



D G J K L R S T Z 1 2 3 4 5 6 7 8 9				FARM BODY RELAX BATH WATER AIR TEMPO WHY? 3 RULES NEWSPAPER EARS DETECTIVES HUNGER MENTAL		PLANT TEMPLE RAZOR STORAGE IN FOR WITH THROUGH PHYSICAL MATERIAL	
AH SLEEPER HAH EH FREIGHT TRAIN HEH EEH HEEH OH HOH OOH TUG HOOH ih hih I HIGH AY HAY OY HOY AU HOW AWE HAW EHN HEN							
				ANIMATION MOVEMENT CAUSE EAGERNESS ATTENTION ANXIETY ATTRACTION DANCES OF BODY - FEET EYES-HANDS-HEAD-FINGERS			
OBSERVE		WHO		ENEMY			
MENTAL		WHY		WORRY			
PHYSICAL		WHEN		DOUBT			
MATERIAL		WHERE		FEAR			
THE		WHOSE					
THY		WHICH					
THERE		WHAT					
THIS		WITH					
THAT		THESE		THEN			
THOSE		THEM					
10 11 12		31 32 33 34		35 36 37			
N Y W		DL-DN-DR-DS		SL-SN-SR			
CL CR		DW-DY-DZ		ST-SW-SY			
25 26 27		50 51 52 53 54		40 41 42			
GL GN GR		F V P B M		TL-TN-TR			
28 29 30		70 71 72 73 74		43 44 45			
GS GW GZ		KL-KN-KR-KY		TW-TZ			
		KS-KT-KW-KZ		TY			
				F,V WIND			
				P,B,T EXPLO			
				SIVE			
				C,S HISS			
				N,M NASAL			

D. Reproduction of Lester's blackboard

Lesson. #1 Build Up & Preparation.

All lessons are very important. Would you go into a ring against a champion after a few lessons? No of course not. You would have to be built up, Physically, mentally, and Psychologically.

That is the method you are going to learn in Ventriloquism.

You are not going to get a lot of lessons, exercises, and stunts to practice. You are going to develop gradually, so that when you will go out on the stage, platform or floor, you will be free of fear, and your lips will not move when your figure will talk. You will be able to make the figure talk right before the person one foot away. All the exercises will be simple, and easy. But you will have to practice and exercise, and know what is going on in your mouth, throat, larynx, vocal chords, and what your tongue is doing and the position it takes to do all the sounds, tones, words, and exercises.

You will have to listen to every exercise and study with your ear all the effects.

Ventriloquism is a language that will have to be studied and it will require a lot of practice.

All the exercises will be for a still lip. The more you exercise, the stiller the lip and the deader the pan.

You will learn ventriloquism in all its branches slowly and gradually.

The first few lessons will teach you how to get a still lip and jaw. You will not have to hold the jaw rigidly, or your lip stiffly.

You will learn how to release and forget all about your lip and jaw.

In studying another language you forget your own so that you must learn the alphabet of the new language, and can not use the alphabet of your own language.

Greek, Arabic, Hebraic, languages have different letters, and different style of writing. So try to forget your language when you study this method of ventriloquism.

You will have to study our alphabet in a way that your lips and jaw do not move. And they will not move if????

You study diligently, patiently, exercise and practice. You will fall into the method easily, without you trying.

As the exercises will release your jaw and lip.

Your jaw and lip will remain in a relaxed position, without you thinking about the lip and jaw, or forcing the lip and jaw into a rigid position.

So be patient and follow instructions.

At times the lesson may become boresome, Then you will have to rest awhile. But no lesson is boresome if you

study what is going on in your mouth, throat, and larynx and what your vocal chords are doing in all the exercises.

If you have a figure, Please put it away until you have studied all the lessons leading to the figure lesson.

Do just as you are told to do because you are breaking down what I am trying to build up.

You should know that it is very difficult to teach you by mail and you are breaking down what I am trying to build up. So please do not at no time try stunts or

exercisesther than those I am trying to teach you.

Also put all other books aside. Forget them for the

Page 2 lesson #1

time being, If you have studied any other courses, or from other books, please forget their theories, until you have finished with my, or this method. Then you can try the others.

Another important rule is, do your exercises thoroughly. Know what you are doing, and what is happening, and going on in your throat, mouth, and larynx. Study every move, and listen to the sound and tone, also volume.

It isn't how often you do the exercise, its how well you do them, and what you have found out, and learned.

Do not get the idea that after a few lessons that you are a ventriloquist, because you can keep a still lip and talk. That is the worst thing you can do.

Its just like a boy that studies violin or piano.

After they learn the scale, they immediately play tunes by ear. From then on they are ruined. They make it very difficult for the teacher, and for themselves, as they spoiled their ear for music, and for a clear tone.

If you follow my instructions you will learn faster and easier than by your own conception. So be patient and follow my lessons. Practice, exercise and study.

That is the quickest and easiest way to success.

A singer who studies for the opera, studies voice for years, spends a lot of money, goes to Europe, studies with the best teachers, and takes care of their health.

They know that their vocal chords must be well taken care of. You too must study your vocal chords and take very

good care of them, more so than a singer, as you will have to use them for the many sounds, tones, noises,

and imitations you will have to do. So don't try to do things in a hurry or blindly. It is easier to do things knowing how than do things ignorantly.

The old fashioned ventriloquist moved his lips, and operated one figure. Take the figure away from him and ask him to do other ventriloquial bits and he would be lost.

The old fashioned Ventriloquist could operate a figure, and his lips would move. Thats as far as Ventriloquism has

advanced. Today a ventriloquist must keep his Jaw and lip still and know a great deal more. Also the figures

have improved.

After you study the lessons you will know how to do ventriloquism, with and without a figure.

It is necessary for you to read this over again as I am going to ask you a few questions to find out how much you have absorbed.

If your answers prove satisfactory, then I will send you the next lesson.

If not satisfactory, I will either correct you, or ask you to save your money, I don't want you to waste your money,

and I don't care to take money for something I haven't earned.

I will be honest and truthfull with you, and tell you then

whether you can become a ventriloquist or not.

Page #3 Lesson #1

Enclosed find news paper article. You will notice that all the words with the letter n & m are penciled or blocked out.

This is your first exercise. Stand up, with your thumb and first finger, press your nostrils together, so you won't be able to breathe through the nose. Then read the words that are not blocked out. Read the words like you always read, moving your lip and jaw.

Try to read the words distinctly. Firmly. Solid volume. Not too loud. But in a firm voice. You can move your lips and jaw in this exercise.

Try and study what is happening and observe the confusion mentally and physically. It being an odd exercise, it makes you notice an odd mental and physical feeling.

Study this as much as you can, and be sure to find out all that is happening. Why, when, and how.

Read the article once, then rest, sit down and figure out what happened.

Then get up and try again. But try to read the article more distinctly and correctly.

You must put plenty of pronunciation in your words. Say them firmly. Try to get full letter value in each word.

Do not skip over a letter in a word. Pronounce each and every letter and syllable in the word.

Read the article, as if you were making a speech, giving orders, or you are in a large hall and your words are to travel to the end of this large hall. And, you can not speak them fast or quickly, for they can not travel a long distance jumbled up. So make your words correctly, distinctly, slowly, and plenty of firm volume and tone.

Then rest.

The third time you should know something about effects, improvement, tempo, change of tone, vocal timbre, salivation, mechanics of the larynx and vocal chords, also breathing.

Now sit down get paper and pencil make notes on results and observations.

It is best to get a memorandum book or a note book to write down all impressions, etc. for summary.

You will need a memorandum book for all your lessons and exercises. For notations.

This exercise should teach you to pronounce the words through your mouth, and not through the nose.

Some people talk through the nose, some partly through the nose, some use the nasal tones and some the throat tones.

This exercise will clear your speech from nasal speech.

True,, that some of the letters are nasal letters, but that shouldn't make you use nasal tones in all your

letters words and speech.

This exercise makes you conscious to avoid nasal speech. So when your figure will speak it will not have a nasal diction or speech.

All speech should come from the throat and mouth.

The reason the words have been blocked out, was they had a nasal letter in the word. N & M are nasal letters.

Now get another newspaper article and black out all the

Page 4 Lesson #1

words with the letter N & M in the word. Do about 10 or 15 lines.

After you read the article, rest for awhile, as holding your nose too long interferes with the blood circulation, and your breathing.

Don't forget to hold your nostrils when exercising. Do this exercise several times. Rest between each time you read the article.

Do it about 1/2 hour, with rests after each reading. Change article as often as you can so that you get new words after you did the others correctly and satisfactorially.

This exercise will improve your diction, and your daily speech.

This may be a short lesson, and seem brief, but if you apply your psychology and study the physical action, and mental effects also analysis, you will have enough at this time to practice, and exercise.

I must build you up gradually, to get results. I could send you the whole course. But that would be wrong as you would read it, skip over it, take out what you like, and be a crippled ventriloquist.

You will get more in your other lesson. And something entirely different.

So do not feel dissappointed. I am aiming for perfection in you. Not for you pocket book.

Be sure you make notations, and send me the report on your observations & progress. Also be sure to send me a self stamped addressed envelope for extra free information on all exercises or current exercises.

After this lesson you and I will know whether you should carry on or not.

This lesson is the beginning for tone placement, And teaching you to speak from your throat. Producing clear distinct correct pronunciation and speech. It also improves your speech.

Lesson #3 page 3.

I would advise you at this time to get a large mirror. If possible. From now on you will have to work before a large mirror. The mirror should be about 3 feet wide and from 4 to 6 feet tall.

Get a mirror that you can see yourself in a sitting position. I use a mirror 3 feet wide by four feet long. I stand it before a student about 3 to 4 feet away so the student can see all the exercises he is doing.

You are to face the light, and the mirror about 3 feet before you.

If you can get a second hand mirror it will answer the purpose. Some doors have large mirrors and you can practice before them. Then there are mirror stands. You may have one of those before you to exercise.

You are going to watch your face as you do all your exercises from now on. But don't worry about your jaw and lip movement, as all the exercises are for lip and jaw release. You will not have to control them after you learn how to release them, and forget all about them. There will not be any thing to control or worry about after you learn your exercises. So don't think or worry about your jaw and lip.

I hope you have been going over all your exercises.

If you have not found a simple method to exercise; then try this method. Exercise for 3 minutes, rest 5 or 10 minutes, but mix your exercises, and don't stick to the same exercise as it will get monotonous. But experiment as much as you can so that you will be able to do your future exercises easier. The more you exercise the more proficient you will be. And the better ventriloquist.

Now for the next exercise.

Do you know how to pant???? Have you ever ran so fast that you gasped and panted for air? Did you listen to the sound? Try and pant now and listen to the sound of panting.

Make a sound as if you just ran a race with some one, and you sat down panting and you are panting kind of fast, and the noise you make panting, sounds as if you were saying with your mouth open, eh heh eh heh. Try that with your mouth partly open. As you let out air through your mouth you make a noise and it sounds like heh and as you take in the air through your mouth it sounds like eh. Now try this, eh heh eh heh eh heh eh heh. Now look into the glass. You will see that your lips are partly open and not moving, as you are panting eh heh.

Now be sure to understand that the eh is inhaling and the heh is exhaling.

I call the eh an inhalant, and the heh and exhalant. There are more to follow. But first I want you to get this correctly.

Now place your hands behind your ears and sort of cup them and you will hear the panting of eh heh louder and more distinctly.

Take longer and deeper eh heh, it will become louder and more distinct.

Now notice the way your lip and jaw is held. That is the position you are to hold your lip and jaw when relaxed. That is the ventriloquial distance between the lip, and the correct position of the jaw to hold when you are Ventriloquizing.

Lesson #4 Page 1.

Next after the eh heh, ah hah is ay hay. Ay as in day. Ay hay. You will notice that the heel or the rear part of your tongue will move slightly, or sort of raise. Try to slowly prevent it. Until you can do so slowly sort of work in to it. There will be a little movement.

Now exercise the ay hay. Relax, stop, think, act.

Head down,
ay 5 taps head going up.

Head up rest 5 taps.

Head going down,

Hay 5 taps.

Head down rest 5 taps.

Repeat this exercise 10 times.

Now do all the exercises from the very beginning several times until you end with this exercise, ay hay. I would call that a days work.

Now try oh hoh. The same way as the ay hay.

Do the oh hoh 10 times. Study your tongue and see what is going on. I mean study and feel what is going on in your throat, and what your tongue is doing.

After Oh hoh, do ooh hoo. This will be a bit difficult, and you will want to move your lips at this ooh hoo

but be sure that you don't. You have to draw the ooh in forcibly, but do not move your lips. The whoo will widen the inside of your mouth, and your tongue will slide back a bit, but don't let it slide back too far, as it isn't necessary to slide it back far.

Try to keep it in the same position that it takes to say the ooh and keep the tongue in the same position when you say hoo. The tongue position should be the same on the ooh hoo. The tongue will slightly draw back and the heel of the tongue will raise slightly. You will feel and notice that.

Now try ee as in tree, ee hee. The tongue can be held quiet and it can lay flat and still if you practice to that point. There will be a different movement from the other exercises. You should notice that. There will be a center side and also a middle tongue movement there which you can over come if you practice.

Now the aw as in saw, aw haw. That is also a heel tongue movement. Be sure you do not move your lips or jaw in any of these exercises. As that is not necessary. The lip and jaw are out of these exercises.

Next is oi as in boy. oi hoi. There is plenty of tongue movement but try to make it as least as possible.

It has a sort of a swinging tongue movement.

Next is I high. Capitol I high.

Now that is all of the inhalants and exhalants.

On the next page I will write out the complete list of the inhalants and exhalants.

Lesson 4 Page 2.

Inhalants Exhalants

eh	heh
ah	hah
ay	hay
oh	hoh
ooh	hoo
eeh	hee
aw	haw
oi	hoi
I	high

You will notice that on one side are the inhalants, and on the other side are the exhalants.

You inhaled the inhalants and you exhaled the exhalants. There are 10 exercises for the head down inhale and exhale. Right from the very beginning I worked up to these exercises from the nose inhaling, head going up and down, with rests, tongue flat, lips and jaw free.

Now I would like you to go over all your exercises, and see how I lead up to the free lip and jaw release, and you must follow and observe all that happened in your throat, larynx, mouth, tongue, and the general build up to the present stage.

All these past exercises must be followed religiously, for lip and jaw control. True, it is a difficult job for you but do you realize that you have spoken the language that you are speaking now for many years, and it is up to me to teach you in a few lessons to speak your language without lip or jaw movement? In a few lessons? Therefore I must have your co-operation to help me put this course over with success. And you are the one that can help me. Without your help, it will be a failure. So please work hard on the lessons so that you will be a success and I will be very happy to know that this course is not a failure.

At this time you will have to have a revision of all your exercises, and go over all of them slowly and diligently. You will have to go over them all about 10 times at least so that you will get the right lip and jaw position. By this time you should have it.

Now here are some exercises that I wish you would do and write some exercises yourself for practice.

Slow eh 10 beats. Slow heh 10 beats.
Slow eh 10 beats. Rest. Hold air 10 beats.
Slow heh 10 beats. Rest 10 beats.
Slow eh 10 beats. Rest 10 beats.
Slow heh 10 beats. Rest 10 beats.

Stop

Then try all the others the same way.
10 beats to the inhalant. Rest 10 or hold it.
10 beats to the exhalant. Rest 10 beats.
Do that to all the inhalants and exhalants.

Then do the same with the head up and down.

If you have practiced all the exercises diligently you will know what I mean without using a lot of time as I do know you are in a hurry to advance farther in the lessons, and feel that you want more action and more difficult exercises. I have condensed all the inhalants and exhalants into one page where it would take more pages.

But when I teach in person, the student must do them all one at a time with all the head nods, and beats.

I also place a quarter on the tongue when they exercise the inhalants. And I want you to try to place a quarter on your tongue and see how well you can do the inhalants and exhalants with the quarter in the middle of your tongue.

Lesson #4 Page 4.

At this time I will explain to you part of my system, or method.

First I had to bring your attention psychologically to your throat and vocal chords by reading the newspaper article, which is one of the exercises I use in forcing people to speak directly from the throat and vocal chords. True you may be one of the many that do.

But, when teaching by mail, or print, I do not know how you speak, whether you have a slight impediment or not. Then you also may have some accent, or characteristic. So to be sure, I impress on you the throat and vocal consciousness, more so by having you read the Newspaper exercise. After reading the exercise, over and over again, and also changing the newspaper exercises, by blocking out some of your own, in that way, you get more new words to read, and a wider scope. Also more practice. The more you practiced, the better your speech was improved, and the quicker you spoke from your throat and vocal chords, without nasal assistance. The only time you were nasal, was when you used the letters N & M. On the other letters you were not nasal. This exercise forced those who had impediments in their speech or were nasal, improved them and their diction, speech and pronunciation.

The more this exercise is practiced, the better the speech. From that exercise, you went to breathing exercises. Then into the tongue placing and breathing, with the head nod. All for a purpose, which I at this time can't tell you, or you would jump ahead and spoil my build up. Then you went to the tap exercises, then to the ah hah. Then the inhalants, and now the whispers. Still there is a reason and purpose behind all this, which builds up to the Ventriloquial language. There are some interesting exercises still coming and also entertaining. So, the better you exercise and practice, you will become a ventriloquist easier and quicker. The exercises which you have passed were very important and essential to your onward progress. It is advisable that you do them as often as you can as they do really help, and are the key to lip and jaw control.

Now for the Whispering exercises. They are easy, providing you take your time and use the rule Relax, stop, think, act. Now go back to the inhalants and exhalants.

In the whispering exercises, You do NOT inhale the inhalants. Now do not use the lip or jaw to help you into whispers. Forget your lip and jaw. Let it keep the same position that it had while you were doing your inhalants and exhalants. And, do not change the position. Let your lip and jaw alone. Forget them.

At no time during the exercises think of your lip and Jaw. But be sure you do not move them, and watch that you don't. If you do, then there is something wrong, and the proof of it is, you did not exercise your previous lessons properly, and not enough.

You are going into the exercises now that will tell whether you have exercised properly, faithfully, and as often as you were supposed to.

Lesson #5 Page 1.

In this lesson you are going to learn to talk to your figure. Sit down before the looking glass. Place your figure on your knee. Look into the glass and see if your figure sits naturally, like a boy would sit on your knee. Do not put your figure too close to your body.

The side of your body that the figure is sitting, belongs to the figure. Try to forget that side of your body. That side of your body, controls all the movements of the figure.

Raise the heel of your foot, of the leg that the figure is sitting on.

The heel of that foot should never be placed to the floor. That ball of the foot gives the figure more life movement. Now make your leg hop the figure up and down on the ball of your foot. But do not let the heel of that foot reach or rest on the floor.

Now study all the movements the figure can make. It can, on your knee bend forward, sideward, and $\frac{1}{2}$ forward circle. It can turn the body to the right or left side, lean back, look upward, turn the head to the right and left. With the body and head, all the movements combined, you will be able to make it act very lifelike.

If the figure's face has eye and lip movements, those are more assets and advantages to more life expressions.

At this time we will work on the regular figure, without facial mechanics.

Having the figure on the knee, you are to do all the talking. Do not make the figure talk back to you.

Don't try to be clever, and make the figure talk, as that will ruin all I am trying to build up.

As you have not learned how to talk to your figure. There is a great deal of psychology to be studied here at this time.

You are to learn to talk to the figure in such a way that the one who is watching begins to realize the naturalness and the life that you can portray in the figure, and make it seem really alive. You are to learn how to talk to a real boy and not to a figure. There is a difference which you will have to study. That means human conversation, and not conversing with a dummy, or a Wooden doll.

Listen to a little girl talking to her doll.

A good beginning would be, like this.

Now Jerry, or what ever name you call him. You say, Now Jerry, I have studied ventriloquism, and I would like you to learn something about it so that you and I can go out and entertain people.

All I want you to do is to pay attention to what I am going to tell you and explain to you the first lesson.

Now I do not want you to do anything else but do just what I ask you to do. I don't want you to talk back to me, as that is not what I did when I studied ventriloquism. I just sat still and listened and did only what I was told to do. You being a nice boy, I know you will obey me as well as I did my Teacher.

(At this time you are to teach the figure the first lesson better than I taught you. Do you think you can do it? Well you will have to. So relax, stop, think, then go to it) Now Jerry, Lean forward, way down, Tongue to the roof of your mouth...mouth closed, Inhale through your nose and come up when you are inhaling.

Lesson #5 Page 2

(Here at this time you do the inhaling, and he comes up in tempo with you inhaling, as he was doing the inhaling, and you are to make it seem that he really was doing the inhaling.)

Now Jerry hold your breath, as you are up. Now bend down forward slowly, and place your tongue down and exhale as you are going down. Go ahead.

Jerry I forgot to tell you to close your mouth, let me see, was your mouth closed when you went down?

Jerry holding his head down in a forward position, turns his head towards you, and you see his mouth closed.

Say, Well that is nice of you to remember to keep your mouth closed. I really did forget to tell you.

Now let us try again. Now you are down, or bent forward. Place your tongue to the roof of your mouth, close the mouth, inhale coming up.

Come up slowly on one breath.

Begin.

Now that you are up, place your tongue flat to the bottom of your mouth. Close your mouth. Ah ha. This time I won't forget to tell you. Now your mouth shut, tongue flat to bottom of mouth. Exhale through the nose.

Now bend down slowly and exhale one long breath. O.K.

Now come up and rest.

Jerry seated upright.

You say, now that was the first lesson, and you are to be more limber and not do the exercise so stiff as you did.

I want you to do the exercise as naturally as you possibly can. So we will have to try it again after a little while.

I want you to think all what you did in the exercise, and try to think a way how to improve your movements and breathing.

Now this is what you did Jerry. You were bent down forward. You placed your tongue to the roof of your mouth and you... oh! I forgot you closed your mouth, and then You inhaled one long deep breath. And as you were inhaling, you came up slowly with the breath at the same time.

Now let us try it all over again and see if we can't do all that exercise better.

Make your Jerry do this exercise over and over again, until you see in the Looking glass that it really looks natural and human.

In the above exercise, you do the tongue up and down, and you do the inhaling and exhaling, as without you doing it, it will never seem natural. And if you can breathe through the nose a bit loud or the breathing can be heard, then do so. That will help the illusion. After you have practiced several times with Jerry, get someone to sit about 5 or 6 feet away from you and Jerry but, in front of you, and they will hear Jerry breathe. They will hear Jerry inhale and exhale. You are not to let the listener see any expression on your face that you are doing it. This is the first lesson in dead pan expression.

You can talk to the figure the above exercise before a listener, after you have mastered this exercise, and you will feel the reality of your talk and figure movement.

Be sure you do not do it clumsily or ragged.

Lesson #6 Page 1

By this time you should have the 6 playing card distance of your lip And your jaw unconsciousness.
 For this exercise put the figure on a chair so that you can see him at all times. Or most of the time.
 You will not need him for the lessons following.
 Now get a laundry card, or a card as large or larger, and write or draw the following letters.

C D G J K L N R S T Y Z

Below draw this table.

eh heh Now take the first capitol letter in the above line,
 eeh hee the letter C. Place it in front of the eh, and you
 ay hay will have Ceh and then place the capitol letter C
 ah hah after the heh and you will have hehC and it will
 aw haw be pronounced hehk.
si high They you take the next Capitol letter D and place it
 oo hoo in front of eh and you will have Deh.
 ow how Then you place the capitol letter D after the heh
 oh hoh and you will have hehd, pronounced hed or head.
 oi hoi Then you take the Capitol letter G and place it
 before eh and you have Geh then the capital letter G
 after heh and you have Gheh and Geh. Here you have 2
 words which you are to use. Later they will help in your word construction. I forgot the G is after the heh. It is ehG and egg.
 Then you take the Capitol letter J place it in front of the eh and you have Jeh. Then the J after the heh makes hehJ or hedge.
 Then K before eh is Keh and after the heh is hehK or heck.
 Then L eh makes Leh after heh is hehL.
 N with eh makes Neh after heh makes hehN or hen.
 R makes Reh after heh hehR also makes herr and her.
 S makes Seh and hehS or heS
 T makes Teh and hehT or heT
 Y makes Yeh and hehY or heY
 Z makes Zeh and hehZ or heZ
 Then take the next which is eeh hee and you go through the same procedure as you did the eh heh, with the Capitol letters.
 Ceeh heehC or heek
 Cay or say HayC or hayk
 Day and hayD or hayeD
 Gay and hayG.
 Jay and hayJ
 Kay and hayK
 Lay and hayL
 Nay and hayN or hain
 Ray and hayR or haiR
 Say and hayS
 Tay and hayT or hate
 Yar and hayY
 Zay and hayZ or haze.
 Should you not understand let me know and I will write out the whole table for you.
 You do all these exercises in whisper, softly, but distinctly.
 This is the beginning of speech and creation of words.

Lesson #6 Page 2.

Before language was created in the early days, Humans and savages spoke in grunts, shrieks, yells, signs, also gestures. They also imitated the noises of the animal and living things of the earth. They had to create words, and those words and language today are all forgotten. Then at the tower of Babel, history tells that there was a mixture of tongues. Since then countries were created. Nations, and their different languages. Today even the latin Language is passing out of the picture. They call it a dead language. Many years before other languages have passed on and died.

The point I am trying to convey, that in order to teach you ventriloquism, You will have to become concious to the mechanics of your physical construction or creation of sound, and then gradually bring you into the evolution of the ventriloquial language.

You began with the breath and tempo, then the eh heh, and to the whispers, and now the speech or construction of words without the use of lip and Jaw. Which is a different method of your daily speech.

At this time I would like you to go to the piano, strike a chord of 4 notes which will suit your range. Or fit your range without straining your chords.

Then you are to sing all your exercises of Page 1 this lesson. But be very sure that you do not change the position of you lip or Jaw. They are to remain as they are. Do not sing loud.
 Go up the 4 tones and then down the 4 tones.

eh heh
 eh eh heh heh
 eh eh heh heh
 eh eh heh heh

Then do all the rest of them the same way. The eeh hee, ay hay and all the rest of the key words or sounds.

Then after that, you do the rest of the exercises in tones, which you did on the bottom part of page 1 this lesson 6:

By this time after exercising the singing exercises, you have developed a diaphragmic method of breathing. If you always did breathe that way then it is not necessary for you to know anything about it as you already do breathe diaphragmically.

But if you are not using the diaphragm then these exercises will make you breathe diaphragmically and unconsciously force you into it. The past exercises, and the present singing exercises.

Should you not know about the diaphragmic breathing, then go to a singing teacher and take a lesson in diaphragmic breathing which will help you in the ventriloquial singing, also in all your lessons.

This 6th lesson is going to give you something to worry about, as I think I am making it too concise. If you get stuck in any of the exercises, and you do not understand, then let me know.

It is rather difficult to explain many parts of my method by mail. Teaching in person is a great deal easier for the teacher and the pupil. As there are so many things that can not be explained by mail or in a course like this which is a condensed method.

It is brief and to the point. If you are interested deeper in Ventriloquism, then I would be glad to teach you in person.

But the rates are much higher. It will cost you for your any expenses while studying, and your lessons.

Now take your figure and tell him all about the exercises, and what you have learned. And then teach him how the exercises should be done.

Then make a chart or use the same chart, (cardboard) and point with a pointed stick to the eh hee exercises and also to the capital letter exercises.

These exercises should take you about one or two weeks to make them perfect. Remember you are to watch the glass for mistakes in you and the figure. And above all be very sure that your lip and jaw do not move.

Now the next exercise.

The letter A which you have learned in school is just an A. The ventriloquial A is brought down from the following exercise.

Without lip and jaw movement, say ayhee ay-hee now sing it in the 4 tones.

ay-hee ay-hee
 ay-hee ay-hee
 ay-hee ay-hee
 ay-hee ay-hee

Then do ay-ye the same way.

Then a-ye

They a-ee and then make the ee softer and softer until you get a real good solid correct sound and you will notice that you must say aye. Also at this time follow and watch what is happening in your throat, how it moves to say the Aee. And, there is a slight movement of your tongue.

E is ee, if you watch and feel there is a muscular contraction and pressure of the tongue in the mouth. You are to study all the movements that all the letters make.

I is ahyee but a very soft ee after the ahy ee

O is a large OH, a large deep round oh. Watch your lip and jaw at this time as the Oh has a tendency to tempt and lure you to move your lip and Jaw. So be very careful.

U is YOU with a oo. Study the mouth and throat movement of that letter. You draw down the tongue and are bringing down the heel of the tongue into your throat.

Do not draw it down too deeply. As long as you know what is happening.

Now sing them all in the 4 tones. One at a time up and down the 4 tone scale or chord pitch.

If you are very good in singing, then you can sing each letter up and down the scale without moving lip or jaw. These are the 4 letters.

A E I O U

Now you have done these 5 letters without lip and jaw movement, And C D G J K L N R S T Y Z, which are 17 in all.

And now you will notice that the letter H was predominating in many of the letters. It is the air and breath letter.

You will find it in many words even though it is silent, like in Nay. Now I will break down the Nay, by dissecting it like this. Neh-Hay, Nehay. Then down to a soft h in nahy.

It also gives me neigh nehjee. This is what I call breaking down sounds, tones, words, letters, and dissecting every tone sound noise, letter and word, so I can imitate it as closely as possible, and pronounce the word or letter as correctly as anyone with lip movement. Your ambition is to speak a letter or a word more correctly without lip and jaw movement than those who use the lip and Jaw.

Lesson #6 Page. 4.

Your figure must be more perfect in his diction tone and speech than you or any other person. He must be able to pronounce his letters and words more distinctly and correctly than any human being. And, it is up to you to teach him.

That is the reason he was taught the breathing, eh heh, whispering, and the singing of them, and the A E I O U . Which you are to teach him.

Now you are going to teach or begin to teach him, not the school A but the build up of the ventriloquial A. From Ahyee down to the real Aee or the Ventriloquial A. Then teach him to sing it up and down the scale. No, do not give him any different voice. Use the voice that you have, or a shade different. But do not muffle the voice or disguise it. It is better to give him your voice, and you find another voice for yourself. It is better for you to find a voice for yourself, than to find one for him. Or give him a higher pitched voice, and you take the lower pitched voice.

The voice for the figure, you will get that later.

What is important at this time is to teach you the ventriloquial art, and after you know it thoroughly, THEN you will be able to give your figure a real voice different than yours. SO different that you will be surprised how easy it is to give him a voice.

Why do you suppose I am asking you to learn to sing your and his exercises????

It is leading to Figure voices, which you will be able to do later after you learn your lessons thoroughly. You will be able to work 5 to 8 figures after these lessons, if???? you exercise and practice religiously and patiently.

That is what I am leading you into. Not only the still lip and jaw but leading you into many other things. But remember that all the exercises are the basic principles towards the ventriloquial art, and all its branches.

So do not think that you are just learning to operate a figure.

You are learning the basic principles of the complete art of ventriloquism and all its branches.

Now teach your figure the A E I O U and also singing them.

Each one separately up and down the scale. Without you moving your lip and Jaw.

Now these are the letters you have mastered.

A C D E G H I J K L N O R S T U Y Z.

Now write down how you can dissect them and analyze them for words or sound. On the next page I will translate the letters into words like the letter ayhee.

If you can experiment farther it will give you a wider scope and more exercises and experiments. All that improves your knowledge.

Lesson #7 Page 1

In this lesson I will write out the complete summary of the exercises which you and the figure are to go through. First the reading of the newspaper, N & M canceled or blocked out.

Then Relaxing, stop-think-act.
Then Breathing, Inhaling and exhaling through nose only.

20 taps resting 10 holding air 5 taps and empty 5 taps.
Then tongue placement up and down nod breathing and taps.
Then walking one breath 25 feet or steps, inhaling and exhaling, also holding 25 feet.

Then the Blowing exercises.
Then the Inhalants and exhalants.

Teaching the Figure.
From here I will take you again into the following exercise, so you can construct more methods of exercises for yourself which you can exercise and also the figure to exercise. You take each letter of the following line and connect it to the Eh Heh exercises as follows:

		C D G J K L N R S T Y Z							
Ceh	heC	Ceeh	heeC	Cay	yaC	Cah	haC	Caw	awC
Deh	heD	Deeh	heeD	Day	yaD	Dah	haD	Daw	awD
Geh	heG	Geeh	heeG	Gay	yaG	Gah	haG	Gaw	awG
Jeh	heJ	Jeeh	heeJ	Jay	yaJ	Jah	haJ	Jaw	awJ
Keh	heK	Keeh	heeK	Kay	yaK	Kah	haK	Kaw	awK
Leh	heL	Leeh	heeL	Lay	yaL	Lah	haL	Law	awL
Neh	heN	Neeh	heeN	Nay	yaN	Nah	haN	Naw	awN
Reh	heR	Reeh	heeR	Ray	yaR	Rah	haR	Raw	awR
Seh	heS	Seeh	heeS	Say	yaS	Sah	haS	Saw	awS
Teh	heT	Teeh	heeT	Tay	yaT	Tah	haT	Taw	awT
Yeh	heY	Yeeh	heeY	Yay	yaY	Yah	haY	Yaw	awY
Zeh	heZ	Zeeh	heeZ	Zay	yaZ	Zah	haZ	Zaw	awZ
Cai	aiC	Coo	ooC	Cow	owC	I forgot to place the h			
Dai	aiD	Doo	ooD	Dow	owD	in ay hay exercise and turned			
Gai	aiG	Goo	ooG	Gow	owG	the hay without the h into			
Jai	aiJ	Joo	ooJ	Jow	owJ	ya instead of ay. This is to be			
Kai	aiK	Koo	ooK	Kow	owK	corrected.			
Lai	aiL	Loo	ooL	Low	owL	Also-in aw I omitted the h. It			
Nai	aiN	Noo	ooN	Now	owN	should be haw instead of only			
Rai	aiR	Roo	ooR	Row	owR	aw. Also in ai high, the h			
Sai	aiS	Soo	ooS	Sow	owS	and in oo hoo			
Tai	aiT	Too	ooT	Tow	owT	This is to be corrected.			
Yai	aiY	Yoo	ooY	You	owY				
Zai	aiZ	Zoo	ooZ	Zow	owZ				

Coh	hoC	Coi	hoiC	This lesson is to be corrected					
Doh	hoD	Doi	hoiD	Several mistakes have been made.					
Goh	hoG	GoI	hoiG						
Joh	hoJ	JoI	hoiJ						
Koh	hoK	KoI	hoiK						
Loh	hoL	LoI	hoiL						
Noh	hoN	NoI	hoiN						
Roh	hoR	RoI	hoiR						
Soh	hoS	SoI	hoiS						
Toh	hoT	ToI	hoiT						
Yoh	hoY	YoI	hoiY						
Zoh	hoZ	ZoI	hoiZ						

Lesson #7 Page 2.

Connect these letters with the eh heh exercises.

C D G J K L N R S T Y Z.
In some exercises the J can not be used, so the J is skipped.
Use this table:

eh	heh	It is a flat eh like in shelve, delve, selve, sled.
eeh	hee	Do not change the eh into some other sound.
ah	hah	Ee as in eel, heel, Ah as in law, harp, hawk.
ay	hay	A as in day
oh	hoh	O as in low hotel
oi	hoi	oi as in boy. hoi polloi
I	high	As in capital I which is the natural I
aw	haw	Aw as in awe.
ow	how.	Here you may make a mistake. Be sure to keep ow
oo	hoo.	as in how. Do not use ow as owe. Use it as
		ahoo as in how.
		Oo hoo. You know how to use it.

Now for the exercises.

Take the first capital letter, C.
Attach it before eh and you have Ceh; sounds as Seh not keh.
Then you place it after the heh. It looks like hehC or hehs

Ceh hehC.
Ceeh heeC. Say it as SseeH and heeSs.
Cah hahC. Say it as Sah and haSs.
CooH hooC. Say it as Ssoo and hooSs.
Coi hoiC. Say it as Ssoi and hoiSs. Say hoist as in boy.
C I High. Say it sai, as in sigh, HighC as in highSs.

Caw hawC say it Saw hawSs.
Cow howC as in Ssow and howSs.
In the above exercise the C is an ss, a long S, not a natural sharp es S.

You will be tempted to make the C a K as in Cow.kow
but make the C and Ss or a long Sss.

Do not make a K out of C in the above exercise.

Now go to D

Deh heeD
Deeh heeD
Day hayD
Doh hohD
DooH hooD
DoI hoiD

D I HighD or hied

Daw hawD
Dow howD Dow as in dower as in dowel.

Then go to G.

Geh hehG

Geeh heeG

Gah hahG

Gay hayG

Goh hohG

GooH hooG

GoI hoiG

GI highG

Gaw hawG

Gow howG

Lesson #7 Page 3.

Jeh	hehJ	as hedge	Keh	hehK	heck
Jeeh	heeJ	heedge	Keeh	heeK	key heck
Jah	haJ	as hahdge	Kah	hahK	
Jay	hayJ	as haydge	Kay	hayK	
Joh	hoJ	as hodge	Koh	hohK	
JooH	hoohJ	as hooHdge	Kooh	hoohK	
Joi	hoiJ	Joy hoiJ	Koi	hoiK	
J I	highJ		KI	highK	
Jaw	hawJ		Kaw	hawK	
Jow	HowJ	howJ	Kow	howK	as Cow houck
Leh	hehL		Neh	hehN	
Leeh	heeL		Neeh	heeN	
Lah	hahL		Nah	hahN	
Lay	hayL		Nay	hayN	
Loh	hohL		Noh	hohN	
Looh	hoohL		Nooh	hoohN	
Loi	hoiL		Noi	hoiN	
Low	howL		N I	highN	
Li	highL		Now	howhN	like in no hone.
Law	hawL		Naw	hawN	
Reh	hehR	as her	Seh	hehS	
Reeh	heeR	as here	Seeh	heeS	
Rah	hahR		Sah	hahS	
Ray	hayR	as hair	Say	hayS	
Roh	hohR		Soh	hohS	
Rooh	hoohR		Sooh	hoohS	as in whose
Roi	hoiR		Soi	hoiS	
RI	highR	as in Rye	SI	highS	
Raw	hawR		Saw	hawS	
Row	howhR	Row as in fight row.	Sow	HowhS	
Teh	hehT		Yeh	hehY	
Teeh	heeT		Yeeh	heeY	
Tah	hahT	not hat but hot	Yah	hahY	
Tay	hayT	as hate.	Yay	hayY	
Toh	hohT		Yoh	hohY	
Tooh	hoohT		YooH	hoohY	
Toi	hoiT		Yoi	hoiY	
TI	highT	TI as Tie	YI	HighY	
Taw	hawT		Yaw	HawY	
Tow	howT		Yow	howY	
Zeh	hehZ				
Zeeh	heeZ				
Zah	hahZ				
Zay	hayZ				
Zoh	hohZ				
Zooh	hoohZ				
Zoi	hoiZ				
ZI	highZ				
Zaw	hawhZ				
Zow	howhZ				

Lesson #7 Page 4.

Now combine them. (Next us the Capitals. C D G J K L N R S T Y Z with the table on the left.)

ehheh	CehheC	the C C is a soft	
eehhee	CahhaC	C pronounced ssee	DehheD
ahha	CayhayC		DeehheD
ayhay	CohhoC		DahhahD
ohho	Coohooc		DayhayD
oohhoo	CoihoiC		DohhohD
oihoi	CIhighC		DoochooD
Ihigh	CawhawC		DoihoiD
awhaw	CowhowC		DihighD
owhow.			DawhawD
			DowhowD

GehhehGh	JehheJ	KehhehKh	LehehL
GeeheehGhGahhahG	JeehheeJ	KeehheeKh	LeehheeL
GahhahGh	JahhahJ	KahhahKh	LahhahLl
GayhayGh	JayhayJ	KayhayKh	LayhayLl
GohhohGh	JohhohJ	KohhohKh	LohhohLl
GoohhooGh	JoohhooJ	KoohhooKh	LoohhooLl
GoihoiGh	JoihoiJ	KoihoiKh	LoihoiLl
GI highGh	JIhighJ	KIhighKh	LihighLl
GawhawGh	JawhawJ	KawhawKh	LawhawLl
GowhowGh	JowhowJ	KowhowKh	LowhowLl

Try to use the h after the G which makes the G more emphatic.

NehheNn	RehheRrr	SehheSs	YehheY	ZehheZz
NeehheeNnn	ReehheeRrr	SeehheeSs	YeehheeY	ZeehheeZzz
NahhaNn	RahhaRrr	SahhaSss	YahhaY	ZahhaZz
NayhayNn	RayhayRrr	SayhayS	YayayY	ZayhayZz
Noh hohNn	RohhoRr	SohhoS	YohhoY	ZohhoZ ZohhoZ
NoohhooNn	RoohhooR	SoohhooSs	YoochhooY	ZoohhooZ
NoihoiNn	RoihoiR	SoihoiSs	YoihoiY	ZoihoiZzz
NlhighNn	RIhighRr	SIHighSss	YIhighY	ZIhighZzz
NawhawNn	RawhawRr	SawhawSss	YawhawY	ZawhawZzz
NowhowN	RowhowRr	SowhowSss	YowhowY	ZowhowZzz

All the above are basic words that no lip or jaw movement is necessary. If you practice the above and all tables, your jaw and lip will never move and you will never think of your jaw and lip. But it is very necessary that you do practice and exercise. Be very sure that you practice all the tables in this Lesson #7. All the tables. That is very, very necessary.

All the tables are basic word combinations that you will have to use later on. They are the beginning of words that you will have to use when working and using words that you use in daily speech, and you will not move your lips and Jaw. But do not go into words or speech that are not in your lessons. Stick strictly to your lessons.

These lessons will carry you farther than any that you may go into. I am slowly building you into a real ventriloquist. So let me teach you this method first, before you try to go into something else. Give this method a real honest trial and do not under any consideration go into other exercises.

As you will be breaking down what I am trying to construct and reach. By this time you should have conquered one of the big 6 letters partly, and that is the letter W. So be patient and carry on.

All studies in all professions are partly tiresome and difficult. So do not get discouraged if you are not progressing fast enough. This is the fastest and most concise method which you will find.

Lesson #9 Page 1.

At this time wish you would sit and place your figure about 10 feet or less away from you, take a pad and pencil, and try to give him a character analysis. Study him as to his likes, dislikes, temperament, talents, vocations. In other words, give him a psycho-analysis. Then try to find out what voice would be best for him; whether he is a tenor, baritone, or a middle between a tenor and baritone. Or some other combination.

Some days he is not feeling so well and then at other times he is mischievous, lying, deceiving, morose, temperamental, studious, philosophical, dramatic, scientific, tells yarns, far fetched, impossible. He also can imitate the voices of people like some of the stars and others.

When you go into mimicry, be sure to listen for awhile before trying to imitate a sound or tone. Analyze it. Figure it all out before you undertake to imitate anything.

For example. You want to imitate a chicken. Think these things over. A young or old chicken. The cackle before she lays the egg. After she lays the egg. Looking for feed. Talking to the rooster. To her chicks. Excited. Frightened. Complaining, or some other reason. Those are the different noises or cackles a chicken makes.

In order to give a perfect imitation, you will have to go into a chicken yard and study them before you begin to talk like them. I have often imitated a hen in excitement that the rest of the chickens would also cackle the same as I did. That proved to me that I was quite correct. Always study what you are going to imitate, before you begin to imitate and ruin your vocal chords.

All animals are possible to imitate, if you study them and their tones, tempo, pitch, and air. I have met people who imitated lions, tigers, elephants, and all kinds of animals. Also people who imitated musical instruments, bird calls, train whistles, motor cars, motors, electric fans, sawing wood, drills, pumps, phonographs, radios, and programs. And many other sounds and noises.

It is all a study and practice. If you are trying to imitate something, and it is a strain, then you are going about it the wrong way. You will have to form another mode of attack, or, try it from another angle as it were. The rule is Relax, stop, listen, think, act.

Be sure you do not try to master an imitation in one trial. Or try to do it immediately as good as you hear it for the first time. Study the dog well before you imitate his bark. Also find out what he is barking about, or for. Every animal has a language of its own. Imitations, and the distant voice I teach personally, as it is too difficult to explain. I would gladly explain it, if I could explain it as well as I did the lessons. But the distant voice can not be learned from reading. It has to be taught in person.

These lessons are to teach you how to make the figure talk ventriloqually speaking. And that is what you can learn if you follow all the lessons and instructions.

Should you want Patter, routines, gags, jokes, or any kind of material, I will be glad to supply you with real tried out material that will be entertaining and funny. I have a few routines which I have used. Also songs.

Other advice, on stage presence, building an act, teaching stunts, tricks, business, and bits, I also can supply you, and teach you. I can also coach you, present you, and book your act after you have finished studying. When I undertake to coach you, you will do a real paying act, and an act that will sell.