

# AI-01906 BookNotes Art of Powerful Speaking

■ Owner	© Rigel Arcayan
■ Tags	
■ Created time	@July 29, 2025 6:54 PM

## Detailed Briefing: The Art of Powerful Speaking (Based on "PowerSpeak" by Dorothy Leeds)

This briefing synthesizes key themes and actionable advice from Dorothy Leeds's "PowerSpeak: Engage, Inspire, and Stimulate Your Audience." The central message of "PowerSpeak" is that **effective public speaking is paramount to personal and professional power, and its secret lies in never being boring.** Leeds provides a comprehensive system for overcoming common speaking faults, managing presentation "trouble spots," and mastering fine points of delivery and communication.

### I. The Core Philosophy: Never Be Boring

The foundational principle of "PowerSpeak" is encapsulated in the motto: **"NEVER BE BORING."** This isn't just about entertainment; it's about generating and maintaining audience attention, which is the root of a speaker's power. "If you are boring, people will not listen. The central message and focus of PowerSpeak is the importance of engaging, stimulating, and maintaining an audience's attention." (Back Cover). An audience will forgive almost anything but boredom.

Effective communication, according to Leeds, is about being:

- **Engaging:** "drawing them in, by being interesting, by never being boring."
- **Inspiring:** "to take action by reaching their emotions—to get them to see things and feel things."
- **Stimulating:** "to think and to be open enough to consider your ideas."  
(Chapter 1)

## II. The Not-So-Hidden Benefits of Powerful Speaking

Public speaking is far more than formal presentations; it encompasses all verbal communication, from meetings to phone calls. Powerful speaking is a significant driver of success and perception:

- **Visibility and Advancement:** "Being a good presenter makes you visible, and in corporations, money, resources, and power flow to the visible high achiever." (Chapter 1). Stories like that of William Pitt the Younger and the Fortune 500 executive demonstrate how speaking ability provides an "undeniable edge" and rapid career progression, even over equally competent peers.
- **Perception of Power:** "Effective communicators are perceived as more powerful than their less verbal counterparts." (Introduction). This perception directly influences sales, career advancement, and overall effectiveness.
- **Increased Confidence:** "Confidence and speaking ability go hand in hand. The more speaking you do, the more confident you become—not only of your ability to present but also of your overall corporate skills." (Chapter 1). Overcoming fear and trying new techniques, like Leeds's "infotainment," builds self-assurance.
- **Tangible Gains (The "Cs"):** Improved public speaking can lead to "Credibility, Charisma, Comfort, Career advantage, Character, Creativity, Contracts, Contacts, Clarity, Clout, Customers, Connections, Continuity, Courage, CA\$H." (Chapter 1).

## III. Overcoming the Six Major Speaking Faults

Leeds identifies six recurring flaws that undermine communication effectiveness, even among experienced speakers. Addressing these faults is crucial for improvement:

1. **An Unclear Purpose:** Speakers often confuse their subject with their purpose, leading to "meandering presentation[s]" (Fault #1). A clear purpose answers: "What do I want them to do, feel, or know?" (Chapter 4). Every talk needs a title, a subject, and a clear purpose.
- **Six Main Purposes:** Inform, Instruct, Entertain, Inspire/Motivate, Activate/Stimulate, Persuade. While a speech can combine purposes, one

"overriding purpose" must be clear.

- **Emphasis on Persuasion:** Informing is a preliminary step; the ultimate goal is often to "persuade, to give your audience new information in such a way that it sees things your way." (Chapter 4).
  - **Specificity is Key:** A vague purpose leads to a broad subject. Focus on making a specific point about a topic, even if the topic itself is vast.
2. **Lack of Clear Organization and Leadership:** A poorly structured speech makes it difficult for the audience to follow, leading to boredom and a perception of a lack of leadership. "Organization puts you in a leadership position. If you want to be a leader, people have to be able to follow you—and the easiest person to follow is the one who is best organized." (Chapter 5).
- **Three Parts of a Speech:** Introduction, Body, Conclusion.
  - **Three Essential Aspects of Organization:** Outline, Transitions, and Patterns.
  - **Outline:** A "lean and mean" outline reduces ideas to 3-4 main points with supporting subheads. It allows for adaptation to different time limits.
  - **Organizational Patterns:** Sequential, Categorical, Problem and Solution, and Contrast and Comparison are four classic patterns to effectively structure content and maintain audience interest.
3. **Too Much Information:** An overabundance of facts, figures, and lists is "BORING" (Chapter 6). Speakers often use too much data as a "security blanket," but it bogs down the audience and hinders retention.
- **Audience Overload:** People retain only "three or four main points—nicely illustrated and explained—better than they do myriad bits of supporting information." (Chapter 6).
  - **Interpretation Over Data:** Audiences desire the speaker's interpretation and viewpoint, not just raw data.
  - **Condensation is Power:** "Condensing a speech you've worked hard on into the allotted time may seem cruel, unusual, and impossible. But it's necessary." (Chapter 6). Time management is critical; e.g., a 20-minute speech should cover about four major points.

- **Respect Attention Spans:** The average attention span is shrinking (2.5 minutes today), making conciseness vital.
4. **Not Enough Support for Your Ideas, Concepts, and Information:** Bare facts are not memorable. "A compelling story beats a mountain of facts every time." (Chapter 7).
- **PEP Formula:** Point, Example, Point. This formula ensures that every major point is supported and memorable, leveraging how people learn through repetition and illustration.
  - **Right-Brain Breaks:** Supplement logical, left-brain facts with right-brain elements like stories, examples, and creative imagery. Use "magical phrases" like "It's like...", "For example...", and "Just imagine..." to engage emotions and imagination.
  - **Sources of Support:** Humor, quotations, analogies, anecdotes, personal stories, facts, figures, definitions, illustrations, authority, testimony, restatements, and historical background are all valuable.
  - **Humanize Data:** Present facts in a human context to make them relatable and memorable.
5. **Monotonous Voice and Sloppy Speech:** How you sound accounts for "a surprising 38 percent" of how you are perceived, yet it's often overlooked (Chapter 8). A voice can be a "wonderful asset or a serious liability."
- **Vocal Variety:** Control volume, pitch, inflection, pace, rhythm, and emphasis to keep the audience engaged.
  - **The Power of the Pause:** Strategic pauses add "emphasis, effect, and mood" and can signal transitions or prompt reflection.
  - **Clear Diction:** Proper articulation, diction (crispness of sounds), and pronunciation are crucial for appearing in control and powerful.
  - **Diaphragmatic Breathing:** Correct breathing supports vocal variety and ensures you don't run out of breath, especially for important points at the end of sentences.
  - **Loosen Up:** Relax facial muscles, jaw, and throat to achieve a more flexible and varied voice.

6. **Not Meeting the Real Needs of Your Audience:** Speakers often prioritize what they want to say over what the audience needs to hear. "If you speak to their real needs, they will be compelled to listen, and listen well." (Chapter 9).
- **Audience-Centric Approach:** Motivate and inspire from the audience's perspective, not your own. "Figure out what your audience cares about, and you're well on your way."
  - **WIIFM ("What's In It For Me?"):** Every audience member is thinking this. Frame your speech in terms of benefits, not just facts. "You sell an audience with benefits, not facts."
  - **Facts and Feelings:** Combine logical facts (features) with emotional appeals (benefits) to engage both sides of the brain.
  - **Audience Involvement:** Encourage participation by demonstrating care, using intriguing openings, dramatic presentation, showing relevance, using appealing words (e.g., "you," "money," "new," "save"), inviting contemplation, and calling to action.
  - **Audience Analysis:** Thoroughly research audience demographics, knowledge level, interests, concerns, and existing attitudes to tailor the message effectively.

## IV. Conquering the Trouble Spots

Beyond the major faults, Leeds addresses specific "trouble spots" in a presentation where speakers commonly falter and lose their audience:

- **Openings:** The first 30 seconds are crucial. "You must gain the audience's attention and interest the moment you walk on the stage." (Chapter 10).
- **Purpose of Opening:** Get attention, build a bridge, state purpose/objectives, involve audience, build expectations, connect, instill confidence, establish control, disclose something personal, express gratitude.
- **Avoid:** Apologies, restating the title, greeting important people, explaining your presence, or complaining about subject difficulty.
- **Strategy:** Write and memorize your own concise, impactful introduction (even if someone else delivers it). Start with an "appetizer" or "tease" to hook listeners.

- **Transitions:** The "secret to a professional's speech" (Chapter 11). They act as "linguistic bridges" between ideas, guiding the audience smoothly from one point to the next.
- **Importance:** Prevent audience confusion and boredom, aid retention, and allow the speaker to maintain a leadership role.
- **Avoid "Ums" and "Uhs":** These filler words signal a lack of connection between thoughts.
- **Types of Transitions:** Verbal (e.g., "however," "for example"), Vocal (changes in pitch, rhythm, tone), and Visual (physical movement, props, visual aids).
- **Central Theme:** Develop a central theme for your speech (e.g., "traveling," "golf") and weave it through transitions to provide a consistent, memorable framework.
- **Conclusions:** The most memorable part of a speech, often overlooked. "What do people remember most? What they hear last." (Chapter 12).
- **Purpose:** Tie in with the opening and overall purpose, summarize main points, and (most importantly) "ask for the order"—tell the audience what action to take or what to think/feel.
- **Strategy:** Prepare and memorize the conclusion. Build up to it with strong, memorable language.
- **Avoid:** Saying "in conclusion," or letting the speech just "fade away."
- **Key Elements:** Summarize, make a direct appeal, look ahead (predictions), ask rhetorical questions, use a powerful quotation, or be creative (e.g., a song or demonstration).
- **Two-Conclusion Strategy:** If taking Q&A at the end, have a second powerful conclusion to deliver after the last question, ensuring *your* message is the final takeaway.
- **Questions and Answers (Q&A):** Often a source of fear, but actually an "opportunity" for audience involvement and credibility building. "These sessions are proof your audience is involved and interested." (Chapter 13).
- **Speaker as Leader:** Maintain control by setting ground rules for questions and addressing only relevant topics.

- **Preparation is Key:** Anticipate tough questions and practice answers.
- **Objectives:** Maintain credibility/control (repeat questions, stay calm), satisfy the questioner (briefly, then move on), and keep the rest of the audience on your side.
- **Managing Difficult Questions:** Politely state if a question is outside the scope, offer to discuss it privately, or, in extreme cases, refuse "loaded questions."
- **Silence:** If no one asks, use pre-planned techniques like question cards, impromptu surveys, posing your own question, or deliberately leaving out obvious material to stimulate questions.
- **Manners:** Treat all questions seriously and courteously. Compliment insightful questions, but avoid insincerity.
- **Never:** Ask "Did that answer your question?" as it can invite argumentative follow-ups.
- **Visual Aids:** Integral to modern presentations, they help audiences remember 50% more when they see and hear simultaneously. "A picture is indeed worth a thousand words. But it must be a good one." (Chapter 14).
- **Purpose-Driven:** Each visual aid must have a clear purpose beyond just livening up the presentation. Avoid "verbal visuals" (slides with too many words).
- **Design Principles:** Simple, uncluttered, easy to grasp. Limit to 1-2 points and no more than six lines per aid. Use color for emphasis and differentiation, but sparingly.
- **Usage Rules:** Keep aids out of sight until needed, talk to the audience (not the aid), stand to the side, stage the aid (consider room, lighting, equipment), and practice with them.
- **PowerPoint/Software:** Powerful but often misused. Avoid uniform, bullet-point heavy presentations. Focus on imagery, appropriate fonts, and compelling titles. Never design slides before outlining content.
- **Alternatives:** Overhead projectors (good for interaction, no dark room), flip charts (great for smaller groups, horizontal movement, leaving messages up),

chalkboards (small groups), models/objects (limited to small groups), and handouts (audience manipulation, retention).

- **Contingency Planning:** "Always have an alternative plan" due to Murphy's Law. Know your speech well enough to deliver it without aids if technology fails.

## V. Mastering the Fine Points of Powerful Speaking

Beyond the mechanics, Leeds emphasizes refining communication through language, body language, and strategic use of humor:

- **Power Language:** Elevating everyday words to persuasion. "Poetry is ordinary language raised to the Nth power." (Chapter 15).
- **Active Voice:** Use strong verbs and a clear subject to convey responsibility and immediacy. "I run" is stronger than "I am running."
- **Eliminate Modifiers and Fillers:** Words like "perhaps," "maybe," "sort of," "uh," and "um" sap strength and confidence.
- **Avoid "Babblespeak":** Use simple, direct, common words. Avoid jargon and bureaucratic language.
- **Primacy and Recency:** Place crucial information at the beginning and end of sentences, paragraphs, and the overall speech, as these are the most memorable positions.
- **Emotional Resonance:** Use language with emotional appeal. The "12 Most Persuasive Words" include: Discover, Easy, Guarantee, Health, Love, Money, New, Proven, Results, Safety, Save, You.
- **Vivid Comparisons:** Employ metaphors, similes, and hyperbole to create mental pictures and make ideas stick. Aim for original comparisons.
- **Other Tricks:** Alliteration and repetition enhance memorability and emotional pull.
- **Borrowed Eloquence:** Quote eloquent figures to add authority and style, but choose creatively and be relevant.
- **Positive Body Language:** Nonverbal communication significantly impacts perception (55% of impression).

- **Larger Issues:** Preparation (foundation), posture (alertness, enthusiasm), approaching the platform (confidence, control), and eye contact (rapport, credibility).
- **Eye Contact:** Sweep the room, focus on friendly faces, divide the room into quadrants. Essential for direct statements and key points.
- **Dress:** Comfortable and appropriate to the audience, but with some flair. Be one degree more formal.
- **Hands:** Use them to emphasize shape, size, number, and direction. Avoid gripping, fidgeting, or rigid positions. Practice gestures from the shoulders.
- **Smile:** Projects warmth, naturalness, and confidence (unless the topic is somber).
- **Movement:** Purposeful lateral movement creates visual interest, builds connection, emphasizes points, and changes rhythm. Avoid awkward or distracting movements.
- **Gestures and Mannerisms:** Be aware of how subconscious gestures (e.g., crossed arms, fiddling) can convey defensiveness, insecurity, or frustration, and consciously project openness, confidence, and reflection.
- **Harness the Power of Humor:** Used with "restraint," humor entertains, makes ideas memorable, clarifies points, and persuades. "Go for smiles and chuckles, not belly laughs." (Chapter 17).
- **PHP Formula:** Point, Humorous Example, Point. Humor should always serve to reinforce a point, not just be for its own sake.
- **Timing:** Use laughter early (for attention and rapport) or at significant transitions/conclusions. Avoid humor for humor's sake.
- **Tips for Use:** Don't try to be a stand-up comedian; appreciate your own style. Be adventurous. Look for topical humor sources (politics, news, group-specific jokes).
- **Dealing with No Laughs:** Continue confidently. Have a prepared recovery line or link it to audience intelligence.
- **Types of Humor:** Original stories (personal experiences), borrowed humor (with credit), and adapted humor (remodeling jokes for specific situations).

- **Rules for Selection:** Fit your talent, be funny on paper, avoid complex delivery, fit the audience (shared characteristics), pick appropriate targets (superiors, authority figures, but *not* the audience unless you include yourself).
- **The Best Target:** Yourself. Self-deprecating humor builds rapport and shows you're a good sport.
- **Delivery Tricks:** Don't announce jokes, don't apologize, identify only essential characters/facts, maintain eye contact, enjoy the story, speak briskly, time realistically, don't rush the laughter, practice variations, deliver a clear punch line.

## VI. Stage Managing: Staying Ahead of Murphy's Law

A prepared speaker controls the speaking environment. "If anything can go wrong, it will, and at the worst possible moment." (Chapter 18).

- **Attention to Detail:** Oversee everything from seating to equipment. A smooth performance is the "tip of the iceberg"; unseen preliminary effort in stage managing is critical.
- **Key Concerns:** Seating and room size (choose smaller over larger, adapt arrangement to participation level), speaking order (aim for first or last, cut speech if running over), the stage (avoid lecterns as barriers if possible), light and sound (ensure brightness, proper microphone use, test all equipment), tracking time (use a timer, avoid frequent watch-checking), checking audiovisuals (confirm condition, spare parts, correct order), props (all items needed), spare parts (backup plan for everything), and audience comfort (water, temperature, restrooms).
- **Minimize Distractions:** Clear away dirty items, previous speaker's visuals, and manage noise from adjacent rooms.
- **Communicate Wishes:** Send a detailed list of requirements to organizers and allow extra time for crisis correction.
- **Always Have an Alternative Plan:** You must be able to deliver a good speech even without visual aids or if technical issues arise.

## VII. Special Speaking Situations: Handling the Media

Facing the media, whether for an interview or press conference, requires meticulous preparation and control.

- **Know Objectives:** "Decide what your objectives are. What are the main points you want to get across to your interviewers?" (Chapter 19). Control the narrative by focusing on your desired story.
- **Pre-interview Essentials:** Research the show/interviewer, anticipate tough questions, prepare answers, and send supporting materials in advance.
- **Rules of Interviewing:** Be enthusiastic, provide amplified answers (not just yes/no), personalize language (avoid jargon), stick to your story, use "you" often, correct errors immediately (politely), always say *something* ("No comment" is a guilty plea), and send thank-you notes.
- **Techniques for Different Media: Television:** Familiarize with studio, makeup (if applicable), microphoning. Look at the interviewer or directly into the camera lens (if remote). Project warmth, animation, and confidence. Control pace, inflection, and tone. Keep sentences brief. Dress appropriately (conservative, solid colors, avoid distracting patterns/jewelry). Know your script for TelePrompTers but be ready to ad-lib.
- **Radio:** Voice is paramount. Practice with a tape recorder. Be aware of phone tie-ins and reach the right audience.
- **Newspapers/Magazines:** Read the publication for style. "No such thing as 'off the record'." Establish rapport.
- **Staying Cool Under Fire:** If challenged, stick to your expertise, reframe negative questions into opportunities, and never become defensive or angry. Maintain composure to win audience support.

In essence, "PowerSpeak" is a practical guide that empowers individuals to transform their communication from mundane to memorable, thereby enhancing their influence and success in all aspects of life.

Here are 22 valuable lessons from the sources:

1. **Never be boring**, as engaging, stimulating, and maintaining an audience's attention is key to being a captivating and credible speaker.

2. Break through the fear barrier by understanding and tackling the four fears: performing poorly, the audience, embarrassment, and your material not being good enough.
3. **Preparation is the ultimate source of a speaker's power**, ensuring confidence, spontaneity, and clarity, and should involve at least an hour of preparation for every minute of a presentation.
4. Always analyze your audience to understand their interests, attitudes, goals, and fears, and speak to their real needs, not just what you think they need to know.
5. Compose one concise sentence that clearly states your speech's purpose; this will serve as your focus and title, keeping you on target.
6. Construct a lean and mean outline for your speech, reducing your ideas to three or four main sentences or key phrases.
7. Add ample support to your ideas, concepts, and information using explanations, facts, anecdotes, and stories to give depth and meaning.
8. **Devise an opening with impact** that captures immediate attention and establishes your leadership and control from the moment you begin.
9. Craft your conclusion to be strong, dynamic, and memorable, ensuring it builds to a peak and tells the audience what action you expect them to take.
10. **Edit your speech ruthlessly**, being willing to cut one-third or even one-half of your prose to create a stronger, leaner, and clearer text.
11. Practice and time your delivery to ensure your speech fits the allotted time, noting that approximately 150 words per minute equates to three double-spaced typewritten pages for a five-minute delivery.
12. Eliminate the six major speaking faults: an unclear purpose, lack of clear organization and leadership, too much information, not enough support for ideas, monotonous voice and sloppy speech, and not meeting the real needs of your audience.
13. **Avoid overloading your audience with too much information**; people retain three or four nicely illustrated and explained main points better than myriad details.

14. Use the **PEP formula (Point, Example, Point)** to support every major point you make, as it appeals to both sides of the brain and enhances retention.
15. **Actively listen to your own voice** to become aware of your vocal patterns and make changes in pitch, rhythm, and volume to improve variety and engagement.
16. Make sufficient use of the pause for emphasis, effect, and mood, as silence can powerfully capture an audience's attention.
17. **Utilize transitions (verbal, vocal, visual) to smoothly guide your audience from one idea to the next**, making your speech cohesive and easy to follow, like signposts on a road.
18. **Maintain credibility and control during question-and-answer sessions** by setting boundaries, repeating questions to ensure clarity, and always considering the entire audience's time and patience.
19. **Use visual aids effectively** by ensuring they enhance your presentation, are simple, clear, and consistent, and by practicing their use as an integral part of your talk.
20. Choose the **active voice** over the passive voice to make your speech more powerful, direct, and engaging, as it assigns responsibility and creates bolder images.
21. Aim for the emotions by using power language, impact phrases, and vivid comparisons like metaphors, similes, and hyperbole; these touch basic human emotions and create memorable mental pictures.
22. **Be powerful—be yourself**; don't try to adopt someone else's style, but instead analyze and build on your own unique strengths for genuine impact and comfort.

# PowerSpeak: Master Public Speaking

## Study Guide

This study guide is designed to help you review and deepen your understanding of the "PowerSpeak" excerpts by Dorothy Leeds. It covers the core principles of

effective public speaking, including overcoming fear, preparation, organizing content, using supporting material, vocal delivery, audience analysis, and handling special speaking situations like media interviews.

## I. Core Concepts of PowerSpeak

- **The Cardinal Rule: Never Be Boring** Importance of engaging, stimulating, and maintaining audience attention.
- Role of being interesting, entertaining, and memorable in generating "power."
- **Defining "PowerSpeak"** Adding power to all speaking situations, not just formal presentations.
- Applicability to everyday communication (customer service, talking to subordinates, meetings, phone calls).
- The core concept: being a salesperson with words and ideas.
- **The Not-So-Hidden Benefits of Powerful Speaking** Increased visibility and professional growth within organizations.
- Competitive edge over less verbally competent peers.
- Displaying abilities without overtly "touting" them (subtle advertising).
- Building confidence in overall corporate skills and persuasive abilities.
- List of "C" benefits: Credibility, Charisma, Comfort, Career advantage, Character, Creativity, Contracts, Contacts, Clarity, Clout, Customers, Connections, Continuity, Courage, CA\$H.
- Treating every speaking opportunity as a chance to inform and persuade, shaping perception.

## II. Overcoming Fear of Public Speaking (Chapter 2)

- **Origins of Public-Speaking Panic** **It's Lonely in the Spotlight:** Feeling isolated, removed from peers.
- **How Am I Doing? (It's Hard to Tell):** Lack of immediate feedback, misinterpreting audience reactions.

- **I Don't Have the Gift:** The misconception that public speaking is an innate talent rather than a learned skill.
- Normalcy of nervousness, even for experienced speakers.
- **Making Fear Work for You** Adrenaline as energy; heightened alertness and new ideas.
- Nervousness adding "edge" and "passion."
- **Taming the 4 Fears of Public Speaking** **Fear of Performing Poorly:** The power of privacy: appearing confident regardless of internal jitters.
- Creative visualization: mentally rehearsing success.
- Working with your body: proper breathing, progressive relaxation, easing neck strain.
- The 5 Ps: Prana (breath), Perception (audience's view), Psyche yourself up (positive self-talk), Preparation (thorough knowledge), Practice (comfort and control).
- **Fear of the Audience:** Audiences are allies, not hostile; they want you to succeed.
- Identifying with your listeners: understanding their backgrounds, interests, needs.
- Giving passion a place: focusing on the importance of your subject.
- Communicating excitement: it's contagious.
- Remembering who the expert is: you were invited for your knowledge.
- **Fear of Embarrassment:** Mistakes happen, but handling them well builds trust.
- The importance of self-deprecating humor and making light of mishaps.
- **Fear that Your Material Is Not Good Enough:** Constructing speech with care: research, preparation, editing.
- Fear of new material: taking calculated risks.
- Practice: aiming for comfort and familiarity, not absolute perfection.

- **Mind Over Fear:** Using mental "tricks" (e.g., imagining audience naked) to build confidence.
- **The Best Tip of Them All: Confidence:** Positive self-talk and belief in one's ability.
- **Keys to Breaking Through the Fear Barrier (Summary List)**

### III. Preparation: The Source of a Speaker's Power (Chapter 3)

- **Importance of Preparation:** Foundation for a successful speech, banishes terror, nine-tenths delivered.
- **Audiences Sense and Appreciate Preparation:** Builds confidence for the speaker and trust from the audience.
- **Preparation as Process:** More than just note-taking and memorizing; involves digging, gathering thoughts, nurturing ideas.
- Allowing ideas to simmer (Lincoln method).

#### The 14 Easy Steps to Preparation:

1. **Purpose:** Inform, entertain, persuade, call to action.
2. **Audience Analysis:** Know interests, attitudes, goals, fears.
3. **Gather Material:** Research, collect thoughts, discard irrelevant info.
4. **Concise Purpose Sentence:** Clear focus.
5. **Outline:** Foundation, reduce ideas to 3-4 main points.
6. **Add Support:** Explanations, facts, anecdotes, stories. (50% of time).
7. **Prepare Visual Aids:** If needed, ensure they clarify and add value.
8. **Devise an Opening with Impact:** Grab attention early.
9. **Craft Your Conclusion:** Build up to a strong, memorable challenge.
10. **Write, Polish, Edit:** Ruthless editing for conciseness and clarity. Oral communication techniques (short sentences, colorful language).
11. **Confidence Cards:** Legible, numbered.
12. **Get Your Timing Down:** Practice, record, estimate.

13. **Last-minute Checklist:** Control speaking environment, logistics.

14. **Orchestrate Q&A Period:** Plan for questions.

**Preparation Knows No Shortcuts:** Every minute of presentation supported by an hour of prep.

**Professional Projects: Build Confidence Through Preparation (Self-reflection questions)**

## IV. Overcoming the 6 Major Speaker Faults

**Fault #1: An Unclear Purpose (Chapter 4)** Confusion between subject and purpose.

1. **Three Elements of a Talk:** Title, Subject, Purpose.
2. **How to Determine Purpose:** What do you want the audience to do, feel, or know?
3. **Starting by Stating Your Purpose:** Ensures all content supports the aim.
4. **The 6 Main Purposes of Presentations:** Inform, Instruct, Entertain, Inspire/Motivate, Activate/Stimulate, Persuade.
5. **Don't Just Inform - Persuade!** Persuasion as the "purpose behind the purpose."
6. **Don't Let Your Subject Be Too Broad:** Narrowing the focus for memorability.
7. **Let Purpose Lead the Argument:** Title and content aligned with purpose.
8. **Get Mileage out of Your Title:** Creative, professional titles.
9. **Compel Through Commitment:** Speaker's passion and belief in the material.
10. **Get Feedback:** Ask audience if purpose was clear.

**Fault #2: Lack of Clear Organization and Leadership (Chapter 5)** Importance of structure for audience retention and speaker's leadership.

1. **3 Parts of a Speech:** Introduction, Body, Conclusion.
2. **3 Essential Aspects of Organization:** Outline, Transitions, Patterns.

3. **Outlining:** Key to structure, reveals gaps, modifiable for different lengths ("lean and mean").
4. **Transitions:** Bridges between ideas, secret to professionalism (covered in detail in Ch. 11).
5. **Patterns of Organization:** Sequence of presenting information.
6. **The 4 Classic Organization Patterns:** Sequential, Categorical, Problem and Solution, Contrast and Comparison.
7. **Combinations:** Blending patterns for optimal delivery.
8. **Testing Your Organization:** Checklist for well-organized speech.

**Fault #3: Too Much Information (Chapter 6)** Overabundance of facts leads to boredom and audience overload.

1. **Watch out for Multiplying Facts:** Data compilation vs. making information interesting. Audiences want interpretation.
2. **Don't Dodge the Spotlight:** Speaker's unique angle and interpretation are key.
3. **Don't Let Data Equal Boredom:** Humanize and personalize data; avoid technical overload for upper management.
4. **Power Through Condensation:** Ruthless editing; less is more.
5. **Rules to Speak By:** Unrealistic timing expectations, guidelines for major points per minute.
6. **Respect Your Audience's Limits:** Short attention span, memory retention. Brevity is effective.

**Fault #4: Not Enough Support for Your Ideas, Concepts, and Information (Chapter 7)** Importance of illustrative material.

1. **PEP: The Formula for Success:** Point, Example, Point – for retention through repetition and illustration.
2. Discarding irrelevant material.
3. **Give Their Brains a Right Brain Break:** Appealing to both left (logic, facts) and right (emotions, creativity) brain functions. Examples, stories, imagery for right-brain engagement.

4. **The 3 Magical Phrases:** "It's like...", "For example...", "Just imagine..." – effective attention-getters.
5. **Choosing Stories with Care:** Compelling stories beat facts; tie into purpose, be accurate.
6. **Selling Through Stories:** Human stories, vivid illustrations, making esoteric relevant.
7. **Support Is Everywhere:** Mixing humor, quotations, analogies; varied sources.
8. **Tried-and-True Sources of Support:** Facts, Figures/Statistics, Definitions, Examples, Illustrations, Anecdotes/Personal Stories, Authority, Quotations, Testimony, Analogies, Restatements, Historical Background.
9. **Keep Your Flourishes Coming:** Inserting lively support every 3-4 minutes to create peaks and valleys in the speech.

**Fault #5: Monotonous Voice and Sloppy Speech (Chapter 8)** Voice as a calling card and a major part of impression (38% vocal, 55% visual, 7% verbal).

1. Voice as an asset or liability; tool for variety.
2. **Listen to Yourself - Often:** Self-awareness through recording.
3. **How to Build a More Interesting Voice: Volume:** Varying loudness.
4. **Pitch and Inflection:** Overall tone, high/low.
5. **Pace and Rhythm:** Speed of articulation.
6. **Emphasis:** Word/syllable stress, subverting less important points.
7. **Attitude:** Conveying emotion through voice.
8. **The Pause:** For emphasis, effect, mood, transitions (Think About It, Transitional, Emphasis, Pregnant).
9. **Practice Vocal Variety:** Exercises for different vocal elements.
10. **Learn to Loosen Up:** Relaxed and flexible voice, open throat, active jaw for clear diction.
11. **Other Keys to Clear Diction:** Lips, teeth, tongue movements.

12. **Variety Through Emphasis:** Emphasizing new ideas, using pauses for attention.
13. **Articulation, Diction, and Pronunciation:** Forming sounds, total sound production, word delivery.
14. **Don't Ignore the Basics - Vowels and Consonants:** Music and bones of speech, proper formation.
15. **Breathe: Your Speech Depends on It!** Diaphragmatic breathing for voice support and endurance.
16. **Your Path to a Powerful Voice (Summary List)**
17. **Quick Fix for Imminent Engagements:** Practical tips for immediate improvement.

**Fault #6: Not Meeting the Real Needs of Your Audience (Chapter 9)** Audience-centric approach is paramount; even poor delivery can be well-received if needs are met.

1. Speaker's enthusiasm is not enough; must develop audience interest.
2. **The Most Compelling Subjects:** Sex, health, money, and themselves (WIIFM).
3. **Inspire Your Audience:** Motivate from their perspective, solve their problems.
4. **Tune Into WIIFM and Sell Benefits:** "What's In It For Me?" – focusing on benefits, not just facts.
5. **Engage Your Audience With Facts and Feelings:** Combining left-brain (features/facts) and right-brain (benefits/feelings) appeals.

### **7 Steps to Audience Involvement:**

1. Prepare with care.
2. Intriguing opening/title.
3. Dramatic ideas with stories/examples/facts.
4. Show how ideas affect their lives (benefits).
5. Use appealing words (discovery, easy, guarantee, health, love, money, new, proven, results, safety, save, you).

6. Draw them in; ask to contemplate.
7. Ask for action.
  - **Technical Presentation Pitfalls:** Assuming too much expertise or irrelevance of benefits.
  - **25 Tricks of the Selling Trade:** Tying speech to Maslow's hierarchy of needs for persuasion.
  - **Get to Know Your Audience:** Audience analysis questions (Preliminary and Customized).
  - **Be One of Them:** Awareness of current events, preconceived notions, adapting to audience.

## V. Conquer the Trouble Spots (Part III)

- **Chapter 10: Starting on the Right Foot: Openings That Capture Your Audience****Importance:** First 30 seconds are crucial, establish leadership, capture attention immediately.
- **Grabbing Heightened Expectations:** Audience is hopeful, eager; speaker needs to be confident and prepared.
- **Let Them Know You're NOT A BORE!** Writing your own introduction to ensure accuracy and impact.
- **Blow Your Own Horn:** Self-introduction if no one else is available; start with a "tease."
- **10 "Can't Miss" Opening Strategies:** Get attention, bridge, state purpose, involve audience, build expectations, connect, build confidence, control, disclose something, express gladness.
- **Openings to Avoid:** Restating title, apologies, greeting important people, explaining presence, claiming difficulty in subject choice.
- **Practical Steps to Open With Ease and Impact:** Positive body language (breathe, walk confidently, thank introducer, set up, eye contact, smile) and Strong Opening Block (greet, attention-getter, self-intro, purpose, roadmap, control, transition).

- **Chapter 11: Bridging the Gap: Building Smooth Transitions** Transitions: Logical extensions, signposts, make the "road smoother."
  - **Mapping out Your Speech:** Transitions help organize ideas and reveal logical flow problems.
  - **Keep Your Ideas Connected:** Transitions make a speech polished, professional, and easy to follow.
  - **So Crucial, So Overlooked:** Prevent audience from getting lost, especially in live speaking.
  - **Um, Uh, What Did You Say? Watch out, People Are Counting!** Avoid fillers; transitions prevent stumbling.
  - **Successful Transition Techniques:** Memorizing major transitions, frequent and varied use for attention.
  - **Crossing Bridges With Three Transitions: Verbal, Vocal, Visual.** **Verbal:** Words/phrases (e.g., "However," "For example").
  - **Vocal:** Changing pitch, rhythm, tone (e.g., louder/softer).
  - **Visual:** Physical movements, props, visual aids (e.g., moving on stage).
  - **Keep Your Signposts Visible:** Transitions should be noticed, not subtle.
  - **A Central Theme Will Keep You - and Your Audience - on the Right Track:** Linking ideas with a consistent theme.
  - **10 Transitions for an Effortless and Enjoyable Journey:** Bridge words, trigger transition, question, flashback, point-by-point, visual aids, pausing, physical movement, joke/story, PEP formula.
  - **Chapter 12: Finish with Style: The Importance of Powerful Conclusions** **Importance:** What people remember most, prime time for impact.
  - **Fitting Conclusions Don't Just Happen:** Prepare, memorize, practice; tie into opening and purpose.
  - **Ask for the Order:** Call to action; tell audience what to do and how.
1. **A Quartet of Quintessential Elements:** Never say "in conclusion" (use a creative transition instead).

2. Construct speech in a circle (refer back to opening).
3. Reenergize with strong vocal and verbal ending.
4. Use the two-conclusion strategy (one before Q&A, one after).
  - **6 Aids to Memorable Endings:** Summarize, direct appeal, look ahead (prediction), rhetorical question, quotation, think outside the box (creative venue).
  - **Combine Closing Techniques:** Blending different methods.
  - **End with Conviction:** Don't let questions dwindle; end strongly yourself.
  - **Chapter 13: Professional Secrets of Question-and-Answer Sessions**  
**Importance:** Proof of audience involvement, opportunity to clarify and emphasize.
  - **You Can Finish, But You Can't Hide:** Expect questions, retain control.
  - **Be Prepared for the Worst:** Anticipate tough questions, practice answers, know when to say "I don't know."
  - **You're Still the Leader:** Set boundaries, manage expectations, don't feel obligated to answer everything.
  - **The Right Time for Questions:** Announce Q&A time, reserve final minutes for speaker's conclusion.
  - **Exceptions to the Rules:** Flexibility for business presentations/training (during talk or after sections).
  - **What if No One Asks?** Strategies to stimulate questions (cards, surveys, posing own questions, deliberate omission, pre-arranged questions).
  - **Watch Your Manners:** Positive attitude, clarify questions, manage monopolizers, treat seriously.
1. **3 Objectives to Assure Control During Q&A:** Maintain credibility and control (repeat question, stay calm).
  2. Satisfy the questioner (briefly, then move on).
  3. Keep the rest of the audience on your side.
    - **One More "Never":** Never ask "Did that answer your question?"

- **Handling the Hostile Questioner:** Be courteous, polite, don't get defensive; redirect if necessary.
- **Create a Mini-Panel:** Use informed people to help answer questions.
- **The Fine Points of Mastering Questions:** Clear directions, active listening, recognizing questions in order, eye contact, not bluffing, deflecting if appropriate, second conclusion.
- **Rules for Testing Your Answers:** Inform, persuade, tie into main purpose.
- **End With Conviction:** End strongly, don't let session drag.
- **Chapter 14: Visual Aids: When a Picture is Worth a Thousand Words**  
**Importance:** Visual society, aid memory (50% more with sight/sound), saves time, adds interest/variety.
- **Speaker as Best Visual Aid:** Body language, animation.
- **Drawbacks:** Time-consuming, costly, can distract, technical failures.
- **Testing Visual Aids:** Is it necessary? Is it truly visual?
- **How to Create Visual Aids:** Outline ideas, sketch, avoid clutter (3 main points, max 6 lines), use color purposefully (3 ways: please, emphasize, differentiate), be consistent.
- **Rules to Remember:** Consistency, keep out of sight, talk to audience (not aid), stand to side, stage management (room size, easel, cords), practice with aids.
- **The Power (or Misuse) of PowerPoint:** Technology as a tool, not a substitute for speaker.
- **Uses:** Transparencies, 35mm slides, computer-driven, web slide shows.
- **Tips:** Audience, space, bullet lists (max 3), fonts, titles, clip art (caution).
- **Design process:** Content first, graphics later.
- **Don't Keep Your Audience in the Dark: Avoiding the Pitfalls of Slides:** Can distract, turn audience's attention away; requires dynamic vocal delivery. Rules for effective slide use (target key points, limited number, practice, don't linger, technical checks, good communication).

- **The Overhead Projector: Not Yet Obsolete:** Benefits (easy, inexpensive, interactive, portable, no lights off). Keys to good transparencies. Enhancing delivery with OHP. Planning for unexpected.
- **Laser Pointers:** Effective for drawing attention, but can be misused. Safety warnings.
- **Videos:** Sophisticated and powerful, but expensive, inflexible. Check setup.
- **Flip Charts:** Favorite visual aid for smaller audiences, forces horizontal movement, can be prepped or illustrated live. Tips for use.
- **Chalkboards:** Good for small audiences. Hints for use.
- **Models and Objects:** Limited to small groups, require narration. Distribute carefully to avoid losing attention.
- **Handouts:** Manage distribution, encourage retention (fill-in-the-blanks), creative design, clear purpose.
- **Pictures That Tell Your Story:** Charts and illustrations as shorthand.
- **Not Just for Public Speakers:** Visual aids beneficial for staff meetings and client discussions.
- **A Final Caveat From Murphy:** Always have an alternative plan; speaker should be able to deliver without aids.
- **Audiovisual Checklist:** Comprehensive list for pre-presentation checks.

## Quiz: PowerSpeak Principles

**Instructions:** Answer each question in 2-3 sentences.

1. According to Dorothy Leeds, what is the cardinal rule for a captivating and credible speaker? Briefly explain why this rule is so important.
2. Name three "not-so-hidden benefits" of powerful speaking as outlined by Leeds.
3. What are the "5 Ps" that help tame the fear of performing poorly, according to Chapter 2?
4. Why is preparation considered "the source of a speaker's power"?

5. What is the difference between a "subject" and a "purpose" in a presentation, and why is this distinction crucial? Provide an example.
6. Explain the PEP formula (Point, Example, Point) and its significance in supporting your ideas.
7. Beyond just words, how can a speaker use their voice to add variety and maintain audience interest? Give two examples of vocal elements to vary.
8. What is WIIFM, and how should a speaker "tune into" it to effectively engage an audience?
9. Why is it recommended to prepare two conclusions for a speech, especially if a Q&A session is involved?
10. Name two common pitfalls presenters face when using visual aids, and how can these be avoided?

## Quiz Answer Key

1. The cardinal rule for a captivating and credible speaker is "Never be boring!" This rule is paramount because if a speaker is boring, people will not listen, regardless of the content's quality. Engaging, stimulating, and maintaining audience attention is the central focus of PowerSpeak.
2. Three "not-so-hidden benefits" of powerful speaking include increased visibility and rapid professional growth within an organization, gaining a competitive edge over less effective communicators, and building overall personal and corporate confidence. It allows individuals to subtly advertise their abilities and leadership qualities.
3. The "5 Ps" to help tame the fear of performing poorly are Prana (deep breathing for calm), Perception (seeing the audience as allies), Psyche yourself up (creative visualization of success), Preparation (thorough knowledge of material), and Practice (for comfort and control).
4. Preparation is considered the source of a speaker's power because it forms the foundation and blueprint for a successful speech, banishing terror and enabling a polished performance. A well-prepared speech is considered "nine-tenths delivered," boosting the speaker's confidence and making them appear spontaneous and relaxed.

5. A "subject" is the content of the presentation (e.g., "the new marketing program"), while the "purpose" is what the speaker wants the audience to do, feel, or know as a result of hearing it (e.g., "to convince executives to sign up for a long-term commitment to the program"). This distinction is crucial because a clear purpose ensures all content supports the speaker's ultimate aim and prevents the audience from drifting.
6. The PEP formula stands for Point, Example, Point. It's significant because it's designed to weave in vivid examples and illustrations, taking advantage of how people learn through repetition and illustration. This approach enhances retention and makes the speaker's major points more memorable and compelling.
7. Beyond words, a speaker can use their voice to add variety and maintain audience interest by varying their volume (e.g., whispering softly then shouting loudly) and their pitch/inflection (e.g., reciting a scale from high to low tones). These vocal dynamics act as a form of "punctuation," emphasizing key ideas and keeping listeners engaged.
8. WIIFM stands for "What's In It For Me?" A speaker should "tune into" it by anticipating the audience's self-interest and shaping the speech to highlight the benefits they will gain. This means focusing on how the information or ideas presented will solve their problems, appeal to their needs (e.g., health, money, safety), or otherwise directly benefit them.
9. It is recommended to prepare two conclusions for a speech because the audience tends to remember what they hear last. If a Q&A session follows the main conclusion, the speaker risks the audience remembering the last question or answer instead of the speaker's intended final message. A second conclusion ensures the speaker has the final, powerful word.
10. Two common pitfalls when using visual aids are **cluttering them with too much information** and **relying on them to carry the presentation instead of the speaker's own delivery**. These can be avoided by limiting visual aids to 3 main points and a maximum of 6 lines, and by remembering that the speaker themselves is the best visual aid, maintaining eye contact and dynamic delivery even with aids.

## Essay Questions

1. Analyze the role of confidence in effective public speaking as presented in "PowerSpeak." Discuss how different elements of preparation, vocal control, and audience engagement contribute to building and projecting confidence.
2. Dorothy Leeds emphasizes the importance of understanding and addressing the "6 Major Speaking Faults." Choose three of these faults and elaborate on their negative impact on a presentation. Then, for each chosen fault, explain specific strategies recommended in the text to overcome them.
3. "PowerSpeak" argues that public speaking extends beyond formal presentations to everyday communication. Discuss how the principles of effective speaking, such as purpose clarity, audience analysis, and vocal variety, can be applied to informal business interactions like meetings or phone calls.
4. Compare and contrast the speaker's approach to using "facts" versus "stories and examples" as supporting material. How does the concept of "left brain" and "right brain" thinking inform Leeds' advice on this topic, and what does the PEP formula achieve in this context?
5. "If anything can go wrong, it will, and at the worst possible moment." Discuss how this "Murphy's Law" applies to public speaking, particularly in relation to visual aids and stage managing. Explain how Dorothy Leeds' advice aims to mitigate these potential problems and ensure a smooth presentation.

## Glossary of Key Terms

- **Activate/Stimulate (Purpose):** A presentation purpose focused on moving the audience to take a specific action, often by presenting ideas, suggestions, and arguments to strongly convince them.
- **Active Voice:** A grammatical construction where the subject of the sentence performs the action (e.g., "The boss vetoed John's idea"), which is generally recommended for powerful and direct communication.
- **Ad-libs:** Impromptu or unscripted remarks, which, according to PowerSpeak, can often be planned in advance to appear spontaneous and add humor.

- **Analogies:** Figures of speech that explain a new or complex idea by comparing it to something familiar and simple, often used to make technical information more accessible.
- **Articulation:** The physical act of using the lips, tongue, teeth, jaw, and throat to form the sounds of speech clearly and precisely.
- **Audience Analysis:** The process of researching and understanding the audience's needs, interests, attitudes, knowledge level, demographics, and concerns to tailor a speech effectively.
- **Audiovisual Checklist:** A comprehensive list of questions and items to verify regarding equipment and setup before a presentation to prevent technical issues.
- **Borrowed Humor:** Jokes or humorous stories taken from external sources (e.g., newspapers, books) and used in a presentation, always with proper credit.
- **Bridge Words:** Simple transitional words or phrases (e.g., "however," "in addition") that signal a shift in thought or direction for the audience.
- **Cardinal Rule:** The central and most important principle of PowerSpeak: "Never be boring!"
- **Categorical Pattern:** A speech organization pattern useful when there isn't a clear sequence or time frame, where meaningful labels are assigned to subtopics related to a general topic.
- **Confidence Cards:** Notecards used by speakers to organize information and key points, providing a sense of control and a prompt if they lose their place.
- **Creative Visualization:** A mental technique where speakers imagine themselves performing successfully and receiving a positive audience reaction to build confidence.
- **Credibility:** The quality of being believable and trustworthy, enhanced by thorough preparation, accurate data, and confident delivery.
- **Diction:** The overall production of speech sounds, encompassing clarity, crispness, and the way words are articulated.

- **Diphthongs:** Vowel sounds that combine two vowels into a single syllable (e.g., "now," "coin").
- **Doctrine of Primacy and Recency:** The psychological principle that people tend to remember information presented at the beginning (primacy) and the end (recency) of a message or segment.
- **Emphasis (Vocal):** The stress placed on words, syllables, or phrases to highlight their importance and ensure the audience grasps the main ideas.
- **Entertain (Purpose):** A presentation purpose primarily focused on amusing and engaging the audience, though business speeches often incorporate elements of entertainment to hold interest.
- **Essence:** The distilled, core meaning or primary message of a speech or section, achieved through ruthless editing and condensation.
- **Examples:** Brief incidents or objects used to prove or clarify a generalization or point being made in a speech.
- **Facial Animation:** The use of expressive facial movements (e.g., raising eyebrows, smiling) to project warmth, enthusiasm, and connect with the audience.
- **Features and Benefits:** In sales and communication, "features" are the factual characteristics of a product/idea (left-brain appeal), while "benefits" are the advantages or solutions they offer to the audience's needs (right-brain appeal).
- **Filler Words:** Sounds or phrases like "um," "uh," "okay," or "you know" that speakers use to fill silence, often signaling a lack of clear connection between thoughts.
- **Flip Chart:** A large pad of paper on an easel, used as a visual aid, often favored for its flexibility, interactivity, and ability to force horizontal movement from the speaker.
- **Handouts:** Supplementary materials given to the audience, designed to reinforce points, provide details, or encourage engagement (e.g., fill-in-the-blanks).

- **Hostile Questioner:** An audience member who asks questions with an unfriendly or challenging intent, requiring the speaker to maintain courtesy and control.
- **Humor (Illustrative):** Jokes or funny stories used not just for entertainment but specifically to reinforce a point or illustrate an idea within a presentation.
- **Hyperbole:** Purposeful exaggeration used as a figure of speech to create a vivid and memorable impact.
- **Imagery:** The use of descriptive language to create mental pictures for the audience, appealing to their emotions and enhancing understanding and retention.
- **Impact Phrases:** Memorable groups of words designed to capture attention, stir emotions, and stick in the audience's minds.
- **Inform (Purpose):** A presentation purpose focused on conveying factual information to the audience without necessarily expecting a specific action.
- **Inflection:** The variation in the tone or pitch of a speaker's voice, used to convey meaning, emphasis, and emotional content.
- **Infotainment:** A unique approach to presentations that combines information with entertainment to encourage maximum audience attention.
- **Instruct (Purpose):** A presentation purpose aimed at teaching the audience a new skill, technique, or specific directions, often requiring thorough coverage for absorption.
- **Lateral Movements:** Physical movements across the stage (side to side) that are generally more visually interesting and effective than moving forward and backward.
- **Lectern:** A stand with a slanted top, used by a speaker to hold notes, which can sometimes act as a physical barrier between the speaker and the audience.
- **Left Brain Thinking:** Logical, rational, analytical, objective, sequential thought processes, often appealed to by facts and data.
- **Linguistic Bridges:** A metaphorical term for transitions, emphasizing their role in connecting disparate ideas in a smooth, logical flow.

- **Maslow's Hierarchy of Needs:** A psychological theory suggesting that human needs are arranged in a hierarchy, from basic physiological needs to self-actualization, which speakers can appeal to for persuasion.
- **Metaphor:** A figure of speech that directly compares two unlike things by stating that one *is* the other, without using "like" or "as" (e.g., "Power is poison").
- **Microphone (Lavalier/Clip-on):** A small microphone that clips onto clothing, offering the speaker maximum freedom of movement, especially wireless versions.
- **Modifiers:** Words or phrases (e.g., "perhaps," "kind of," "very") that can weaken language and diminish the impact of a statement if overused.
- **Monotonous Voice:** A voice lacking variation in pitch, volume, or pace, which can bore an audience and detract from the message.
- **Murphy's Law:** The adage "If anything can go wrong, it will," frequently applied to public speaking situations, especially concerning equipment and logistics.
- **Original Stories:** Humorous or illustrative anecdotes drawn from the speaker's personal experience, valued for their authenticity and relatability.
- **Outline:** The structural foundation of a speech, reducing ideas to main points and subheads in a logical, convincing order.
- **Pace and Rhythm:** The speed at which a speaker articulates words and sounds, and the natural flow of their speech.
- **Passive Voice:** A grammatical construction where the subject receives the action (e.g., "John's idea was vetoed by the boss"), which is generally less direct and powerful than the active voice.
- **Pause:** A deliberate silence in speech used for emphasis, effect, mood, or to signal a transition, allowing the audience to process information.
- **PEP Formula:** An acronym for Point, Example, Point, a strategy for supporting ideas by stating a point, providing a descriptive example, and then restating the point.

- **Persuade (Purpose):** A presentation purpose aimed at causing the audience to willingly accept the speaker's proposal through logic, evidence, and emotion, often involving a call to action.
- **Pitch:** The highness or lowness of a speaker's voice, a key element of vocal variety.
- **Podium:** An elevated platform from which a speaker addresses an audience, sometimes creating a physical barrier.
- **Positive Body Language:** Nonverbal cues (e.g., open hands, direct eye contact, confident posture, smiling) that communicate confidence, warmth, and engagement.
- **Power Language:** The intentional use of words and phrases to make communication eloquent, persuasive, and emotionally resonant.
- **PowerPoint:** A common presentation software program used to create visual aids like slides, though Leeds cautions against relying on it more than the speaker's own delivery.
- **Prana:** An Indian term meaning "breath," used in PowerSpeak to emphasize the importance of deep, diaphragmatic breathing for calming nerves and supporting the voice.
- **Pregnant Pause:** A type of pause used to create dramatic effect or build anticipation for an important statement.
- **Preparation as Process:** The concept that preparing a speech involves a longer, more organic period of "digging," gathering thoughts, and nurturing ideas, beyond just writing notes.
- **Problem and Solution Pattern:** A speech organization pattern where a problem is identified and analyzed, followed by a presentation of possible solutions.
- **Progressive Relaxation:** A physical exercise involving tensing and relaxing different muscle groups to reduce physical nervousness.
- **Pronunciation:** The manner in which words are delivered, including accent and how sounds are placed.

- **Pulpit:** A raised platform or high desk in a church or chapel from which the preacher delivers a sermon; used here metaphorically to refer to formal speaking platforms.
- **Purpose (Speech):** What the speaker wants to achieve in the minds of the audience, or what action they want the audience to take as a result of the speech.
- **Q&A Session:** The question-and-answer period following a presentation, viewed as an opportunity for audience involvement and clarification, rather than a threat.
- **Quotations:** Direct citations from authorities or eloquent individuals used to add credibility, humor, or profound insight to a speech.
- **Recency (Doctrine of Primacy and Recency):** The tendency for listeners to best remember the information presented at the end of a message or segment.
- **Restatements:** Repeating a point in different words to ensure clarity, reinforce understanding, and condense long-winded information.
- **Rhetorical Question:** A question posed for effect or to stimulate thought, rather than to elicit a direct answer from the audience.
- **Right Brain Thinking:** Intuitive, instinctive, synthesizing, subjective, random thought processes, appealed to by stories, emotions, and creative imagery.
- **"Right Brain Break":** The deliberate inclusion of emotional appeals, stories, or creative imagery in a presentation to engage the audience's right brain and prevent boredom.
- **Sacred Cows:** People or topics that are considered immune to criticism or humor, which speakers should generally avoid targeting in jokes.
- **Self-deprecating Humor:** Humor that targets the speaker themselves, used to build rapport, appear relatable, and put the audience at ease.
- **Sequential Pattern:** A speech organization pattern that presents events or steps in the order in which they occur, useful for processes or chronological narratives.

- **Signposts:** Transitional words or phrases that clearly alert the audience to a new idea or shift in topic, guiding them through the speech.
- **Simile:** A figure of speech that compares two unlike things using "like," "as," or "is" (e.g., "Venice is like eating an entire box of chocolate liqueurs in one go").
- **Six Major Speaking Faults:** Dorothy Leeds' identified common flaws in presentations: unclear purpose, lack of organization, too much information, not enough support, monotonous voice, and not meeting audience needs.
- **Stage Managing:** The speaker's responsibility for overseeing and controlling all logistical and environmental details of a speaking situation, such as seating, lighting, equipment, and props.
- **Subject (Speech):** The topic or content area of a presentation (e.g., "automotive safety").
- **Support Material:** Explanations, facts, anecdotes, stories, statistics, definitions, examples, illustrations, authorities, quotations, testimony, analogies, restatements, and historical background used to give depth and meaning to main points.
- **TelePrompTer:** A device used in television broadcasting that displays a script for the speaker to read while looking directly at the camera lens.
- **Testimony:** Corroborating evidence or proof in someone else's words that supports the speaker's viewpoint.
- **Three Magical Phrases:** "It's like...", "For example...", and "Just imagine..." – powerful phrases for introducing right-brain examples and engaging the audience.
- **Time Trap:** The common problem where speakers underestimate how much information they can deliver within a given time limit, leading to rushing or exceeding allocated time.
- **Tone (Vocal):** The overall quality or character of a speaker's voice, reflecting their attitude or mood.
- **Transitions:** Linguistic, vocal, or visual bridges that connect ideas, move the speech forward smoothly, and act as signposts for the audience.

- **Trouble Spots:** Specific points in a presentation that are hardest for the speaker and easiest to lose the audience, including openings, closings, transitions, Q&A, and visual aids.
- **Two-Conclusion Strategy:** The practice of having one conclusion for the main speech and a separate, second conclusion to deliver after the question-and-answer session, ensuring the speaker has the final impactful message.
- **Verbal Visual:** A term used to describe words printed on a visual aid, which Leeds suggests should be minimized as the speaker is there to provide the words verbally.
- **Visibility (Speaker):** The degree to which a speaker is noticed and recognized within an organization or public sphere, often enhanced by strong public speaking abilities.
- **Visual Aids:** Any props or tools (charts, graphs, slides, handouts, models) used to support a speech visually, clarifying ideas and enhancing audience memory.
- **Vocal Variety:** The use of different vocal elements such as volume, pitch, pace, and tone to make speech more engaging and less monotonous.
- **Volume:** The loudness or softness of a speaker's voice.
- **WIIFM:** Acronym for "What's In It For Me?", representing the audience's inherent self-interest and the speaker's need to present benefits.

### **What is the core philosophy of "PowerSpeak" and Dorothy Leeds's approach to effective communication?**

The central message and focus of "PowerSpeak" is the importance of engaging, stimulating, and maintaining an audience's attention, stemming from the cardinal rule: "Never be boring!" Dorothy Leeds emphasizes that effective speaking is about capturing the audience to generate power and credibility. She believes that a speaker is effective to the degree they capture their audience, making the communication interesting, entertaining, and memorable. This philosophy extends beyond formal presentations to all types of daily verbal communication, asserting that powerful speaking can significantly enhance personal and professional "power" by influencing perception in various interactions.

## What are the six major speaking faults identified in "PowerSpeak" and why is it important to address them?

Dorothy Leeds, drawing from extensive experience, identifies six major speaking faults that consistently lead to ineffective communication, even among experienced speakers. These are:

1.

**An unclear purpose:** The audience is left confused about the speech's objective.

2.

**Lack of clear organization and leadership:** The speech lacks structure and logical flow.

3.

**Too much information:** Overloading the audience with unnecessary or excessive details.

4.

**Not enough support for ideas, concepts, and information:** Failing to back up arguments with compelling stories and examples.

5.

**Monotonous voice and sloppy speech:** A delivery that doesn't convey the speaker's excitement or interest in the subject.

6.

**Not meeting the real needs of your audience:** Focusing on what interests the speaker rather than what the audience wants to hear.

Addressing these faults is crucial because even if everything else is done correctly, the presence of any one of them can significantly reduce a talk's effectiveness. Leeds argues that recognizing and eliminating these weaknesses provides a competitive edge and can improve speaking abilities by 100 percent.

## How does "PowerSpeak" suggest overcoming the fear of public speaking?

"PowerSpeak" acknowledges that fear is a normal part of public speaking, even for seasoned professionals, and encourages speakers to use this fear as an advantage, transforming adrenaline into positive energy. The book outlines several strategies to break through the fear barrier, including:

- 

**Admitting and understanding the sources of fear:** Recognizing that being in the

spotlight and the lack of immediate feedback are common triggers.

- 

**Creative visualization:** Forming a mental image of a successful and confident performance.

- 

**Working with your body:** Employing physical exercises like proper diaphragm breathing, progressive relaxation, and easing neck strain to reduce physical manifestations of nervousness.

- 

**Practicing the 5 Ps:** Prana (deep breathing), Perception (viewing the audience as allies), Psyche yourself up (positive self-talk), Preparation (thorough knowledge of the subject), and Practice (familiarity with the delivery).

- 

**Using "Confidence Cards":** Notecards that organize information and serve as prompts.

- 

**Identifying with your listeners:** Focusing on the audience's needs and interests rather than self-consciousness.

- 

**Communicating excitement:** Passion for the subject can override nervousness.

- 

**Remembering who the expert is:** Believing in one's own knowledge and authority.

- 

**Facing the four specific fears:** Fear of performing poorly, fear of the audience, fear of embarrassment, and fear that material isn't good enough, with practical techniques for each.

The overarching message is to embrace the nervous excitement, prepare diligently, and control one's perception to project confidence, regardless of internal feelings.

**What is the significance of "purpose" in a speech, and how should a speaker define it according to "PowerSpeak"?**

In "PowerSpeak," having a clear purpose is considered fundamental, often overlooked, and distinct from the subject of a speech. The purpose is what the speaker wants to leave in the audience's mind, and, more importantly, what action

or feeling they want the audience to experience as a result of hearing the presentation. Leeds emphasizes that a speaker is a leader in front of an audience, and effective leadership requires a clear destination.

To determine purpose, speakers should ask: "What do I want to accomplish in the minds of those in my audience? What do I want them to do, feel, or know?" The book categorizes six main purposes (to inform, instruct, entertain, inspire/motivate, activate/stimulate, and persuade), but highlights persuasion as the paramount goal for most business communications. A specific, focused purpose is crucial, as it influences the mood, examples, stories, and overall argument of the speech, ultimately saving preparation time and making the presentation more powerful.

### **How important are organization and transitions in a powerful speech, and what techniques are recommended?**

Organization is deemed essential in "PowerSpeak," putting the speaker in a leadership position by enabling the audience to easily follow their ideas. A poorly organized speech can lead to boredom and disengagement. The three essential aspects of organization are:

1.

**Outlining:** Creating a "lean and mean" structure with three to four main points and supporting subheads. This allows for flexibility in adjusting speech length for different situations.

2.

**Transitions:** These are the "linguistic bridges" that connect ideas smoothly, preventing the audience from getting lost and strengthening the speech's logic. They are crucial because, unlike written material, an audience cannot "rewind" a live speech. Transitions should be frequent, varied, clear, and compelling.

3.

**Patterns of organization:** Choosing a logical sequence (sequential, categorical, problem and solution, contrast and comparison) that best suits the purpose and audience, while avoiding predictability.

Transitions are further broken down into verbal (connecting words/phrases), vocal (changes in pitch, rhythm, tone), and visual (physical movements, props, visual aids). Effective transitions also help eliminate filler words like "um" or "uh," which signal a disconnect in thought. A central theme can also serve as an overarching

transition, linking ideas together and aiding audience retention by appealing to both the logical (left-brain) and creative (right-brain) sides of the brain.

### **What is the "PEP" formula, and why is "support" vital for audience retention and engagement?**

The "PEP" formula stands for

**Point, Example, Point.** It is an important piece of information that truly aids in speaking powerfully. This formula dictates that for every major point, a speaker should:

1. State their

**Point.**

2. Provide a descriptive

**Example** or illustration.

3. Then, creatively

**Remake the Point.**

Support is vital because it appeals to both sides of the brain, enhancing retention and preventing audience boredom. While the "left brain" appreciates facts and logic, the "right brain" is stimulated by aesthetics, feeling, and creativity. By weaving in examples, stories, analogies, and vivid imagery, speakers provide a "right brain break" that makes information memorable and engaging. Stories are particularly emphasized as more compelling than a "mountain of facts" for engaging emotions. The book also provides a comprehensive list of "tried-and-true" sources of support, including facts, figures, definitions, illustrations, anecdotes, authority citations, quotations, testimony, analogies, restatements, and historical background, along with the "12 Most Persuasive Words in the English Language" and "Power Phrases" to add emphasis.

### **How can a speaker use their voice and body language to enhance their presentation and overall credibility?**

A speaker's voice and body language are critical components of how they are perceived, accounting for 38% and 55% of the impression, respectively, far outweighing verbal content (7%). "PowerSpeak" emphasizes that these elements are not neutral; they either convey control and confidence or a lack thereof.

**Vocal Variety:** Speakers are encouraged to listen to their own voices and actively build more interesting vocal delivery by controlling:

- 

**Volume:** Varying loudness to add impact.

- 

**Pitch and Inflection:** Changing overall tone.

- 

**Pace and Rhythm:** Adjusting speaking speed.

- 

**Emphasis:** Stressing key words and ideas, avoiding fading out at sentence ends.

- 

**Attitude:** Conveying specific emotions through vocal expression.

- 

**The Pause:** Using strategic silences for emphasis, transition, or effect.

- 

**Articulation, Diction, and Pronunciation:** Ensuring clarity by practicing lip, tongue, and jaw movements, and correct vowel/consonant sounds.

- 

**Breathing:** Utilizing diaphragmatic breathing for sustained vocal support and energy.

**Positive Body Language:** This involves mastering both broad aspects and subtle gestures:

- 

**Preparation:** Forms the foundation for confident body language.

- 

**Posture:** Standing erect and balanced conveys alertness and enthusiasm.

- 

**Approaching the Platform:** Walking confidently and acknowledging the audience.

- 

**Eye Contact:** Maintaining direct eye contact with as many people as possible to build rapport and demonstrate confidence.

- 

**Dress:** Choosing comfortable and appropriate attire that is one degree more formal than the audience, avoiding distractions like excessive jewelry.

-

**Hands:** Using deliberate gestures to emphasize shape, size, number, and direction, avoiding nervous fiddling or rigid positions.

- 

**Smile:** Projecting warmth and confidence.

- 

**Movement:** Using purposeful lateral movements to connect with the audience, create emotion, change visual patterns, and aid transitions, rather than standing rigidly or fidgeting aimlessly.

- 

**Gestures and Mannerisms:** Being aware of and controlling subconscious habits that can convey defensiveness, insecurity, or frustration.

The goal is for voice and body language to support the verbal message, making the speaker appear confident, caring, and in control, thereby enhancing credibility and persuasive power.

### **What are the key strategies for managing a successful question-and-answer (Q&A) session and using visual aids effectively?**

Both Q&A sessions and visual aids are "trouble spots" that, if handled well, significantly enhance a presentation.

#### **Managing Q&A Sessions:**

- 

**Preparation:** Anticipate tough questions by practicing with others and knowing the subject thoroughly.

- 

**Control:** Speakers must maintain control by setting ground rules at the outset (e.g., limiting questions to the subject matter) and not letting questioners monopolize time.

- 

**Structure:** Announce Q&A timing at the beginning and end of the talk, reserving the final minutes for a powerful conclusion after all questions are addressed.

- 

**Interaction:** View Q&A as participation, not confrontation. Repeat or paraphrase questions to ensure clarity and calm.

-

**Objectives:** Aim to maintain credibility and control, satisfy the questioner (briefly), and keep the rest of the audience engaged.

•

**Difficult Questions:** Politely deflect off-topic or hostile questions, offering to discuss them privately if necessary. Avoid saying "Did that answer your question?"

•

**Silence:** If no one asks a question, prepare strategies like handing out question cards, conducting impromptu surveys, posing one's own question, or deliberately omitting an obvious point in the speech.

•

**Manner:** Treat every question seriously and courteously, avoiding defensiveness or anger. Compliment perceptive questions to foster a positive atmosphere.

### **Using Visual Aids Effectively:**

•

**Purpose-Driven:** Each visual aid must have a clear purpose, adding value and clarifying ideas rather than just "livening up" the presentation. They should be self-explanatory and emphasize main ideas.

•

**Simplicity:** Avoid clutter; limit text (e.g., no more than six lines per slide, three bullets per slide), use large, readable fonts (max two per slide), and use color strategically for emphasis, not confusion.

•

**Integration:** Design visual aids after outlining the speech content. Practice using them as part of the whole talk, not as an afterthought.

•

**Presentation Techniques:** Keep visual aids out of sight until needed.

- Talk to the audience, not the visual aid, maintaining eye contact.
- Stand to the side of the visual aid, not in front.
- Stage the visual aid by considering room size, lighting, and equipment.
- Turn off lights (for slides) or cover points (for transparencies) when not in use to refocus audience attention on the speaker.
- For PowerPoint, use movement and sound carefully, and ensure it supports the message, not replaces the speaker's role.

•

**Contingency Planning:** Always have an alternative plan in case of technical failures, as "Murphy's Law" applies heavily to visual aids. Speakers should be able to deliver a good speech even without them.

The ultimate goal for both Q&A and visual aids is to enhance engagement, clarity, and the speaker's persuasive power.

1. **An unclear purpose:** The audience is left confused about the speech's objective.
2. **Lack of clear organization and leadership:** The speech lacks structure and logical flow.
3. **Too much information:** Overloading the audience with unnecessary or excessive details.
4. **Not enough support for ideas, concepts, and information:** Failing to back up arguments with compelling stories and examples.
5. **Monotonous voice and sloppy speech:** A delivery that doesn't convey the speaker's excitement or interest in the subject.
6. **Not meeting the real needs of your audience:** Focusing on what interests the speaker rather than what the audience wants to hear.
  - **Admitting and understanding the sources of fear:** Recognizing that being in the spotlight and the lack of immediate feedback are common triggers.
  - **Creative visualization:** Forming a mental image of a successful and confident performance.
  - **Working with your body:** Employing physical exercises like proper diaphragm breathing, progressive relaxation, and easing neck strain to reduce physical manifestations of nervousness.
  - **Practicing the 5 Ps:** Prana (deep breathing), Perception (viewing the audience as allies), Psyche yourself up (positive self-talk), Preparation (thorough knowledge of the subject), and Practice (familiarity with the delivery).
  - **Using "Confidence Cards":** Notecards that organize information and serve as prompts.

- • **Identifying with your listeners:** Focusing on the audience's needs and interests rather than self-consciousness.
  - • **Communicating excitement:** Passion for the subject can override nervousness.
  - • **Remembering who the expert is:** Believing in one's own knowledge and authority.
  - • **Facing the four specific fears:** Fear of performing poorly, fear of the audience, fear of embarrassment, and fear that material isn't good enough, with practical techniques for each.
1. 1. **Outlining:** Creating a "lean and mean" structure with three to four main points and supporting subheads. This allows for flexibility in adjusting speech length for different situations.
  2. 2. **Transitions:** These are the "linguistic bridges" that connect ideas smoothly, preventing the audience from getting lost and strengthening the speech's logic. They are crucial because, unlike written material, an audience cannot "rewind" a live speech. Transitions should be frequent, varied, clear, and compelling.
  3. 3. **Patterns of organization:** Choosing a logical sequence (sequential, categorical, problem and solution, contrast and comparison) that best suits the purpose and audience, while avoiding predictability.
1. State their **Point**.
  2. Provide a descriptive **Example** or illustration.
  3. Then, creatively **Remake the Point**.
- **Volume:** Varying loudness to add impact.
  - **Pitch and Inflection:** Changing overall tone.
  - **Pace and Rhythm:** Adjusting speaking speed.
  - **Emphasis:** Stressing key words and ideas, avoiding fading out at sentence ends.
  - **Attitude:** Conveying specific emotions through vocal expression.
  - **The Pause:** Using strategic silences for emphasis, transition, or effect.

- **Articulation, Diction, and Pronunciation:** Ensuring clarity by practicing lip, tongue, and jaw movements, and correct vowel/consonant sounds.
- **Breathing:** Utilizing diaphragmatic breathing for sustained vocal support and energy.
- **Preparation:** Forms the foundation for confident body language.
- **Posture:** Standing erect and balanced conveys alertness and enthusiasm.
- **Approaching the Platform:** Walking confidently and acknowledging the audience.
- **Eye Contact:** Maintaining direct eye contact with as many people as possible to build rapport and demonstrate confidence.
- **Dress:** Choosing comfortable and appropriate attire that is one degree more formal than the audience, avoiding distractions like excessive jewelry.
- **Hands:** Using deliberate gestures to emphasize shape, size, number, and direction, avoiding nervous fiddling or rigid positions.
- **Smile:** Projecting warmth and confidence.
- **Movement:** Using purposeful lateral movements to connect with the audience, create emotion, change visual patterns, and aid transitions, rather than standing rigidly or fidgeting aimlessly.
- **Gestures and Mannerisms:** Being aware of and controlling subconscious habits that can convey defensiveness, insecurity, or frustration.
- **Preparation:** Anticipate tough questions by practicing with others and knowing the subject thoroughly.
- **Control:** Speakers must maintain control by setting ground rules at the outset (e.g., limiting questions to the subject matter) and not letting questioners monopolize time.
- **Structure:** Announce Q&A timing at the beginning and end of the talk, reserving the final minutes for a powerful conclusion after all questions are addressed.
- **Interaction:** View Q&A as participation, not confrontation. Repeat or paraphrase questions to ensure clarity and calm.
- **Objectives:** Aim to maintain credibility and control, satisfy the questioner (briefly), and keep the rest of the audience engaged.

- **Difficult Questions:** Politely deflect off-topic or hostile questions, offering to discuss them privately if necessary. Avoid saying "Did that answer your question?"
- **Silence:** If no one asks a question, prepare strategies like handing out question cards, conducting impromptu surveys, posing one's own question, or deliberately omitting an obvious point in the speech.
- **Manner:** Treat every question seriously and courteously, avoiding defensiveness or anger. Compliment perceptive questions to foster a positive atmosphere.
- **Purpose-Driven:** Each visual aid must have a clear purpose, adding value and clarifying ideas rather than just "livening up" the presentation. They should be self-explanatory and emphasize main ideas.
- **Simplicity:** Avoid clutter; limit text (e.g., no more than six lines per slide, three bullets per slide), use large, readable fonts (max two per slide), and use color strategically for emphasis, not confusion.
- **Integration:** Design visual aids after outlining the speech content. Practice using them as part of the whole talk, not as an afterthought.
- **Presentation Techniques:** Keep visual aids out of sight until needed.
- Talk to the audience, not the visual aid, maintaining eye contact.
- Stand to the side of the visual aid, not in front.
- Stage the visual aid by considering room size, lighting, and equipment.
- Turn off lights (for slides) or cover points (for transparencies) when not in use to refocus audience attention on the speaker.
- For PowerPoint, use movement and sound carefully, and ensure it supports the message, not replaces the speaker's role.
- **Contingency Planning:** Always have an alternative plan in case of technical failures, as "Murphy's Law" applies heavily to visual aids. Speakers should be able to deliver a good speech even without them.

## Timeline of Key Events

### Pre-1850s:

- **Ancient Egypt (3,000 years ago):** An inscription found in an Egyptian tomb advises, "Make thyself a craftsman in speech, for thereby thou shalt gain the upper hand." This highlights the ancient recognition of the power of effective speaking.

### 19th Century:

- **1850:** Thomas Macauley publishes "History of England: Volume I," noting William Pitt the Younger's success as Prime Minister due to his remarkable talent for making speeches, even with a lack of experience or political savvy. This emphasizes that "parliamentary government is government by speaking."

### Early 20th Century:

- **1900s (approximately):** Irving S. Cobb states, "No speech can be entirely bad, if it is short enough," encapsulating the value of conciseness in speaking.
- **Early 20th Century:** Franklin D. Roosevelt is known for pretending that audience members have holes in their socks as a trick to manage nervousness before speaking.
- **Early 20th Century:** Winston Churchill (born 1874) is noted for using alliteration and cadence in his speeches, for example, "He was a man of light and learning" and "Let us to the task, to the battle, to the toil." He also reportedly imagined audience members naked to combat fear.
- **Early to Mid-20th Century:** Thomas Edison is introduced before a speech, with the introducer extensively discussing the talking machine. Edison humorously corrects this, stating he "invented the first one that can be shut off."
- **Mid-20th Century:** Daniel Webster, a renowned orator, states that if all his talents were taken, he would keep "the Power of Speaking, for through it I would quickly recover all the rest," underscoring the profound impact of speaking ability.
- **Mid-20th Century:** Frank Lloyd Wright delivers a provocative opening to a speech in Pittsburgh, declaring it "the ugliest city I have ever seen," successfully grabbing attention.
- **Mid-20th Century:** John F. Kennedy reportedly combated fear by imagining audience members naked. He also famously described L. Gordon Cooper with

the metaphor: "man is still the most extraordinary computer of all." Kennedy's quote, "There are three things which are real—God, human folly, and laughter. The first two are beyond our comprehension, so we must do what we can with the third," highlights the power of humor.

### **1960s:**

- **1960s (post-1963):** A growing number of young people do not remember the assassination of President Kennedy, indicating how quickly historical events can become unknown to newer generations.
- **1960s (Civil Rights Movement):** Martin Luther King Jr. speaks about his dreams for a glorious future, motivating many to become involved in the civil rights movement, serving as an example of inspirational/motivational speaking.

### **1970s:**

- **1976:** Norman Vincent Peale publishes "Enthusiasm Makes the Difference," emphasizing how enthusiasm can help overcome problems and motivate oneself and others.

### **1980s:**

- **1981 (July 28):** Joel Weldon delivers a presentation titled "Elephants Don't Bite: It's the Little Things That Get You" at the National Speakers Association Convention, using a self-written, vivid introduction.
- **1988:** Dorothy Leeds first writes "PowerSpeak," observing that public speaking had not significantly changed in 15 years and existing books were insufficient.

### **1990s:**

- **1996 (September 26):** Sandra Blakeslee's "Traffic Jams in Brain Network May Result in Verbal Stumbles" is published in The New York Times, quoting linguist Dr. Willem Levelt on the neurological reasons for verbal stumbles like "um" and "er."
- **1999:** President Clinton's annual State of the Union address: While reading from a TelePrompTer, the 1998 version of his speech appears instead of the

current one. Clinton, prepared, ad-libs until the error is corrected, and no one watching realizes the mistake.

- **1999:** Author Sue Miller's article in The New York Times highlights that "you can make a story out of anything... what's hard—and what's interesting—about a story is not so much the thing that's in it, but what's made of that thing," underscoring the power of storytelling.

### **2000s:**

- **2000:** Dorothy Leeds copyrights "PowerSpeak—Engage, Inspire, and Stimulate Your Audience."
- **2001 (February):** A Gallup Poll (representative sample of 1,016 Americans) finds that 52% believe the secret to success lies in knowing one's weaknesses.
- **2002 (November 11):** Tad Friend's article "What's So Funny" in The New Yorker discusses the mystery of how the brain processes humor and the difficulty of making someone laugh.
- **2003:** "PowerSpeak: Engage, Inspire, and Stimulate Your Audience" by Dorothy Leeds is published by The Career Press, with ISBN 1-56414-684-7. This edition is a revision of the 1988 original, updated due to the continued presence of major speaking faults despite new technology.

### **Ongoing (Dorothy Leeds's Career):**

- Dorothy Leeds gains 22 years of experience teaching and consulting with professionals, training over 10,000 executives, and giving hundreds of workshops.
- She gives over 100 presentations a year at conferences and workshops nationwide.
- She is rated by Dun's Business Month as one of the top motivational speakers in the country.
- She writes 12 books on communication, including "The 7 Powers of Questions" and "Smart Questions."
- She is featured in "The New York Times," "Cosmopolitan," and "Money" magazines/newspapers.

- She appears on "The Tonight Show" and "Good Morning America."
- She works as a media personality and film critic for MSNBC.
- She overcomes cancer and depression, attributing her success to her commitment to positive energy.
- She develops "infotainment" and the "Theater for Learning" program, incorporating songs, props, and costumes into her workshops, successfully testing it with IBM executives.
- She establishes Organizational Technologies Inc., where she serves as President.

## Cast of Characters

### Principal People Mentioned:

- **Dorothy Leeds:** The author of "PowerSpeak: Engage, Inspire, and Stimulate Your Audience," "The 7 Powers of Questions," and "Smart Questions." She is a highly sought-after motivational speaker, workshop leader, and communication expert with over 22 years of experience. Leeds has a diverse career background, including Broadway actress, advertising executive, and knitwear designer. She holds a Master's Degree from Columbia University and is listed in Who's Who in the East. She is married to Arnold Weinstock and has two children, Laura Julie Weinstock and Ian Jeremy Weinstock, and three grandchildren. She is also a media personality and film critic for MSNBC.

### Family Members of Dorothy Leeds:

- **Arnold Weinstock:** Dorothy Leeds's husband, described as special, supportive, funny, loyal, and devoted.
- **Laura Julie Weinstock:** Dorothy Leeds's exceptional and talented daughter. She is mentioned as someone who talks with total confidence about self-defense, demonstrating passion for her subject.
- **Ian Jeremy Weinstock:** Dorothy Leeds's exceptional and talented son.

### Individuals with Notable Contributions or Mentions:

- **Abraham Lincoln:** 16th U.S. President, known for his methodical speech preparation (the "Lincoln method"), carrying notes in his hat, and his famous

Gettysburg Address. Also mentioned in relation to Stephen Douglas's comment about his "two-faced" appearance.

- **Ambrose Bierce:** Defined "egotist" as "A person more interested in himself than in me."
- **Angie Howard:** Thanked by Dorothy Leeds for her initial belief in Leeds's ability to teach public speaking.
- **Archilochus:** A Greek master of words from three centuries before Gorgias, known for caustic phrases that reportedly led to his in-laws' suicide.
- **Arthur Rubinstein:** Great pianist, quoted on the importance of daily practice for maintaining skill.
- **Barbra Streisand:** Famous singer and actress, known for her notorious stage fright which kept her from singing in concert for many years.
- **Benjamin Franklin:** American polymath and Founding Father, quoted using an analogy: "Fish and visitors start to smell in three days."
- **Bill Gates:** Founder of Microsoft, whose presentation of Windows98 famously experienced a "fatal error" glitch on stage, highlighting Murphy's Law in technology.
- **Bill Lee:** Former chairman of Duke Power Company (now Duke Energy), who specifically gave speeches to engage in Q&A sessions due to the involvement they foster.
- **Blaise Pascal:** French mathematician and philosopher, quoted as saying, "Things are always at their best in the beginning."
- **Bob Barron:** Co-author with Jim Fisk, quoted for "Properly organized, even crime pays."
- **Bob Shook:** Thanked by Dorothy Leeds for his ongoing advice and support.
- **Calvin Coolidge:** 30th U.S. President, quoted for "I have never been hurt by anything I didn't say," in the context of handling questions.
- **Charles de Gaulle:** French general and statesman, used a political analogy: "Treaties are like roses and young girls. They last while they last."

- **Charlie Chaplin:** Iconic film actor and director, quoted saying, "To truly laugh, you must be able to take your pain and play with it," in the context of self-deprecating humor.
- **Cicero:** Roman statesman and orator, said 2,000 years ago that all public speaking of real merit was characterized by nervousness.
- **Clint Eastwood:** Actor and director, mentioned for his "cultural lockjaw" style of speaking, with his mouth almost closed, which is not ideal for public speakers.
- **Confucius:** Ancient Chinese philosopher, quoted for wisdom on effective management from around 500 B.C., used by Leeds to provide historical context.
- **Daniel Webster:** American statesman and orator, quoted on the supreme importance of the "Power of Speaking."
- **Dr. Friend:** A character Dorothy Leeds uses in her "infotainment" presentations, who comments on the human tendency to focus on negatives.
- **Dr. Richard Seizer:** Best-selling author, whose writing is cited as an example of making complex medical concepts immediate through vivid analogies.
- **Dr. Willem Levelt:** Linguist, quoted in The New York Times about the brain's processes for generating speech and why "um" and "er" signal trouble in connecting thoughts.
- **E.B. White:** Author, whose writing is cited for a vivid simile about Frank Sinatra and a microphone.
- **Eileen Dow Munson:** The typesetter for "PowerSpeak."
- **Epictetus:** Greek Stoic philosopher, quoted for his wisdom on listening: "God has given us two ears and one mouth—so we may hear twice as much as we speak."
- **Ethel Merman:** Broadway star, quoted on the belief that if an audience could perform better, they would be on stage.
- **Eva Gabor:** Hungarian actress, featured in an anecdote with Noel Coward about the word "gored" versus "bored."

- **Frank Lloyd Wright:** American architect, known for a controversial but attention-grabbing opening to a speech in Pittsburgh, calling it "the ugliest city I have ever seen."
- **Frederick Zlotkin:** First cellist for the New York City Ballet Orchestra, who spoke at a stage fright conference about different perceptions of the audience affecting fear.
- **Gene Fowler:** American journalist and author, quoted saying, "Men are not against you. They are merely for themselves."
- **George Bernard Shaw:** Irish playwright, quoted saying, "People who get on in this world are the people who get up, look for the circumstances they want, and if they can't find them, make them," in the context of stage managing.
- **George M. Cohan:** American entertainer, composer, and playwright, whose use of repetition in "Over There" is cited as a powerful speaking device.
- **Gerald Coffee:** An individual who triumphed over hardships (seven years in solitary confinement in a prison camp), cited as an example of inspiring/motivating through personal story.
- **Gorgias:** A Greek rhetorician from the fourth century B.C., renowned for language so beautiful people thought it was magic.
- **Gregg Louganis:** Great Olympic diver, known for his creative visualization technique to achieve perfect dives.
- **Harold Burnett:** An individual who reportedly thinks of audience members sitting on the commode to combat fear.
- **Helen Hayes:** Actress, noted for worrying about forgetting her opening lines even after 50 years of acting.
- **Henry James:** American author, who said "summer afternoon" were the most beautiful words in the English language.
- **Henry Wadsworth Longfellow:** American poet, quoted for "Great is the art of beginning, but greater the art is of ending."
- **Irving S. Cobb:** American humorist, author, and columnist, quoted for "No speech can be entirely bad, if it is short enough."

- **Isaac Newton:** Scientist, quoted for his modesty: "I can stand on the shoulders of men like Galileo."
- **James Earl Jones:** Actor, mentioned as a classically trained actor whose voice should be studied for its instrumental use of feeling.
- **Jane Dystal:** Thanked by Dorothy Leeds for her hard work, support, and encouragement.
- **Jennifer:** A hypothetical questioner in a Q&A session, used as an example of how to manage a complex question politely.
- **Jim Fisk:** Co-author with Robert Barron, quoted for "Properly organized, even crime pays."
- **Joan Rivers:** Comedian, cited for her self-deprecating humor about being a bad housekeeper.
- **Joel Weldon:** A well-known speaker, whose self-introduction at the National Speakers Association Convention is provided as an example.
- **John Charles Salak:** Defined failure in a way pertinent to business, distinguishing between those who thought and never did and those who did and never thought.
- **John F. Kennedy:** 35th U.S. President, quoted on humor, and as an example of someone whose words President Reagan would quote.
- **John Kenneth Galbraith:** Economist, whose quote about modesty being an overrated virtue is a favorite of the author.
- **Johnson Design:** Credited for the cover design of the "PowerSpeak" book.
- **Joe Griffith:** Quoted on the importance of good transitions for a speech.
- **Katherine Graham:** Publisher of The Washington Post, mentioned as someone whose eloquence can be "borrowed" from.
- **Kristen Monn:** The editor of "PowerSpeak."
- **L. Gordon Cooper:** Astronaut, whose brain was described by John F. Kennedy as "the most extraordinary computer of all."
- **Lance Armstrong:** Cyclist, cited as an example of inspiring/motivating through personal story of overcoming cancer.

- **Lewis Thomas:** Essayist, who explained the universe by comparing it to the life of a single cell.
- **Liza Lentini:** Thanked by Dorothy Leeds as a brilliant playwright, teacher, and super speech coach.
- **Mae West:** Actress, quoted for "It's not what I say, but how I say it," emphasizing delivery. Also mentioned as someone whose eloquence can be "borrowed" from.
- **Martin Luther King Jr.:** Civil Rights leader, cited as an example of someone whose words President Reagan would quote and who motivated people with his dreams.
- **Mel Klieman:** Author of "Hire Tough, Manage Easy: How to Find and Hire the Best Hourly Employees," cited as proof of people's desire for easy answers.
- **Meryl Streep:** Actress, mentioned as a classically trained actor whose voice should be studied for its instrumental use of feeling.
- **Michael Bloomberg:** Former Mayor of New York City, quoted by Leeds on the indivisible bond between having the right information and succeeding.
- **Michael Iapoco:** Author of "A Funny Thing Happened on the Way to the Boardroom," which discusses planning ad-libs.
- **Michael Bourret:** Thanked by Dorothy Leeds for his hard work, support, and encouragement.
- **Michael LeBoeuf:** Thanked by Dorothy Leeds for his constant advice, warm friendship, and funny jokes.
- **Murphy:** Personifies "Murphy's Law" ("If anything can go wrong, it will, and at the worst possible moment"), which is highly applicable to visual aids and stage managing.
- **Nancy Lauterbach:** Thanked by Dorothy Leeds for her belief and sharing her amazing contacts.
- **Nick and Nora (from "The Thin Man"):** Fictional characters from a film, used to illustrate a misplaced modifier for humorous effect.

- **Noel Coward:** Playwright, featured in an anecdote with Eva Gabor and quoted on handling the press: "never, never bore the living hell out of it."
- **Norman Vincent Peale:** Author of "The Power of Positive Thinking" and "Enthusiasm Makes the Difference," cited for his insights on enthusiasm.
- **Paul Engle:** Poet, quoted for "Poetry is ordinary language raised to the Nth power."
- **Peter Prangle:** Fictional character used in a tongue twister for diction practice: "Peter Prangle picked pickly prangly pears."
- **PJ Dempsey:** Thanked by Dorothy Leeds as her "very special editor and friend, who was the first one to realize the power of PowerSpeak."
- **Publius Syrus:** Roman slave and mime writer, quoted for "Speech is a mirror of the soul. As a man speaks so he is." and "More trouble is caused in the world by indiscreet answers than by indiscreet questions." (attributed to Sydnee Harris in the source, but commonly attributed to Publius Syrus or a similar saying).
- **R.H. Rands:** Quoted for wisdom on hiring: "When you hire people smarter than you are, you prove that you are smarter than they are."
- **Ralph Waldo Emerson:** American essayist, poet, and philosopher, quoted for "Hitch your wagon to a star" and "No man can truly help another man without helping himself."
- **Red Skelton:** American comedian and actor, noted for being a nervous wreck before performances.
- **Richard Feynman:** Physicist and Nobel laureate, whose book "Six Easy Pieces: Essentials of Physics Explained by Its Most Brilliant Teacher" is cited as proof of people's desire for easy answers.
- **Ronald Reagan:** 40th U.S. President, cited for his strategy of quoting Democrats like Franklin Roosevelt and John F. Kennedy to add eloquence and infer endorsement for his conservative positions.
- **Sandra Blakeslee:** Author of "Traffic Jams in Brain Network May Result in Verbal Stumbles" in The New York Times.

- **Sherpa (hypothetical):** Used in an anecdote to illustrate meeting the audience's needs, especially in a life-threatening situation (Mt. Everest avalanche).
- **Sharyn Kolberg:** Thanked by Dorothy Leeds for her constructive and encouraging editorial help.
- **Sir Laurence Olivier:** Renowned actor, noted for forgetting his lines during "Othello" after two thousand performances, feeling it was God's way of keeping him anxious.
- **Stephen Douglas:** American politician, noted for calling Abraham Lincoln a "two-faced man."
- **Susan B. Anthony:** Leader in the women's suffrage movement, cited as an example of motivating people to stand up for women's rights.
- **Sydney Harris:** Quoted for "More trouble is caused in the world by indiscreet answers than by indiscreet questions" (though the quote is commonly attributed to others).
- **Tad Friend:** Author of "What's So Funny" in The New Yorker, discussing the mystery of humor.
- **Thomas Macauley:** Historian, whose "History of England: Volume I" highlights William Pitt the Younger's success through speaking.
- **Thomas Stewart:** Author of "Ban it Now! Friends Don't Let Friends Use PowerPoint" in Business 2.0 (February 2001), criticizing the overuse and uniform look of PowerPoint presentations.
- **Tom Landry:** Former coach of the Dallas Cowboys, whose obituary provided the author with a wonderful story.
- **Truman Capote:** American novelist, whose vivid simile about Venice is cited: "Venice is like eating an entire box of chocolate liqueurs in one go."
- **Voltaire:** French Enlightenment writer, historian, and philosopher, quoted for "No problem can withstand the assault of sustained thinking."
- **W. Cabell Greet:** Associate Professor of English, Barnard College, whose paragraph about a young rat named Arthur is used as an exercise in vocal emphasis.

- **William Pitt the Younger:** British Prime Minister, whose success was attributed to his speaking ability by Thomas Macauley in 1850.