

SECRETS  
*of*  
VENTRILOQUISM



*and*  
VOCAL  
ILLUSIONS

# VENTRILOQUISM

AND  
HOW TO ACQUIRE THIS AMUSING ART



Printed in U. S. A.



MACCABE'S  
ART OF VENTRILOQUISM  
AND VOCAL ILLUSIONS.

With full directions to learners how to acquire a pleasing vocalization; showing how to begin and practice marvelous illustrations of Ventriloquism, with amusing Dialogues for Beginners, including the "Repertoire" of the

\*♫ ENGLISH RAILWAY PORTER ♫\*

AS PERFORMED BY

**Frederic Maccabe,**

In his celebrated Mimical, Musical and Ventriloquial Entertainment,

"BEGONE DULL CARE."

*"Where should this be? 'T' the air or the earth?"*

*This is no mortal business, nor no sound that the earth owes—*

*I hear it now above me!*

*What is it? A spirit!*  
*Lord, how it looks about! Believe me, sir,*  
*It carries a brave form—but 'tis a spirit.*

*No! it eats and sleeps,  
And hath such senses as we have—such."*  
—THE TEMPEST.

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## 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 Ping h'futting*) 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 (*h'ciace*)."

*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 droll. He cannot give a straightforward answer to 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 (*just*) 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 NAME as NAYNG 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?"

*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.* "Judge——" (*Name some well known judge.*)

*Speaker.* "But I didn't mean that."

*Voice.* "He did."

*Speaker.* "What did he try you for?"

*Voice.* "For ngnaking a skeepch."

*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, \ 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 following simple manner: Look up to the ceiling and down at the spot where are you 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 won't hear if you don't."

*Speaker.* "Be quiet." (*Calling*), "Jem!"

*Voice.* "He won't 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 wh t 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 parlor, 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. Practice 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 distant 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.

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## 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 won't 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 as the cars go by 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. We can't go through the cars like you can here; we have to wait till the train stops in the station; then we go and open the doors and call for the tickets. An English railway train is nearly all doors; and at every door there is sure to be a fidgety passenger, who wants us to stop while they talk to us and make complaints. 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."

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

FAT MAN. "Yes, but I'm 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 won't 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 chords; 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 about half gone 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 won't do; half a ticket won't 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.