

ADVANCED VOCAL PLACEMENT PLAYGROUND – TRANSFORM!
WITH ELLEY-RAY

“WHAT LIES BEHIND US AND WHAT LIES BEFORE US ARE TINY MATTERS COMPARED TO
WHAT LIES WITHIN US.”
RALPH WALDO EMERSON

Everything you require to have the voice over career of your dreams is within you! The cosmic joke is that you are in control of how your life will play out! So let's quit pretending, fearing, procrastinating, comparing, wondering and GET THIS PARTY STARTED!!!!

“LOGIC WILL GET YOU FROM A TO B. IMAGINATION WILL TAKE YOU EVERYWHERE.”
ALBERT EINSTEIN

Love, Joy, and Risk are the three key ingredients to voicing anything and you are capable of ALL three and yet somehow you've forgotten how to PLAY! There is a child in each and every one of you screaming to be set free from the confines of rules, expectations, judgment, comparison, defenses and fear. Fall down, make mistakes, fail and learn!

“I HAVEN'T FAILED. I'VE FOUND 10,000 WAYS THAT WON'T WORK.”
THOMAS EDISON

What do you need to do to explore, to let go of, to conquer.... to find out what you are REALLY made of? There is method in my madness and my methods are quite mad, but I have a 100 percent success rate (see my testimonials) and I dare you to put yourself to the test!

“A MIND IS LIKE A PARACHUTE, IT DOESN'T WORK IF IT ISN'T OPEN.” FRANK ZAPPA

Everyone tells you ‘read aloud every day,’ they are right - DO IT! Voicing any words in succession from a page (it is a mathematical equation, a road map only, but you are capable of creating the landscape) in a book, newspaper, advertisement, flyer, phonebook, you name it - will change the ease with which we recreate voiced language. It becomes simple, common and part of your expressive world. Don't fear having an opinion as you voice aloud. Decide WHOM you are talking to and WHERE you are talking to them. Are you talking to a crowd, teaching a class, sharing with GOD, fighting yourself, cooing at a child? Are you in a frozen field, asleep in your bed, drunk on absinth in a bar, on a football field? WHY are you speaking? Are you angry, trying to plead innocence, seducing a co-worker? WHEN are you expressing yourself? After a long distance run, during childbirth, at a funeral, during a tornado? Everything will affect how you express your opinions - remember this when reading and apply.

“I AM ALWAYS DOING THAT WHICH I CANNOT DO, IN ORDER THAT I MAY LEARN HOW TO DO IT.” PABLO PICASSO

95% of all voice professionals have a tight, closed soft palette (which is the soft stretch of skin at the top of the mouth that extends down the back of the throat) There are several exercises excellent for strengthening this muscle and learning to hold it open for more internal support and more interesting placements.

YAWN! Every day when doing your exercises, start by beginning a yawn but don't let it close or complete, keep that gasping, open feeling at the back of the cavity. Continue to pull this muscle as long as you can stand it. If you are doing it right, your eyes should water and you will get a stitch just past your glottis towards your gag reflex. If you gag you are also doing it right.

GARGLE! Take water into the back of your throat and gargle gently. Try and allow the water to come as close to the esophageal fold as possible. You will automatically want to swallow the water, but try to continue gargling and then try speaking past the water (slight compression above it) by saying "Blue sky, green grass."

Continue doing this until you feel comfortable reading while gargling. Another tight area of the mouth is the tongue root. Take a small amount of water under your tongue and create a gully by bringing your bottom lips up and around your bottom teeth and not allowing the water to flow out from under your tongue. Again, repeat, "Blue sky, green grass" while trying to keep the water under your tongue and not leaking out the sides of your mouth. Water is a wonderful tool when trying to strengthen certain muscles throughout the instrument and lubricates as you work.

STICK A CORK IN IT! Articulation on 80% of most actors is atrocious! When doing your daily reading aloud exercises or fun tongue twisters (available on line) stick a regular cork with the round side facing in towards your throat (most actors will have to remove the cork from their butt as they are fairly tight and held but that is a different exercise) The farther the cork extends inside the oral cavity the more difficult it becomes. Over articulate each consonant in particular, g's, th's, t's, d's, w's, p's, and s's. You will notice if you read for a certain length of time if you are doing it right that you will get a pinch at your jaw hinge or under your chin. Not to worry this is just muscles at work.

"YOU MISS 100% OF THE SHOTS YOU DON'T TAKE." WAYNE GRETSKY

POP A PENCIL! To help aid the pursing forward that might happen from cork work, as well as developing a lazy upper lip (big issue amongst all students) take a pencil and clamp it between your upper lip and underneath your nose as if you were going to kiss someone and then pulled upwards to squint with an itchy nose. Hold the pencil tightly and say "Blue sky, green grass" until you can maintain the clamp and then read aloud with the pencil engaged. Once you have mastered the upper lip clamp you can move on to the lower lip clamp where the pencil is held in place with your lower lip curling over the pencil in a large pout-like effect and held while reading aloud. If you are extremely advanced you can hold a pencil in your upper lip and lower lip at the same time (no one said it would be pretty). Next take the pencil and place it laterally across your second

set of back molars so that it pulls the sides of your mouth back into a wide-mouthed frog like grin. Hold the pencil in place with your teeth and try to articulate around the pencil with “Blue sky, green grass” until comfortably read aloud. Sometimes I will work with the pencil and water down the throat to relax a tight gag reflex and open up the esophagus (Yes, I have been vomited on several times.)

‘K’S’! Another wonderful exercise to help strengthen the soft palette and push flexibility is to inhale strongly with force from the diaphragm on a ‘k’ sound (as if punched) and then to exhale on a ‘k’ sound in the same forceful manner. Keep a steady rhythm to the inhale and exhale and then speed up, maintaining the ‘k’ sound on the aspirations. This will help tell you just how weak your soft palette is. Also, another wonderful exercise that aids this tricky and necessary muscle control is **HEE HAW!** On an inhale say ‘hee’ and then on the exhale say ‘haw’ continue this in and out slowly as a pant on hee and haw. Speed up and notice what happens.

Students will tend to have one stronger than the other and lose the ‘hee’ ‘haw’ equal sound like a donkey. Make sure that you start slow and give both the same weight.

“IF OPPORTUNITY DOESN’T KNOCK BUILD A DOOR.” MILTON BERLE

ASPIRATE! One of your greatest tools is being able to control your breath and amount of air and how it is supported when expressing emotional passages. Express out, and aspirate (think an old geezer type action) while saying “blue sky, green grass” and let it wheeze out and then aspirate in, a very different inhale while voicing, pulling sound in the opposite direction. You are literally voicing while inhaling, a very odd sensation but wonderful vocal quality. It strengthens the windpipe and esophagus. Learn how to INspire. This is an incredible tool for morphing or when playing aliens, creatures, monsters or others.

COMPRESS IT! Using your body to aid in making wondrous vocal qualities is also very fun. There are a number of locks in the instrument and nasal cavities but probably one of the most useful is when you ‘bear down’ to varying degrees to achieve a variety of effects. Imagine if you will that you are having a bowel movement and the sensation of pushing down. While maintaining this effort say, “blue sky, green grass”. Or imagine you are lifting two suitcases in either hand that are filled with boulders and they are quite heavy. Notice what happens to the voice and what do you have to do to have clarity around the compression. There is another wonderful compression that occurs naturally when we laugh. Laugh out loud and maintain that joyfulness as you say “blue sky, green grass” and it adds a wonderfully buoyant quality to what your instrument can do.

TONGUE PROP! Your tongue is the strongest muscle in the body so use it to your advantage. If you are at a standstill not knowing what to do for a character, your tongue can always help you out. Take the tip of your tongue and place it lightly on your bottom right incisor and say, “blue sky, green grass”. What side of the mouth must make an adjustment to accommodate the tongue prop and open to aid in articulation? Neat quality, right? Now take the same tip of the tongue and place it inside your lower lip and

press out saying “blue sky, green grass”, then take it to the upper left back of the incisor, which will again change the dynamic sound and give a wonderful character trait. Finally (and there are so many options here) try taking the tip of the tongue, fold it back and place it lightly at the top of the soft palette and opening up the mouth laterally, saying “blue sky, green grass”. Voila, four unique character traits!

“THE DIFFERENCE BETWEEN ORDINARY AND EXTRAORDINARY IS THAT LITTLE EXTRA.”
JIMMY JOHNSON

BELCH! Yes, you can teach yourself how to do it! Once your muscularity is open with the aspiration in and out work (particularly when aspirating in which strengthens that muscle, along with the ‘k’s’ in and out, and working with the gag reflex) it is just like plunging a toilet, you are pushing and pulling the instrument in such a way that air is captured and then released with a force that practice helps develop and support. You WILL get work because you can belch and it is a wonderful quality to be able to pull out of your bag of tricks!

PLACEMENTS! There are infinite qualities of vocal magic, but the basis of most of these is the foundation for character voices (along with rhythms, speeds, compressions, weights and efforts in expression.) Let us look at what placements are most useful to the voice over professional.

1. Signature – the natural place in which you communicate daily which you can add accents, compressions, aspirations, emotional rhythms etc to change it up.
2. Head voice - which is reaching to the top of your head inside. –a higher pitched or falsetto (men tend to dislike this placement but it’s a wonderful addition to many characters.)
3. The Mosquito - do not be confused, this is not a high note. Imagine that you have blown up a balloon and have the lips of the balloon in your fingers, pulled apart and air is releasing. It is a very high-pitched expression of air from a place of holding your breath and allowing this piercingly bright, high quality to escape.
4. Soft Palette Pull - if you imagine the yawn and then hold the structure, you will have a round, back of the throat sound. This sound is generally used for an older character or lower status character.
5. Swallow - is when you pull down into the lower throat region (Kermit the frog) and then compress the muscularity above it to hold up higher in the back, as if you had phlegm at the back of your throat and went to dislodge it - that is where the hold is.
6. Low or Barrel - is a low, thick placement that is weighted in the chest with pressure from above and below to keep it held there.
7. The Mask - is a placement that is used quite a bit in animation - if you sucked helium,

it causes your chords to shrink and you sound like a munchkin but you can shrink the muscularity of your chords yourself by pulling them into themselves just like when you take your outstretched arm and then fold it in half when curling a dumbbell. It is also like pulling a bowstring back in archery - unique quality.

8. Monster - this is a compressed, low quality that has gravel which is created by bearing down and pushing past the compression. You can play around with the amount of compression and how low the lock off is. You can add many qualities to this growly, transformer type placement. Make sure that the soft palette is raised as this placement can damage you if done incorrectly.
9. Nasal Head - this is the head voice forced through the adenoidal system and given a strong push. It is a very active placement and has a sharp not a dull sound. Make sure you can express strong blasts of air out of your nostrils onto the back of your hand, as this action is employed when playing with this placement.
10. Pug - this is when you block the entire adenoidal system so that the k's are almost impossible to voice- this is the little child with a cold quality that can be found by aspirating in and out on the 'k' and then locking around the placement where the k hits the back of the instrument and plugging above and behind the soft palette. Try horking and bringing the back of the tongue up to chock off the sound.

"IT WASN'T RAINING WHEN NOAH BUILT THE ARK." HOWARD RUFF

Be prepared for everything that might be required of you and that is everything and more. This instrument of yours is brilliant and capable of huge feats that even you have no idea about. Do your homework EVERY DAY! Draw the energy to you by being of the world of voice. If you are in the voice world - you are in the voice world - simple! Make it your business to surround yourself with all things vocal and positive. Express because you LOVE it and it is what feeds you and ultimately feeds us and changes the resonation of this planet.

You have a big responsibility to all of us. Get Voicing!!!

"PRACTICE IS THE HARDEST PART OF LEARNING AND TRAINING IS THE ESSENCE OF TRANSFORMATION."

ANN VOSKAMP, ONE THOUSAND GIFTS; A DARE TO LIVE FULLY RIGHT WHERE YOU ARE.

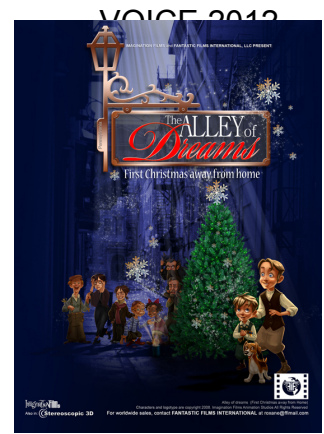
ALL SIDES ARE FROM "ALLEY OF DREAMS" WRITTEN BY ELLEY-RAY HENNESSY AND TABITH ST. GERMAINE, PRODUCED BY IMAGINATION FILMS AND CAST AND RECORDED AT BROADVIEW STUDIOS IN TORONTO, CANADA

SIDES - CAPTAIN

Briney walks the ships metal hallway, followed by Wilbur and Charles weaving on unsteady sea-legs. Suddenly the CAPTAIN (50) steps into Briney path.

CAPTAIN <120>

Unfortunate for that little mustachioed blighter, Hitler, The British share a fighting spirit. We shall fight him!! Briney! Don't think I don't know you are playing with children!



ENSIGN Briney puts the children behind him, under his coat.

BRINEY <121>

Children? What children?

CAPTAIN makes a desperation face. Singapore waves at him.

CAPTAIN <122>

Don't play innocent with me, Briney. And stop waving that rat!

WILBUR indicates the Captains head, which is bandaged.

BRINEY <123>

Now Captain, I'd sooner poke me own eye wiv a fork than say your mind's gone walkies but ... I think I'll have ta see if there are any forks, Sir.

CAPTAIN Squints after Charles and Wilbur. It looks like he's trying to sniff Briney's bum.

CAPTAIN <124>

I know what you're up to Briney! I can see them perfectly. Boys large and small; rats one. And a Teddy- Bear in a tutu!

Charles, Briney and Wilbur exchange glances. Briney makes the universal sign for 'nutso.'

CAPTAIN (CONT'D) <125>

Oh I *know!* As you were gentlemen!

SIDES - CAINE

Miss Caine, annoyed:

CAINE <170>

Is that all?

Miss Caine charges up the gangplank. Looking around.

CAINE (CONT'D) <171>

Are those two mine?

BRINEY <172>

No M'Lady. Don't think so. You haven't seen an English woman by chance M'Lovely?

GLORY <173>

M'Lady?

FINK <174>

M'Lovely?

Caine smashes them behind her back. Briney holds up a handwritten address in his hand..

SINGAPORE <175>

Might be carrying cheddar?

BRINEY <176>

Red hair? Cheddar? 'Lizzie Hamilton 14 Colbourne Ct.

Caine's eyes stray to the waving paper. She tries to read it as Briney gesticulates.

CAINE <177>

Ohh. You mean Lizard ... Lizzie. We call her Lizard. Lizzie Ham-ilton. Hamilton. Yes. She told me to go get her sons.

CHARLES <178>

We're her nephews.

CAINE <179>

Exactly! I mean, Son's ... of her ...sister?

Relieved. And then sad.

BRINEY <180>

Oh. That's you then. Miss?

CAINE <181>

Caine. Ruby Caine.

BRINEY <182>

Oh dear. That's the end, as the dinosaurs say.

His eyes fill with tears. He wipes his nose with Singapore.

Up this close CHARLES sees that Caine has a wiry hair growing from a wart on her chin. Wilbur eyes the cane. Caine smiles, Briney hugs Wilbur and Charles.

Gimme! Gimme! Uh, I mean, come along ... little brat-- ve brave boys.

HOp in the truck.

The boys start to follow her..

BRINEY <184>

wait!

CAINE <185>

Y-es?

BRINEY <186>

That's the orphan truck. Going to the orphanage. St. Livers.

CAINE <187>

(smoothly) Oh, you're fast. Briney gives her a hard stare.

CAINE (CONT'D) <188>

Yeah. Lizzie's gonna pick'em up there. She's busy right now ... she has a ... knitting bee. *Briney thinks about this. Caine turns back down the ramp.*

The boys follow.

Briney nods.

BRINEY <189>

Wait!

CAINE <190>

Y-es?

BRINEY <191>

I've never heard of a St. Liver's.

CAINE <192>

You're English, right?

CAINE (CONT'D) <193>

Liver's is American. Briney looks skeptical.

(Whispers to FINK)

CAINE (CONT'D) <194>

You know what they say? St . Liver's delivers.

GLORY <195>

Ya, *delivers* a wallop-POW!

Caine smashes them behind her back. That does it. Briney breaks down in tears. So does Singapore. The boys descend, Wilbur staring back at Briney.

47 INT. ST. LIVER'S ORPHANAGE - DAY

MISS CAINE'S OFFICE TIGHT ON: Miss Caine has 'X's' of band aids all over her face.

MISS CAINE <385>

Ya take what ya get in this valeof

SIDES - MOUSE AND MONKEY

SCENE ONE

A dock filled with boxes of merchandise. Suddenly from behind a large box, MONKEY pops up; a kid who looks like a monkey, long arms and trumpet ears sticking out of his curls. Behind him a little African American girl MOUSE has a pointy nose and oversize front teeth. MONKEY takes a makeshift crowbar, wedges it in a locked wooden box, and stands on the end. Strains. It doesn't budge. MOUSE jumps on MONKEY'S back to add weight. They jump up and down. The box cover starts to give. With their combined effort the box POINKS! open. It's full of fish on ice. Jackpot. They look at each other and dive in. They come up for air. MONKEY spits out an octopus.

MONKEY <212>

Pthoo!

MOUSE <213>

Something fishy is going on around here!

BOTH <214>

Us! Hahahahaha!

MONKEY looks at the OCTOPUS. IT SQUIRTS A STREAM OF INK TO HIS FACE. MONKEY sputters. Mouse woops.

MOUSE <215>

Octopus pee!

MONKEY <216>

You got fish doo-dee on your shirt!

She looks.

MONKEY (CONT'D) <217>

HA! HA! Made ya look! Loser looks.

They smack each other with fish. MONKEY stuffs SHRIMPS his pocket, down the front of his shirt. In his pants. MOUSE, similarly covered in fish, sees 2 SAILORS.

MOUSE <218>

Sailors at 2:00! We better give ourselves the bum's rush. She jumps out of the crate.

Monkey, still half in the crate, USES TUNAS AS PUPPETS.

MONKEY <219>

Tuna ina your radio! Churchill looks like a dogfish. My kina guy. Jowls! What's not to love? Achachacha! Now for some big band tunas!-- EEP!

The sailors are almost on top of them. Monkey jumps out of the crate, a tuna in each hand. He stuffs them in his shirt.

MONKEY (CONT'D) <220>

We've bin smelt!

MOUSE yanks him between the boxes. They run off, a tail fin navigating from Monkey's back pocket.

EXT. NEW YORK PORT - CONTINUOUS

Monkey & mouse watch from behind some boxes.

MOUSE <225>

Kidcatchers! I don't like it. I don't like it one bit.

She shivers.

MOUSE (CONT'D) <226>

'gimme the shivers in my shivers. Say Monkey, let's make like a mackerel and get the mak outta here.

MOUSE rubs her forehead, revealing a nasty scar. MONKEY watches the KIDCATCHERS approach Caine who is paying a dockyard worker. MONKEY grins impishly.

MONKEY <227>

I've got a whale of an idea, Mouse! Whaddaya say we take revenge for that scar of yours?

She thinks. Puts her hands on hips and nods.

MOUSE <228>

Am I thinkin what you're thinkin?

MONKEY <229>

You're thinkin what I'm thinkin! Arms in the air, war cry:

BOTH <230>

LIBERATE THEM KIDS!

They pull the backs of their shirts over their heads like masks and grab their crowbar.

SIDES - COLONEL HUFFENHCEFFEN

COLONEL HUFFENHCEFFEN <553>

Vell, vell, vell. Another Enklish? I love the Enklish. Such an easy target. You see an island! I see a bull's-eye!

Colonel Huffenhceffen looks into the middle distance. As he is doing so, Wilbur TAKES A POT OF PAINT FROM HIS COAT.

COLONEL HUFFENHCEFFEN (CONT'O) <554>

Do you know vat else I love? Irony. I love the irony of using Enklish children to make the veapons that vill pulverize their own country. So funny! Bwahhahahaha!

HUffenhoeffen looks down to gauge Wilbur's reaction, and ...

COLONEL HUFFENHCEFFEN (CONT'O) <555>

AH!

Sees that Wilbur's finger is yellow because he has drawn nyah-nyah faces on each of the Colonel's boots. Colonel Huffenhceffen SITS AT A TABLE COVERED WITH A LINEN TABLECLOTH AND SET METICULOUSLY WITH CHINA FOR FOUR PEOPLE. THE THREE GUESTS ARE FRAMED PHOTOS OF HITLER WHICH SIT IN EACH PLACE. Colonel Huffenhceffen has a cup of tea before him, and an ashtray from which a cigar protrudes.

COLONEL HUFFENHCEFFEN <580>

You vill talk. Yes you vill.

He puffs his cigar. The smoke coils around Wilbur's neck and settles like a noose.

COLONEL HUFFENHCEFFEN (CONT'O) <581>

How long have you been a shpy? No! Don't deny it! How else do you explain ... ZIS?

HUffenhoeffen holds up Wilbur 's drawing book in which thereis a particularly unflattering portrait of the Colonel.

CAPTION: GERman Kernel NOT NicE AT ALL.

CAINE (O.S.) <582>

A good strapping'll get his tongue moving Colonel Hoofenoven.

Caine leaning in the corner, smokes a cigar, watching.

COLONEL HUFFENHCEFFEN <583>

It's HUffenhoeffen. Quiet minion. Go get sausages for my company! Caine turns her cigar around with her tongue and swallows it. It travels boa-constrictor-like down her throat. She huffs out. Colonel HUffenhoeffen picks up his tea cup and goes to stand in front of Wilbur.

COLONEL HUFFENHCEFFEN <584>

Who else knows we are making weapons?

Wilbur crosses his eyes.

The Colonel looks at him, daggers and then takes a huge bite of his tea-cup.

He chews. Laughs.

COLONEL HUFFENHCEFFEN (CONT'D) <585>

HAHAHAHAHAHAHA!!!!!!

SIDES - BRINEY

SCENE ONE

28 INT. BRINEY'S CABIN - NIGHT

Wilbur hangs out of his hammock sleeping, drawing book open on his lap to a half-finished portrait of Singapore. Charles is on the floor, Briney in his cot, eyes closed.

CHARLES <136>

You awake Mr. Briney?

BRINEY <137>

I am. Or at least my mouth is.

CHARLES <138>

When they bombed the dock. I looked. I didn't see mum and dad ...

BRINEY <139>

It was an ill wind.

Briney sits up. Singapore sits up. They spit in unison.

BRINEY (CONT'D) <140>

Your father, is one of the best sorts. The equal to any man, and better than most. I notice I don't say• 'was'. It's 'sea instinct.' I've got it. Your brother's got it. Says everyfink's going to be fine. Say's you never know where help will come from. But I'll tell you this. It's always about. Always.

(yawns, lies down)

You wanna do something, take your mind of your troubles. Dishes! It clears the mind to clear the plates ... That's what you oughtta ... ngggggg.

He falls asleep. Unable to do the same, Charles tosses, wide-eyed.