but just go on with the story."

TOMMY. "Well, you know——"

JOE. "No, he——"

(*Here a good effect may be made by taking hold of* JOE'S *nose or ear and appearing to pull it vigorously, and at the same time imitating the voice of* JOE *shouting in pain, after which say, "There, now I think you'll be quiet." A very comical effect can be made by* JOE'S *whining or moaning occasionally through the following part of the dialogue, as though he were having a long and suppressed childish cry.*)

SPEAKER. "Now, Tommy, go on with your story."

TOMMY. "Well, you know, we were left there tied up——"

SPEAKER. "Yes, poor fellows!"

TOMMY. "Well, at last I says to myself, why, the guv'nor's left us here and forgot all about us, so I began the trick of untying the rope you know."

SPEAKER. "And did you succeed in getting out?"

TOMMY. "Yes! he! he!"

SPEAKER. "What did you do then?"

TOMMY. "We went about the room, me and Joe, and I looks round, and Joe looks round, and we both sees two china figures on the mantelpiece, one was a shepherdess and the other was a duchess."

SPEAKER. "Why, how did you know the difference—at least, how could you tell a duchess?"

TOMMY. "Oh! I know, the aristocracy is more lovely *outside* you know."

SPEAKER. "You mean they are better dressed."

TOMMY. "Yes. Well, Joe and me looks at 'em, and I says 'lovely,' and Joe says 'stunning'——"

JOE. "You're a liar, I said lovely and you said stunning."

TOMMY. "Well, we both fell in love."

SPEAKER. "Did you? Now I wonder which you fell in love with, Tommy, the shepherdess or the duchess?"

TOMMY. "Ask Joe."

SPEAKER. "Joe, which did you fall in love with, the shepherdess or the duchess?"

JOE. "Ask Tommy."

TOMMY. "Well, we both fell in love with both."

JOE. "And so did I."

TOMMY. "Well you know, Joe was more sweet on the duchess, because he thought he could get more out of her than a poor girl?"

JOE. "No, I didn't."

TOMMY. "Yes, you did."

JOE. "No, I didn't, I didn't think at all."

SPEAKER. "Of course, Joe, you're too honourable."

JOE. "No, I'm not."

TOMMY. "Well, I climbed up to the shepherdess, and I was just going to give her a kiss when I sees a young man, a china ornament you know, was looking daggers at me."

SPEAKER. "Oh, I see, another china figure on the mantelpiece."

TOMMY. "Yes. He was there all his life, offering his heart and his crook to the shepherdess."

JOE. "And there was a marquis doing the same thing to the duchess."

SPEAKER. "But the marquis hadn't a crook, Joe."

JOE. "Yes, he had."

TOMMY (*excitedly*). "He had a crook in his back."

SPEAKER. "Tell me, what did you do?"

TOMMY. "Well, I says to Joe, I says, 'Let's upset him!' and Joe and I both upset our rivals, chucked 'em off the mantelpiece on to the carpet. He! he!"

JOE. "We smashed 'em!"

SPEAKER. "Well, go on."

TOMMY. "So we did go on."

SPEAKER. "Tell me what you did."

TOMMY. "Ask Joe."

SPEAKER. Joe, what did you do after smashing your rivals?"

JOE. "Ask Tommy."

TOMMY. "I had such larks."

JOE. "And I hadn't."

TOMMY. "I danced with the shepherdess nearly all night."

JOE. "And I didn't."

SPEAKER. "Oh, you didn't dance, Joe."

TOMMY. "No, he kept nudging the duchess, and she wouldn't look at him."

SPEAKER. "Well, now Tommy and Joe, I think the ladies and gentlemen have heard enough of your pranks, so now bid them good night in a nice little speech."

TOMMY. "Let Joe begin."

SPEAKER. "Joe, will you?"

JOE. "Will I what?"

SPEAKER. "Bid the ladies and gentlemen good night, and say you're glad to see them, and so on."

JOE. "Ladies and gentlemen, I wish you all good night, and I'm glad to see you're going."

SPEAKER. "No, no, Joe, I didn't tell you to say that."

JOE. "Yes, you did."

SPEAKER. "Now, Tommy, it's your turn—let us hear how you do it."

TOMMY. "Ladies and gentlemen, I hope you are all pleased, and if any of you is not, why, you can ask for your money back, and you—wont get it. So I wish you all good night."

That Ventriloquism may be some time or other of some practical service to the possessor may be gathered from the following circumstance :—

When I was a boy of some fourteen years of age, I remember especially that on one occasion, in my father's house, after enjoying myself well, boy like, at an evening party given by him, I went to bed after the company had broken up, and could not, for the life of me, fall asleep. As I lay in bed, tossing about, I became gradually convinced that something very unusual was going on below stairs, for I distinctly heard footsteps, now here, now there, until I got at last into such anxiety and fear that I could not remain motionless any longer. Getting out of bed, I felt an irresistible impulse to get nearer to the place where the thieves were, for such I afterwards found them to be. Having crawled down stealthily by myself, I put in force in earnest what I had been already practising, and began a conversation, raising as much of a hullabullo as I could of several voices : " Here they are ! Bring a light ! bring a light ! There they go ! Shoot them ! shoot them !" The thieves were so taken aback at being so sud-

denly discovered, that they immediately decamped, and as the row I made roused the house, I recollect well, as the lights appeared, seeing one slouching villain hurrying past a door partly encumbered with the end of a tablecloth, which was being dragged after him. After that affair I practised more diligently than ever, when alone, whether in the house or in the open field, or rambling among country lanes. And well I might, for I had had impulse sufficient.

Another incident in my experience illustrates somewhat the astounding effect a ventriloquial illusion has upon the unsophisticated, when it startles them in all its telling force by the circumstance that no knowledge or previous intimation of it had ever been gained. A few years ago, while travelling in Ireland, I had a passion for pedestrianism. I walked from town to town, over the hills and through the valleys, during the whole of one year. On the occasion I speak of I had approached to within a mile of the town of Listowel, in county Kerry, where at the time a fair was being held, and on the way I met a man riding on a donkey. After the usual greeting, he stopped, and

entered into a little gossiping conversation with me. The donkey stood mute and passive, as only donkeys can, while I rested one hand on his neck. Unpremeditatedly I began making his head, or rather his nose, wag from right to left. Suddenly a whim struck me, and I asked the man—who was a born wag, by the way—"How old is your ass?" "Rising four years," was the reply. At that instant, by an imperceptible action of my hand, which was resting on the donkey's neck, I moved his head towards me, and I uttered an ejaculation, in the voice which is described by using the side of the face with the mouth in profile, "He's a liar! I'm nineteen!" Apparently thunderstruck, I jumped back in feigned surprise, while the good man dropped off like a shot, with a "Mercy on us! that ass SPEAKS!" The effect was ludicrous in the extreme, for the poor fellow had a comical look of astonishment better to be imagined than described.

Effect, of course, is everything, especially with the ventriloquist. But even apart from any ventriloquial illustration, there are other curious vocal illusions which create no little amount of astonishment. There is one, per-

haps, not so generally known as it might be, for it is an agreeable piece of "innocent foolery," and very entertaining in its way. Two persons "assist," one of whom, standing upright before the company, with his hands behind him, acts as a "dummy," or pantomimic orator, while the other, stooping behind him, inserts his hands through the "dummy's" arms, and commences energetic action with them in the "laying down the law" style. In a voice totally inappropriate to that of the pretended orator—who, by the way, must be "mouthing," if not uttering—the real speaker gives a burlesque version of some well known quotation, such as, for instance, that in Home's play of "Douglas"—

> "My name is Norval! On the Grampian hills
> My father feeds his flocks, a frugal swain," &c.

The effect is irresistibly droll and is sure to gratify the company, especially if there be plenty of young folks in it. If the actors in it be a little removed from the audience the illusion is extraordinary, and partakes of a ventriloquial character—which, however, it is not, because the illusionists, for such they simply are, are merely acting their separate parts in

the same place, and there is no "speaking inwardly."

This sort of dummy acting is of no uncommon occurrence in France, and is, indeed, more general in theatres than many would imagine. There are many instances where the real *speaker* or singer is "behind the scene." I call to mind a remarkable instance of this kind of substitution, wherein the illusion was perfect to the audience. It occurred at the Prince's Theatre in Manchester—a theatre that, according to my experience and that of many travellers, has some reasonable claims to be ranked as one of the prettiest in the world, the acoustic properties being excellent. It was the first season after the opening of the theatre, and Shakspeare's *Tempest* was presented on the stage with all those scenic effects and completeness of detail which have rendered Mr. Charles Calvert's name so well and deservedly known in more recent Shaksperian revivals. The part of *Caliban* was being sustained on the occasion by Mr. Cathcart (the elder Cathcart, since deceased), who played the part with great *brusquerie* and with a voice moderately deep and full, though somewhat rough and unmusical.

When it came to the end of Act II., where the "howling, drunken monster" has to sing, I was standing at the wings, and was at once struck with astonishment to hear the refrain—

"'Ban, 'Ban, Ca—Caliban,
Has a new master—get a new man,

sung by some one in a smooth, light baritone voice, while Mr. Cathcart went pantomiming and contortioning about, as if he were singing the song. Being asked to go into the auditorium to witness the illusion, I went, and immediately was surprised at the effect—the singing was apparently being executed by the actor, with gratifying applause, while the real singer was there below the footlights in the orchestra, with his back turned to the audience, whose absorbed attention was centred in the actor and his doings on the stage, which naturally caused the association in their minds of the song with the character.

The following account relates to some events which M. Alexandre (before referred to) was concerned in. As they are of more than ordinary interest they have a place here, without vouching for their strict accuracy. He in-

terested many *savans*, among whom Sir David Brewster was one of the critical observers—

M. Alexandre, the famous ventriloquist, had an extraordinary facility in counterfeiting all the expressions of countenance and bodily conditions common to humanity. When in London, his mimetic powers, which he was fond of exercising both in public and in private, made his company in high request among the upper circles. The Lord Mayor of the City, in particular, received the ventriloquist with great distinction, and invited him several times to dine at the Mansion House; but it unluckily happened that, on every occasion when M. Alexandre dined there, he could not stay to spend the evening, having contracted engagements elsewhere. The Lord Mayor expressed much regret at this, and the ventriloquist himself was annoyed on the same account, being willing to do his best to entertain his guests, whom the Lord Mayor had invited each time to meet him.

At last, on meeting M. Alexandre one day, the Lord Mayor engaged him to dine at the Mansion House on a remote day. "I fix it

purposely," said his lordship, "at so distant a period, because I wish to make sure this time of your remaining with us through the evening." Through fear of seeming purposely to slight his lordship, M. Alexandre did not dare to tell the Mayor that on that very morning he had accepted an invitation from a nobleman of high rank to spend at his house the evening of the identical day so unfortunately pitched on by the civic dignitary. All that the ventriloquist said in reply was, "I promise, my lord, to remain at the Mansion House till you yourself think it time for me to take my leave." "Ah, well," said the Lord Mayor, and went off perfectly satisfied.

At the appointed day M. Alexandre sat himself down at the magistrate's board. Never had the ventriloquist comported himself with so much spirit and gaiety. He insisted on devoting bumpers to each and every lady present.

The toasts went round, the old port flowed like water, and the *artiste* in particular seemed in danger of losing his reason under its potent influence. When others stopped he stopped not, but continued filling and emptying inces-

santly. By-and-by his eyes began to stare, his visage became purple, his tongue grew confused, his whole body seemed to steam of wine, and finally he sank from his chair in a state of maudlin, helpless insensibility.

Regretting the condition of his guest, the Lord Mayor got him quietly lifted and conveyed to his own carriage, giving orders for him to be taken home to his lodgings. As soon as M. Alexandre was deposited there he became a very different being. It was now ten o'clock, and but half an hour was left to him to prepare for his appointed visit to the Duke of ——'s *soirée.* The ventriloquist disrobed himself, taking first from his breast a quantity of sponge which he had placed beneath his waistcoat, and into the pores of which he had, with a quick and dexterous hand, poured the greater portion of the wine which he had apparently swallowed.

Having washed from his person all tokens of the simulated intoxication, and dressed himself anew, M. Alexandre then betook himself to the mansion of the nobleman to whom he had engaged himself.

On the following day the fashionable newspapers gave a detailed account of the grand

party at his Grace the Duke of ——'s, and eulogized to the skies the entertaining performances of M. Alexandre, who, they said, had surpassed himself on this occasion. Some days afterwards the Lord Mayor encountered M. Alexandre. "Ah, how are you?" said his lordship. "Very well, my lord," was the reply. "Our newspapers are pretty pieces of veracity," said his lordship; "have you seen the *Courier* of the other day? Why, it makes you out to have exhibited in great style last Thursday night at his Grace of ——'s!" "It has but told the truth," said the mimic. "What? impossible!" cried the Mayor. "You do not remember, then, the state into which you unfortunately got at the Mansion House?" And thereupon the worthy magistrate detailed to the ventriloquist the circumstances of his intoxication, and the care that had been taken with him, with other points of the case. M. Alexandre heard his lordship to an end, and then confessed the stratagem which he had played off, and the cause of it.

"I had promised," said Alexandre, "to be with his Grace at half-past ten. I had also promised not to leave you till yourself con-

sidered it fit time. I kept my word in both cases—you know the way." The civic functionary laughed heartily, and on the following evening Alexandre made up for his trick by making the Mansion House ring with laughter till daylight.

Many anecdotes are told respecting M. Alexandre's power of assuming the faces of other people. At Abbotsford, during a visit there, he actually sat to a sculptor five times in the character of a noted clergyman, with whose real features the sculptor was well acquainted. When the sittings were closed and the bust modelled, the mimic cast off his wig and assumed dress, and appeared with his own natural countenance, to the terror almost of the sculptor, and to the great amusement of Sir Walter Scott and others who had been in the secret.

Of this most celebrated ventriloquist it is related that on one occasion he was passing along the Strand, when a friend desired a specimen of his abilities. At this instant a load of hay was passing along near Temple Bar, when Alexandre called attention to the suffocating cries of a man in the centre of the hay. A

crowd gathered round and stopped the astonished carter, and demanded why he was carrying a fellow creature in his hay. The complaints and cries of the smothered man now became painful, and there was every reason to believe that he was dying. The crowd, regardless of the stoppage to the traffic, instantly proceeded to unload the hay into the street. The smothered voice urged them to make haste, but the feelings of the people may be imagined when the cart was empty and nobody was found, while Alexandre and his friend walked off laughing at the unexpected result of their trick.

CONCLUDING REMARKS.

THE ART OF BREATHING, SPEAKING, AND SINGING.

It may surprise the reader to find the simple and natural act of breathing classed as an Art, implying that to breathe requires method and a knowledge of certain rules. To breathe is the first act of our existence, and requires no knowledge whatever, since it is an involuntary act of nature. But nature very often acts imperfectly, and the intelligent MIND directs her instincts and improves her action. An imperfect method of breathing is the fruitful source of innumerable complaints, and in ninety cases out of a hundred lays the first seeds of lung disease. Very few people properly *fill their lungs* at each inspiration. Remember, that the nose is the proper channel through which to inspire, and the mouth to expire during the waking hours; the nose alone, both for inspiration and expiration, during sleep. Only those who keep the mouth closed during sleep enjoy healthy and refreshing slumber. A lung bath

once a day will be found very beneficial to the health. Stand in the open air and firmly close the mouth. Take a long, deep breath through the nostrils until the lungs are well filled, then open the mouth and slowly empty them. Repeat this for ten minutes. This I call a *lung bath.*

To acquire a good voice for speaking is simply to know how to use your voice properly. To this end a knowledge of the construction of the vocal organs will be of great service, but a perusal of the scientific books on this subject is very confusing to the unscientific reader. I will endeavour to explain how to produce the voice in terms so simple as to be easily comprehended by all: The vocal cords are situated in that part of the throat commonly called "Adam's apple." The false method of all uninstructed beginners is to bring to bear upon these delicate cords a great and injurious strain. The complaint called clergyman's sore throat is the result of this improper method of speaking. Practise to speak distinctly *without* using these cords. Remember that the roof of the mouth is the sounding board from whence the voice should issue. The vocal cords will vibrate

instinctively, but you must avoid all *effort* to use them. These remarks apply to the art of SINGING also, for singing is prolonged speaking—the sound being prolonged on the vowels only.

My readers will obtain a perfect knowledge of the construction of the organs of sound and speech by carefully perusing the following able and admirable treatise on "The Physical Requirements of Song," which I have been kindly permitted to reproduce from "Lotos Leaves," published in New York, by its gifted author, Charles Inslee Pardee, M.D.

"It is frequently said of eminent singers, that 'their vocal organs are of exquisite construction.'

"The remark is so often repeated, that we are led to regard it as the expression of a general belief that vocalists are endowed with unusual physical attributes, neither inherited nor to be acquired by the masses of mankind.

"It cannot in truth be said that this impression is entirely without foundation; but if by the expression it is intended to convey the idea that the basis of vocalism is a larynx of peculiar anatomical form or of rare functional power, it may mislead us.

"Setting aside the singular mental and emo-

tional bias which seems to be essential to the musical artists, and taking into consideration the physical requirements of song only, we have two factors which enter into its production—namely, the vocal organs—*i.e.*, the mouth, larynx, and trachea—and the ear.

"The action of the vocal organs is easily explained. The wasted product of respiration, the breath, is forced through a chink in the larynx and sound is created, while form and expression are given by the mouth. That words are formed by the mouth, without the aid of the larynx, is a fact easily proven, as every one knows that he can distinctly express himself in a whisper.

"The larynx is essentially a double-reed instrument, the vocal cords being analogous to the reed of a musical instrument. The vocal cords are thrown into vibration by the breath and sound is produced, the pitch being determined by the rapidity or slowness of movement. This, in turn, is regulated by the tension of the cords; sounds of the highest pitch requiring extreme tension, sounds of the lowest pitch extreme relaxation of those organs. The different positions of the cords are caused entirely

by muscular action. While the parts are at rest, air passes in and out in the act of respiration, causing no sound, as then their relations are not favourable to its production.

"Thus the larynx is the organ of sound; but the larynx and mouth are the organs of articulate speech.

"These organs are susceptible of the highest cultivation, and their functional perfection can only be attained by training. It is gymnastic exercise of the muscles, acting on the parts, which is required—systematic practice of their functional qualities, subject to the will. That is all. Within the register of his natural voice any one can attain mechanical precision of vocal expression. Even the register may be increased by the simple expedient of exercise.

"What, then, is so essential to the physical requirements of song that the few who possess it are regarded as phenomena? It is an ear of exquisite function, such as rarely exists. The ear is as important as is the operator to the transmission of a telegram. It is the conductor—the critic. Witness the person whose deafness is of such high degree that he cannot hear the sound of his own voice, and listen to his

harsh, unmodulated tones. Witness the deaf-mute—mute only because he is deaf—with vocal organs that are probably anatomically perfect, but with no guide in that process of imitation which, in the general way, constitutes man's training, from the imperfect articulation of the words 'papa' and 'mamma,' in baby-hood, to the highest form of vocal expression.

"Of our special senses, the ear is the organ of tune. Its function is to receive the succession of sounds, musical notes, the various peculiarities of articulate speech, and to measure the periods of silence. It is the register of the properties of waves of sound—the intensity, quality, and pitch—conveying to the brain an impression of the relative intensity of the sound created by the firing of a cannon and of a pistol; of the quality of the sound of a violoncello or of a violin—the pitch of the soprano and bass voices. If perfect in its functional property it registers the whole; but if not, either through irregular development, or because its normal condition has been changed by disease, it may do so but partially, and the unfortunate possessor of such an ear, particularly unfortunate if he desires to sing correctly, ascertains that he

is unable accurately to determine the pitch of certain sounds, and that his most careful attempts to reproduce them result in discords. Moreover, he may observe that he cannot appreciate the quality of sound.

"Physiologically considered, the human ear is not a homogeneous organ, but the different parts are for the appreciation of the different properties of sound; and the absence of one part—for instance, that which registers the quality, or the pitch, would cause the disappearance of its peculiar function. In view of this fact, it would be interesting to collate the several opinions of notably just and impartial critics in regard to various vocalists, to know if the tenor of criticism is in a singular groove; if it has the appearance of being of a certain formula or of particular bias. The singer who is smarting under the infliction of partial and unjust criticism of a performance that he has perfected through years of careful training, under the guidance of an exquisite ear, may find courage in the reflection that, in all probability, his critic, honest though he be, has imperfect aural perceptions, and is labouring under the disadvantage of performing work

requiring the indispensable direction of an ear of faultless physiological attributes—an ear that he does not possess; that the author of the criticism is not prompted by any improper motive, nor is he captious, but is functionally incapable of receiving correct impressions.

"A human ear of perfect functional attributes is something rare. That competent authority, Von Tröltsch, says:—'I shall make too small rather than too large an estimate, when I assert that not more than one out of three persons, of from twenty to forty years of age, still possess good and normal hearing.'" Good and normal hearing in the sense of this paragraph, means good enough for ordinary purposes. It does not refer to that exquisite sensibility to all the properties of sound which is indispensable to the accomplished singer. The author, however, touches the point. If his estimate is approximately correct, few of our race may aspire to the distinction of attaining pre-eminence in song.

"My friend, have you a wish to become proficient in song? Do not concern yourself too much about your voice. In the practice of your life you have imitated articulate speech

with entire success, and now reproduce it in a creditable manner. Your vocal organs show their susceptibility to training and discipline, and doubtless, within the register of your voice, may be trained to song, provided you have the all-important guide. Have you that guide? Can you recognise the distinctive properties of sound? Do you appreciate the intensity, the quality, the pitch? Have you in perfection the three thousand nerve fibres of the cochlear portion of the ear, each one of which vibrates synchronous to the sound of its own appropriate pitch? If so, you can succeed; otherwise, it would be as reasonable to expect of a blind man the reproduction of colour."

THE END.