

THE GREAT LESTER ON TAPE

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CASSETTE LESSONS

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TAPE 2

Tape 2-1

SSSS, TTTT, ZZZZ, every letter is not the same. You don't use the same amount of air. Every letter has a different tempo. Every letter has a different position in the throat. Different movement of tongue.

Going to use D with AH HAH. Put D in front and D in back.
You're going to cut out your windows like you have them here.
Now we're near the end.

Relaxing, refreshing.

Mentioned FARM, BODY, RELAXATION, MENTAL BATH, AIR, TEMPO,
BREATHING, WATER, WHY, PRAYER, THREE RULES, NEWSPAPER
EXERCISES, PLANT. You must see them drawn.
First day was a preliminary summary.

2-1:18 Lester describes plan to market his course.

Purpose of creative writing is to make your brain more brilliant.

AIR, TEMPO, SPOT DRAWING.

2-1:30 Dentist. Each tooth has a different tone.

If you want to go into the science of ventriloquism, the door
is open.

That table there, AH HAH, EH HEH, etc., fits all languages.
Phonetic sounds.

2-1:37 BEGINNING OF ANIMATION.

Before you handle the figure, you're going to handle that roll
of paper. Then to a plaque and from a plaque to the figure.
You learn the bottom is flat. But, it never sits flat on your
knee. It's always on edge. North, South, East, West edges.
There are other sides.

2-1:40 This a SECRET POSITION. That's the audience, the looking
glass. You're going to work with the looking glass. Now if
you were in the audience and I were to sit down to entertain
you, that chair would be like that. That point of the chair
is to the audience all the time. This leg goes here. This
leg swings around and covers that leg and that corner of the
chair. I'm sitting this way. Sideways. But you think I'm
sitting full-body. It's an angle of deception immediately.
This heel goes to this leg here. Now in music you keep tempo.
In ventriloquism, you keep tempo with words. Now, this line
here is your division line. That leg is in that direction.
I sit more on this hip or bone than I do on this one. This
half of the body belongs to the figure. This half is mine.
I keep the figure as much away from you as possible. But
my voice goes in this direction because my mouth is there
but my eyes are there. So I'm sitting this way. You think
I'm facing you but I'm facing you only with my eyes. My
mouth goes here. Half of that sound goes here.

Tape 2-1 (Continued)

The other half goes there. The full sound don't go there.

Do you remember the lesson I gave you, LIPS CLOSED, TONGUE UP, INHALE? I taught it to you, but you must teach it to the figure. You must speak slowly, clearly, and distinctly. I do this.

That's front. I say to the figure, "You watch me in the glass and I'll watch you in the glass". We never look at each other. Rarely. Those lessons come later. You see I'm slumped.

Lips closed. I talk to the figure. I'm sitting in front of the glass. I got my head slumped. My elbow is there. It is covered.

You are talking to that in the glass.

Lips closed. Tongue up. Inhale. 1-2-3-4-5.

Lips closed. Tongue down. Exhale. 1-2-3-4-5.

Do it with loose hand. Now I am beginning to be freer.

2-1:52 That's called the UP AND DOWN EXERCISE.

The BACK ARC needs another movement. The heel is against the post so that you don't wobble. You get way up there. Then come down here. Now we try the UP AND DOWN with him.

2-1:59 THE FORWARD ARC. You get into position. He gets into position. I always keep this knee away from the audience. So, the knee goes back, and pulls the figure partly down. You begin from there.

2-1:60 THE DEEP DIP. He gets into position. Very slowly like the human body. LIKE HE'S LOOKING AT SOMETHING ON THE FLOOR.

I'll do the talking. You beat with the hand and talk to the figure as if it was a human. You don't look at me and I don't look at you. We'll look at each other through the glass. You don't see any humans talking head-to-head. Now you say to the figure, "Now you're going to watch me through the glass and I'm going to watch you through the glass. You're going to do the UP-AND-DOWN EXERCISE.

2-1:67 People sleep in measured tones. (Repeated from earlier tape).

Tape 2-2

(Continues SLEEPER EXPLANATION).

AH HAH with hand.

Don't distend your lungs. Don't put too much energy.

(Working with mirror). Can you see alright there?

2-2:10 Just normal. Now you are beginning to work with Nature. If you freeze a thought it is no good. It freezes the muscle. Meaning that you set them. We don't want that. We want to work with Nature only. So I relax. Again comes that STOP, LOOK, and LISTEN. What am I going to do? I stop. I think. Then act. I'm going to do the AH HAH. Going to put the hand out and all the other stuff. Now I got the hand out. I set my face so I don't move. Now I begin. No lip movement. Just look in the glass. Go AH. Don't show that you're doing it by your face.

Set your face so your lips don't move.

2-2:22 You're learning ventriloquial approach to ventriloquial language. Now you're going to forget your face. Now you're going to relieve the muscles around your face while you're learning to relieve the muscles around your lip, jaw and neck.

(HAS BEEN DESCRIBING SYSTEM OF BREATHING). The sleeper, that's in, come to me, go away.

2-2:37 Another imitation. CABIN IN FORREST. (At 37, tape is blank).

TAPE 20

Tape 20-1

NEWSPAPER EXERCISE.

First I told you to mark out fifteen lines. Scratch out the words that have "N" and "M" in them. The reason to scratch out the letters "N" and "M" is that "N" and "M" are the only

Tape 20-1 (Continued)

two letters in the alphabet which require nasal tones. What I am driving at is to make you speak directly from the vocal cords and through the throat and tongue muscles. Freeze a thought. . . I'm working with NATURE. Your subconscious with NATURE.

There was another reason behind it. You did not know when you read a newspaper, you read one part of the sentence. You know what will follow. By eliminating "N" and "M", you don't know what the next word will be. City of fifteen streets. On each street were houses. There were driveways between the houses. Each and every word was finished. The words are spaced. The space between the houses are rests.

You will be able to add on more color, expression, tone, resonance, placement, and vibration.

20-1:30

From the beginning I draw your attention just to the city of streets, and on those streets are houses. And in those houses live people. Why I say this is this; to me, each and every word is a house, in that house is so many people - meaning in each and every word, there are so many letters. You must learn how to be nice to the letters. If you're nice to the letters, you will pronounce the words nicely. You will treat the people nicely. You will show more interest in your language, your diction, your pronunciation, cultured language.

Stop after each word to let throat muscles adjust.

After conception, I asked you to wave your hand for each and every letter and syllable. Then you imagine you are standing on a podium, director of orchestra. You use two hands and you move the hands as you speak. You keep the beat. Coordination.

Sing the words in speech. If you find trouble, you tap. Bouncing ball. (Speech impediment discussion).

Next thing, you take the two fingers of any a hand. Place them under the nostrils. Do not put the nose out of shape by pressure. "She took off last August to football players." WHY YOU DID THE FINGER TO THE NOSE IS A PSYCHOLOGICAL FORCE MAKING YOU SPEAK FROM THE THROAT, because when you began, you were partly nasal. By putting the fingers to the nose, without you trying it, you will speak directly from the throat without me telling you about it.

20-1:50 One hand on the chest, below the throat, and the two fingers on the nose. The bigger the vibration you feel on the chest, the better the sound.

Stuttering.

Tape 20-1 (Continued)

You are going to become an artist.

First, I teach you to become a ventriloquist. Then I make you forget you're a ventriloquist.

After the science of speech, you go into ventriloquism.

20-1:69 Reviews TOURS.

Tape 20-2

Reviews TOURS. "D" travels to towns. North and South. Towns are INHALANTS. "D" has baggage.

D,G,J are triplicates. "K" is cough. "R" is a growl. "S" is a hiss. "T" is an explosive. "Z" is a buzz.

20-2:20 A couple wants to travel. That is "CL". And they change seats. Baby.

TAPE 33

Tape 33-1

(Continues work with figure's voice).

Tape 33-1 (Continued)

(Tape speed on reel to reel speeds up).

- 33-1:50 Sleeper.
 Freight train.
 Door of ventriloquism.
 Tug boat.
 Sheep. Use cupped hands.

Tape 33-2

- DISTANT VOICE.
 SPOT BREATHING.
 Like someone hit you. Punch.
 Lifting.
 Bathroom. To discover that one tone.
 Fellow on roof.
 Fellow under floor.
 Man on roof going away.
 Coughing is four.
 Bottle echo.
 Seltzer.
- 33-2:35 Different places of putting the sound out from your vocal cords. They don't come from the same place.
- 33-2:40 Kitten.
 Fly imitation.
 "Lock of Hair" (poem)
 "The Guy in a Glass". (poem)
- 33-2:57 Door of throat.
 Dead pan.
- 33-2:70 Seance.

TAPE 34

30

Tape 34-1

(Continues Seance).

Reviews "Door to the throat".

34-1:23 Any INHALANT gives you different pitch.

Distant voice example. Toilet.

Punch in stomach. Distant voice example. Two voices!!
Cough. Distant voice example.

34-1:40 Train announcer example.

Fly example.

When a kid, I trained for distant voices. In the beginning,
I would get one voice or one note. Then I would get it
softer like it was sounding farther away.

You see that door open?

The first time I ever recorded it. You got all the approaches.

34-1:60 TELEPHONE.

34-1:62 Example of distant voices on telephone in different rooms.

Echo in bottle. Dark bottle.

Continues three voices on telephone.

Tape 34-2

(Continues telephone).

Two types of modulations.

34-2:17 Imitation of man outside door.

House forty-by-forty. Coal chute. Electric plant.

34-2:21 Imitation of Mr. Olson, farmer at Rhinelander, Wisconsin.
Lady wanting to buy eggs. McDonald's across the way.

34-2:32 LESTER SENDS PERSONAL TAPES TO STUDENT.

You can find voices in your INHALANT AND EXHALANT sounds.

Lester's thoughts on age.

I say my prayers.

Tape 34-2 (Continued)

Lester's morning schedule.

I'm happy. That way you can stay young.

The Infinite Force takes care of it. Be about your father's work.

Lester's thoughts about youth.

BLANK AT 50.

TAPE 40

Tape 40-1

From the Garland Boyd collection. Lester discusses routining and records some of his gags.

Tape 40-2

(Continue gags)