

LEARN HOW TO SPEAK

OWN I. CARROLL ON THE POINTS
OF ORATORYAs Given in the Institute Last Week—
Rules to be Observed by Those Who
Would Speak Correctly—Interesting The-
oretical Gossip.

When I promised to give your readers the benefit of the lessons I studied at the Mervin College of Elocution and Oratory, I did not realize the extent of the task I had undertaken or the amount of your space it would be necessary to infringe upon in order to do it justice. Indeed, unless one would write a book upon the subject, it would be hard to do it justice, so much of it was elementary and of that order that can only be intelligently taught by practical exercises or excellent cuts. However, I have picked out a few golden rules that may be found worthy of attention and application by some ambitious student.

But, first, let me say that the method followed by this institution is the best that I have yet seen or heard of, being an eclectic one—that is, adopting the very best of all the old and new systems, and avoiding all that is defective therein. It is a matter

of time quickly, and causes the blood to circulate to the extremities. For the same reason, walking up hill and up stairs is the very best exercise we can take.

When not talking or eating keep the teeth shut with the corners of the mouth drawn slightly upwards; this will not only give character but beauty to the face.

When reading always use a rising inflection for uncertainty or humbleness and a falling one for authority or superiority.

The following quotations show the different pitches to which the voice can be trained. Number five is in the ordinary tone, and each one up to nine has a rising pitch, while those down to one have a falling pitch:

- 1—Repeat it, sir, let it come, let it come! *Ex- citation.*
- 2—The sounding aisles of the dim woods ring. *Enthusiasm.*
- 3—With music I come from my balmy home. *Rather earnest.*
- 4—A vision of beauty appeared on the clouds. *Normal.*
- 5—Friends, Romans, countrymen! *Rather serious.*
- 6—And this is the night, most glorious night. *Ser- ious.*
- 7—Roll on, thou deep and dark blue ocean, roll! *Very serious.*

oratory. More elocution will not make an actor. For my own part, I do not agree with this as a definition of acting, though, probably, it was only used to distinguish between the two kinds of elocution.

Gesture is of two kinds: objective and subjective. The former is used when you are pointing to some object in view, that others may see it; as, "that is the picture of my mother." The latter is employed when the body is expressing itself without conveying to others any direct meaning; as, "his house is somewhere on the next block."

Don't gesture too much or use the same gesture too often. Gesture is divided into emphatic, designated and illustrative. The first is used only in a great passion and never to express thought. The second to point out the location of anything or any object present in the mind, and occupies 99-100ths of all gesture. The third is used only in comedy or burlesque, and, ordinarily, you are cautioned to avoid it.

In a mere reference to location the eye does not lead the audience; but when the object referred to has a special attraction, it reaches the object at or before the hand.

Some time ago I had cause to use the name of Miss Zella Tibbety, and have since received several enquiries as to who the lady is. For the benefit of those who may desire to know, I state that she is the daughter of Lydia Thompson, and supported Mary Anderson with such success in England that that lady's manager picked her out as a very promising star, and now has her on the road.

The New York *Dramatic News* has dropped the sporting part of its title and the corresponding pages. It was an addition made last year, but, evidently has not been successful, although the reason alleged for the change is that many actors and actresses objected to "coupling the dramatic profession with a lot of stable-boys, jockeys, ball players, pugilists and the like."

The English melo-drama *Mankind*, produced in New York last week, captured the top-gallery but not the more intelligent part of the house. One critic caustically refers to it as having been written by Paul Merritt and George Conquest and edited by the stage carpenter.

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PLAYMATES.

of regret that more of our people did not take advantage of the opportunity offered to improve themselves in health, speaking and reading.

Elocution is the art of speaking and reading well, and for this purpose it takes what is best in nature and idealizes it. Which means, always be natural.

Voice is produced by the outgoing breath, and the first study is to develop and strengthen this by increasing the lung power, and with it the general health; for the oxygen that we inhale is the life of the body. Without perfect health it is next to impossible to be a good elocutionist.

Never breathe through the mouth, always through the nose. If you follow this rule, you will never be troubled with catarrh.

The volume of the voice depends upon the depth and width of the throat cavity. These can be cultivated by gradual daily exercises in breathing.

Exercise of all kinds will be a great assistance, but it must never be violent, or it will make you, like all athletes, awkward.

Stand, as much as possible, with the weight of the body on the ball of the foot; it takes the pressure of the spine, does not

1—Eternity—thou pleasing—dreadful thought. Profound.

The following is the scale of vowel sounds to be specially studied:

- 1—E—meet.
- 2—I—mit.
- 3—A—mate.
- 4—E—met.
- 4½—E—Ere.
- 5—A—at.
- 6—A—arouse, pass.
- 7—A—far.
- 7½—I—mite.
- 8—E—her.
- 9—U—up.
- 10—O—not.
- 10½—O—ought, naught.
- 11—O—ore.
- 12—O—old.
- 13—O—book.
- 13½—O—out.
- 14—O—not.
- Y—U—mause.

Numbers 2 and 9 are to be avoided. Numbers 4, 7, 12 and Y-14 to receive special attention.

By learning to repeat very rapidly the following exercises, the muscles of the mouth will be made flexible and the articulation more distinct:

- 1—Sheep, soup, about, soup.
- 2—The sea, she gaseous.

Acting is the honest expression of one's thoughts, and thus differs from elocution

In all dramatic action the eye precedes the hand in the following order: Eye, hand, word. In dramatic actions the gesture has no *ictus*, in oratorical gesture it has. The supine hand is used for everything bright, cheerful, or supporting; the probe for sadness or depression; the vertical to repel; the index for scrutiny; the clinched for determination. When talking directly use a front gesture; if the object be intellectual it must be on the realm of the head; for Hope it is above us; for height it is upwards. If the thing spoken of is important to the speaker the gesture is near front; if it is of no interest then to one side. Every word emphasised should have a short pause before it—if emphasised and gestured, a slightly longer pause. Every gesture must have a preparation and ending, and the art of good gesture consists in doing it with such grace as to fully gain the effect and, at the same time, make them unnoticeable. Never make a gesture in a straight line, or in a curve like the letter S, but always use the Hogarth line of beauty, which is midway between both.

I only wish that I had time and space to tell you all the other good and serviceable things the class was taught by the gifted Professor Webster Eggerly.

E. H. Sothorn and his company are booked at the Criterion Theatre, London, E., for next spring. E. J. Buckley is engaged for the Alcazar stock company, San Francisco. Ernest Smerner has decided to go with Charles Fowler's *Opéra Co.* W. H. Collins is with the *Evangelists Co.* W. A. Whitecar supports Lillian Lewis. Fanny Gillette will play the part of Louis James. Barton Hill and W. F. Owen have signed with Marie Wainwright. Geo. D. Chaplin goes out for another season with Janauich. Helen Mar is in Stuart Robson's *Comedians*. May Usher has relinquished her *Hamlet* engagements and in company with Eleanor Marchant will be seen in Bartly Campbell's *Shakespeare*. Wm. G. Beech and C. W. Campbell have decided to go on the road with *The Grand Metropolitan Co.* Thomas Q. Sanborn and Eliza Crox, his wife, will head *The Fable Co.*

T. D. Frawley is a fortunate actor. On Monday he returned to his city from his engagement with the Landowne Theatre Company at St. John, N. B. In the afternoon of the same day he had signed a contract to go with W. H. Crane's company, and in the evening he departed for Boston to begin rehearsal on Tuesday morning. *The Dramatic Mirror*. From this it would appear that Mr. Frawley concluded not to go with *The Spectator*, but as was intimated when he left here, not brand him.

Over T. Carroll.