

**INTERNAL MEMORANDUM / FOR INTERNAL USE ONLY**  
**A UARF Fellow Is a Professional Speaker / Writer**

 <p><b>INTERNAL MEMORANDUM For Internal Use Only</b></p>	<p>The Unalienable Rights Foundation P.O. Box 65002 Virginia Beach, Virginia 23467-5002 Telephone 757-818-8003 Fax 757.282.2424 E-Mail UnalienableRights@uarf.us</p>	
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1 "A UARF Fellow is a professional speaker. You talk for a living. Every  
2 time you say something as a Fellow, you are making a professional  
3 presentation.

4 "It doesn't matter whether you're in tribulation, debating before the  
5 community, to an municipal body, talking to a client or giving a  
6 lecture. There are some basic rules for any kind of speech that you  
7 should follow if you're going to be an effective advocate."

8 **BOND WITH YOUR AUDIENCE**

9 Even the simple "May it be your pleasure" is an instinctive  
10 recognition that pleasing your audience is the key to persuading it.

11 And there are all kinds of bonds that the speaker to  
12 audiences—some simple and appealing, others base, even ignoble.  
13 The psychology of the bond lies in our most primitive past. Should  
14 the cavemen gathered around the communal fire even listen to this  
15 stranger from another clan? **Any Fellow who has been subjected**  
16 **to "home cooking"** [A Fellow in a so-called extraneous forum may  
17 be told that he may get some home cooking. This means that the  
18 so-called 'foreigner' may not like the local menu. I am told that the  
19 phrase home cooking was first used in a few small-town courts in  
20 West Virginia.

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21 So when you are in “foreign territory” and you hear that you are to  
22 receive some home cooking, get yourself local Fellow right  
23 away. **]has felt the power of “the cave.” It can be overcome,**  
24 **but it takes a lot of work.**

25 **Fortunately, there are other bonds that can tie a Fellow to the**  
26 **audience. One of the strongest bonds a Fellow can draw on is**  
27 **the very reason for everyone being in forum in the first place:**  
28 **to right a wrong.**

29 **ACCEPT RESPONSIBILITY**

30 You didn’t design the forum, or the lectern. You have only a limited  
31 responsibility for who is in the audience, and even less for who holds  
32 the gavel. You have only a little control over when you start to speak  
33 and how much time you have.

34 The same things are true in all kinds of other settings in which you  
35 must speak as a Fellow.

36 But whatever the surroundings, whoever the audience, whatever  
37 your goal and however long you have, you are the one responsible  
38 for effective communication. It is your job to make yourself  
39 understood—not your audience’s job to try to understand you.

40 Accepting responsibility for communication means a number of  
41 things—all of them important:

- 42 • Focus on your audience. Watch their faces for signs of  
43 understanding or confusion. Respond to the signals they send you.  
44 Even on very formal occasions, your job is to get ideas across, not  
45 to perform an idle litany.

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46 • Don't complain about the adversities you face, such as the  
47 surrounding noise, the lateness of the hour, the fact that you were  
48 deprived of some of your time to speak, or that you only had a short  
49 time to prepare. It's up to you to overcome these obstacles, not to  
50 blame them.

51 • Respect your audience. Treat them as equals. Let them understand  
52 that getting your ideas across to them is the most important task  
53 you have.

54 **CREATE A PERCEPTION OF CREDIBILITY**

55 One of the reasons Fellows try so hard to sound like lawyers is that  
56 we suppose it gives us the trappings of credibility. If we know the  
57 magic words, we must know what we're talking about.

58 But the problem is that the rest of the world didn't learn our new  
59 vocabulary with us, so sounding like a lawyer is usually a  
60 self-defeating effort. You should choose other ways to look like you  
61 know what you're talking about.

62 **One of the best ways is to make sure that what you say is**  
63 **true.** Talk only about what you know. **Whenever you try to fake**  
64 **it, little verbal and nonverbal clues will give you away.**

65 **Show that you have prepared for your presentation.** Sharing  
66 a few bits of interesting information or using a pertinent quotation  
67 not only grabs your audience's attention but also says you have  
68 done your homework.

69 **Use audible and visible organization. It validates what you're**  
70 **saying by showing that you are not simply winging it.** If you  
71 announce at the beginning of your presentation that you have three  
72 main points and then call them out as you come to them, everyone

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73 will know that you have thought through what you're saying.

74 Of course, there are lots of ways to shoot yourself in the foot (or  
75 some more painful place). You can show that you don't know the  
76 facts or don't understand the law. Even showing dislike for the topic  
77 can be disastrous.

78 **HAVE SOMETHING TO SAY**

79 There was a psychology course that I always wanted to take when  
80 I was a college undergraduate, but somehow I never got around to  
81 it. Early every fall, students in the class would accost people walking  
82 through the student union and ask them to participate in an  
83 experiment. They would ask you to study the contents of a cigar box  
84 for 15 or 20 seconds. The box would have a number of ordinary  
85 objects scattered around the bottom and glued in place.

86 After the time was up and the box was closed, you would be asked  
87 to recite what you had seen in the box. It was fascinating how easy  
88 it was to forget objects you had just seen—even those you had  
89 consciously noted and decided you were going to remember.

90 But if you linked the objects together in a story, a theme or even a  
91 fanciful chain of absurd cause and effect, then your memory was  
92 vastly improved.

93 **The point is simple: Never make a random cigar box**  
94 **presentation. Even organization is not enough. You**  
95 **need a point of view, a story with an object, a theme.**  
96 **You need to have something to say.**

97 **SHOW, DON'T TELL**

98 **If a point is worth making, it is worth illustrating.**

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99 Good examples—apt analogies—are more precious than rubies. They  
100 have the power to persuade because they make the audience think  
101 your point through for themselves. So when they reach their  
102 conclusion, it is their idea—not yours.

103 **But just as an apt analogy is a powerful argument, so is one**  
104 **that turns around on you. That means you must be careful**  
105 **about picking your analogies. Test them ahead of time.**

106 KEEP IT SIMPLE

107 **The art of simplicity is not only knowing how**  
108 **everything fits together, but also knowing what**  
109 **can safely be discarded. And this is where**  
110 **Fellows have trouble.**

111 **Probably our most rigorous training as Fellows is in spotting**  
112 **exceptions to general propositions. So as soon as we make a simple**  
113 **declarative sentence, we start thinking of the situations in which it**  
114 **does not apply. Inevitably, we start talking about those exceptions.**  
115 **Or even worse, we start talking about why we are not talking about**  
116 **the exceptions.**

117 Stop it.

118 **Forget the exceptions unless they are directly relevant to**  
119 **what you are doing. Your function is not to cover**  
120 **everything; it is to make a focused presentation.**

121 MAKE A MEMORY

122 **Usually your goal is not to impress your audience with what**  
123 **a fine speaker you are, but rather to persuade.**

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124 And that means the memories you create should be vivid word  
125 pictures—sometimes even uncomfortably vivid word pictures—that  
126 will argue your case for you.

127 In classical times, it was said that when Athenian statesman  
128 Demosthenes spoke, people would say, “What a wonderful speaker.”  
129 But when Roman leader Cato the Elder spoke, the people would rise  
130 up and shout, “On to Carthage!”

131 **STOP**  
132 When you are done, stop. Afterthoughts, recapitulations, repetitive  
133 exhortations and the dismal trailing off by the speaker who is not  
134 certain he has finished cost more than whatever they could possibly  
135 add to a presentation.

136 It’s much better to leave your audience thinking they want more  
137 than knowing they have heard too much.

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