

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

 <p>INTERNAL MEMORANDUM For Internal Use Only</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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