

SPEECHWRITER'S NEWSLETTER

The insider's guide to writing and delivering effective speeches

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FOR FREELANCERS ONLY—DAVID MURRAY

... And dark-siders thinking of taking the plunge

[SN shares secrets to becoming and remaining a successful freelance speechwriter](#)

No offense to readers who pay for their *SN* subscription with corporate purchase orders—you are our sugar-parents—but the folks whose support moves us the most are our freelance subscribers, who pay our steep fee out of their own pockets only to read mostly about the doings of their benefits-clad colleagues.

So I thought I'd devote a cover this year to tips for freelancers—tips I've garnered from long friendships with a number of successful freelance speechwriters, and things I've done right and wrong in my own freelance writing career. (I do *SN* on a freelance basis.)

I also know lots of corporate types fantasize about going out on their own, and I hope this list helps you think more specifically about whether you have what it takes—or can get what it takes. Here goes:

Be famous. Get yourself published in national magazines and important trade journals. Or

write a book. CEOs are status-oriented; they'll not only be more likely to hire you if they think you're a hotshot, they'll treat you with more respect along the way. (Machiavellian hint: If you publish one article a year in a magazine or newspaper, you can say you "write regularly" for magazines and newspapers.)

Offer full services. The busiest freelancers I know know a lot. They know all the top speaking forums. They know how to create executive communication strategies, and they're eager to expand their role beyond scribe, to communication counselor. They know how to coach CEOs in public speaking—and when they get in over their heads, they know the best speaking coaches to call. (Hint: Those speaking coaches are Virgil Scudder, Tom Mucciolo and Patricia Fripp, any of whom might be best, depending on the personal style of the executive. Get to know these people.)

Be everywhere. Used to be *Speechwriter's Newsletter* was the only place for a freelance speechwriter to get his or her name in

front of hiring executives. Now there's MyRagan.com, there's the Speechwriters Conference, and, if you're serious, there's your own blog. Be everywhere. All the time. (Hint: Doubling as your professional Web site, your blog will be a great place to express ideas that no one will immediately buy, and a good time-killer while you're waiting for callbacks.)

Have a specialty or five: You should be constantly aware of what industries or sectors you've written for and which you're sincerely interested in. Also, are you particularly adept at writing presentations for town hall meetings with employees, or speeches to analysts? Then be ready to say so!

Warm up your cold calls. If you're gonna call people you don't know, try to find companies you truly admire or have some kind of connection with. Your dad's a pilot, pitch the airlines. You write about global warming, pitch oil companies that acknowledge it. You admire a political candidate, pitch the campaign headquarters. If you

continued from cover

can't demonstrate a personal connection, selling freelance writing services is like selling appendixes door to door: Unless the person is having an attack at that exact moment, she looks at you like you're crazy.

Never let 'em see you sweat. If you can't maintain a cool exterior so that prospective clients see you as enthusiastic but not desperate, you're toast. Freelance speechwriting requires nerve, lots of meditation and some acting ability.

Conversely: If you want the job, get it. Every once in a while, an assignment will come along that you know you're right for, and

that you know will turn into more work. Do not play it cool. Reach across the table with your eyeballs, and—also with your eyeballs—grab the client by the lapels and say, “I *will* do this assignment for you, because *I am perfect for it.*”

Have a personality. CEOs don't want to hire Hunter S. Thompson, but they don't want to hire Larry Thompson from accounting, either. You want people to think you're the luckiest nut in the world—and they're incredibly lucky to get you. Play up your larks—your motorcycle adventures, your oddball journalistic assignments, your 1964 International Harvester Scout “service truck” that says “Murray's Free-

lance Writing” on the side. Many corporate types go into freelancing for freedom, and then they turn into stone. Don't let it happen!

And finally, the most important freelancer's tip there is: Be faster than the writers who are better than you, and better than the writers who are faster than you.

Other freelancers, other ideas

A few other ideas we've gathered along the way:

- **Look for one big client,** preferably someone you've worked for in-house. There's no substitute for knowing the score at a client—the person, the PR department, the executives and the culture. Longtime freelancer Harriet Scarupa still gets work from a previous employer, and she's cultivated strong ties with another organization. The conventional wisdom that a freelancer shouldn't put all of his or her eggs in one basket is less germane than the fact that long-term relationships are more efficient and ultimately more rewarding than one-night stands.
- **Make sure you maintain: 'There is some crap I will not eat.'** White House Writers Group freelancer Kathryn Hammer, for instance, has a policy about last-minute assignments. “If I'm going to be working all night and all weekend,” she wrote in the speechwriters group at MyRagan.com, “I get immediate access to what I need. And that includes you, Speakerperson. I don't care if you're lining up a putt for an eagle or exchanging *bon mots* with the ambassador. You pick up the call. And I get a dedicated foot soldier for research—who you will amply reward for giving up his/her weekend too. I'm thinking of adding in a mandatory massage therapist.” That's the spirit.
- **There is no such thing as a freelance speechwriter.** “While I have written speeches,” says Scarupa, “I have also edited congressional and City Council testimony, written op-eds, edited reports and Web copy, written and coordinated an annual report, and served as a general communications adviser.”
- **Look 'em in the eyeballs.** E-mail-only relationships with clients are flat-out more tenuous. “It is very important that you go out and meet the people who do the hiring/contracting,” says longtime Vancouver freelancer Colin Moorhouse (for more of his ideas, see “Speechwriter to Speechwriter,” Page 8). “They need to see the ‘whites of your eyes’ to get a sense if they can trust you enough to put words in their clients' mouths. This is how I get most of my long-term work. So get on the phone and set up a meeting by inviting them for coffee or lunch.”

And don't waste these meetings on the client alone, adds Moorhouse, who is moderator of the freelance speechwriters group at MyRagan: “Ask if there is anyone else they think would be useful for you to talk to. They always suggest a few names. It is critical you follow up and make contact with them. And you repeat the cycle. Pretty soon you will have many dialogues going and before you know it one of those contacts will need a speechwriter and guess who they will think of?”

Ghostblogging: One speechwriter's cautionary tale

Thinking of helping the CEO start a blog?
Do yourself a favor: Read this first

When I was asked to ghostblog for our CEO, I said yes. As a speechwriter, I find that saying yes is usually the best approach with executives, after which I retreat to the glow of my computer monitor and try to figure out how the heck I'm going to do that, whatever "that" may be.

I did some research and attended a daylong seminar on corporate blogging and quickly discovered that within the "blogosphere"—I didn't realize that in addition to taking on a new task, I was moving into a new, virtual community—you just don't write someone else's blog. While no one is surprised that executives have speechwriters putting words into their mouths when they speak in public, folks in the blogosphere are appalled when they discover that it's someone else's fingers on the keyboard when an exec is writing in public.

But our CEO and the public relations folks here wanted it to be her name on the blog.

That was okay with me. I already was used to writing in her voice for more formal pieces, and this would actually be an opportunity to write in her more conversational voice that I knew so well. After all, a blog is supposed to be chatty, almost stream of consciousness, and it's a great forum to comment on things that are happening and what others are saying and doing.

Well, not so much.

From the beginning, there was tension between the public relations office and the executive suite about how the CEO blog should be written. The PR folks seemed to want a series of longer policy statements and press releases, where we advocated for shorter, more chatty entries that would

offer a kind of insider's view of what's going on in the front office and in the boardroom. To get that, I'd sit down with the CEO and interview her about what was on her mind and what she wanted to talk about. That way—I believed—we were at least keeping the blog authentic, by assuring the intellectual content, and frequently words and phrases, came directly from her.

It worked pretty well until we started editing by committee.

Although we were getting a lot of positive feedback about the blog, including a glowing mention in an industry magazine, the desire upstairs to change the overall tone continued to increase. When we had a change of leadership in the PR office, some of the folks in the executive suite appointed themselves as the new editors of what I was writing. Invariably, the changes they asked for were in the direction of more formal language and taking out any hint of a sense of humor. The process felt a little like hiring a plumber to check the electrical wiring, but I figured that if it was what the CEO wanted, it was what I'd do.

The problem was, I never really found out if it was what the CEO wanted.

Around the same time, the chief of staff decided my little interviews with the CEO to gather intellectual content weren't really necessary, and that I could get whatever I needed from others in the organization. I was told the CEO simply didn't have time to meet with me, not about the blog, and not even for speeches.

I tried working that way for a few months and finally asked to be reassigned.

Anyone who's written speeches knows you need access to your speaker in order to do a good job, and that's just as true when you're ghostblogging—maybe even more

so, since if you're doing it right, you're reflecting how your person's thinking evolves from day to day or week to week.

Over a period of nearly two years, I was able to publish 60 blog entries. I would have liked it to be more, and I actually wrote more, but some stalled in editing, others were overtaken by events before they could be approved and posted, and some just plain got vetoed.

It's been more than six months since I stopped ghostblogging, and a number of folks have tried their hand at taking my place. Some like to brag about it (I preferred to stick to the speechwriter's code and not talk about it except with those who were directly involved in the process), others have come to my new office fuming over how difficult the process is to get something posted.

I nod, and try to be supportive.

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Sincerely,

Mark Ragan

What an 'idea speech' sounds like

Speechwriters who would like to write speeches with more ideas in them will find inspiration in a talk given at Innovation Night at the Royal College of Art in London on June 26 by *BusinessWeek* innovation and design editor Bruce Nussbaum. Before reading this speech *SN* editors had never heard of "design" as a business concept. After finishing it, we were fascinated by Design Thinking, which Nussbaum calls "the new Management Methodology." That's some speech; that's an "idea speech"

Let's get up to 30,000 feet for a bit to see what big forces at play around the world are shaping design. Let me begin by saying that we don't know s---! I'm sorry but it is true. There are moments in history when the pace of change is so fast and the shape of the future so fuzzy that we live in a constant state of beta.

It takes guts to open a "state of the art" speech by saying "We don't know s---!" But it's also the obvious point, and an ironic credibility builder.

I mean, let's face it, our business models are melting down around us, our personal careers are morphing—or disappearing—and there is less certainty about tomorrow than at any other time in our lives. Every industry, every company and every one of us is swept up in this veritable flood of change. It's exhausting, isn't it? I used to be The Voice of Authority at *Business Week*, the editorial page editor. Now I'm the curator-in-chief, coaching a brilliant team of people in creating a new online innovation site called Innovation & Design and a new magazine called Inside Innovation. That's very far from writing editorials. ...

He brings himself into it early—as every speaker should.

Innovation, design and technology are all flowing into one another to form a single river of roaring change radically altering our culture, and especially business culture. The sudden advent of social media—blogs, MySpace, Second Life, Facebook, mommies with twins and millions of other digital communities is the strongest manifestation of this change in culture. And behind this convergence of innovation, design and technology are even greater global forces at work. The commoditization of knowledge and tools around the world is leading to a Do It Yourself culture. The democratization of design and innovation is allowing both the wisdom and folly of crowds to directly shape products, services and brands. And the rise of Web 2.0 tools is leading to an

explosion of new social networks that allow consumers—people—to be actively engaged in the conversations that shape their lives. The 22-year old founder of Facebook recently said that "the other guys think the purpose of communication is to get information. We think the purpose of information is to get communication."

Which is great for design. Designers are the sherpas of culture, the guides to community, the empathizers of the odd and foreign. Globalization and the spread of the market into each and every traditional village at the bottom of the pyramid opens up ancient communities that we now need to understand. Social networking creates entirely new communities, each with a distinctive new culture, that we need to understand as well. The empathetic tools of design can bring business people, educators, urban planners, hospital managers, transportation developers—everyone—into these communities to understand their values and rules, their needs and wants.

Here the notion that the people at "the bottom of the pyramid" are going to shape the way businesses are designed (and not the other way around) strikes us as a bit Pollyanna. But our ability to disagree—this is how we know it's a speech of ideas.

That's Design As Margaret Mead, Design As Anthropology. Design is so popular today mostly because business sees design as connecting it to the consumer populace in a deep, fundamental and honest way. An honest way. If you are in the myth-making business, you don't need design. You need a great ad agency. But if you are in the authenticity and integrity business then you have to think design. ...

In this very simple way, Nussbaum is describing and predicting a fundamental change in the relationship of business and society. That relationship is what every idea speech must ultimately be about—the relationship between the institution the speaker represents or serves and the society

that institution operates in.

Then there is Design As Peter Drucker or Design As Management Methodology. Design is popular today also because Design Thinking—the methodology of design taken out of the small industrial design context and applied to business and social process—is spreading fast. Hate me if you will, but I am a believer in Design Thinking. In the world of business, there is no value proposition left for most companies in controlling costs or even quality. All that outsourcing has leveled this playing field. Cost and quality are commoditized today, merely the price of entry to the competitive game. Design and Design Thinking—or innovation if you like—are the fresh, new variables that can bring advantage and fat profit margins to global corporations. In today's global marketplace, being able to understand the consumer, prototype possible new products, services and experiences, quickly filter the good, the bad and the ugly and deliver them to people who want them—well, that is an attractive management methodology. Beats the heck out of squeezing yet one more penny out of your Chinese supply chain, doesn't it?

Yes, it certainly is an attractive management methodology; indeed, its attractiveness may be its best quality.

What are the biggest social trends that will have an impact on design in the future? I'll give you the obvious first—sustainability. Sustainability will be a prime driver of economic growth in the years ahead. Green will move from the realm of corporate responsibility to the space of revenue expansion and profit generation. I see it sprouting everywhere in the U.S. I'm assuming that Europe is way ahead in this.

By sustainability, I mean something more fundamental than just saving energy. I mean the reinvention of the chemistry of industry. ... Forests grow, and fast. They just don't pollute. Increasingly I see companies changing the chemistry of their

manufacturing processes to build things that do not pollute. I see business people and designers beginning to mine the vast “new” resources of waste to create new things. ...

The second great trend that will soon have an impact on design is social networking. Social media is upending relationships between customers and corporations, brand owners and brand creators, consumers and producers, centralized authority and anarchistic periphery and—pay attention here—designers and their audiences. People want to design their own experiences, or at least have a big voice in it. With Web 2.0 technology and blogs, they get that voice. People are increasingly designing their own shoes and clothes, their own screen pages, their own interfaces, their own homes. And when they're not, they want designers and managers to really understand what they have to say. Nike is changing the way it designs and manufactures because of social networking. So are dozens of other companies. Yes, we will always have our brilliant geniuses who intuit their audiences and create wonderful experiences for them. I've and Jobs at Apple. ... But even Apple is getting hit very hard on the sustainability issue because it isn't listening to its social networks. Brands have ideologies. They stand for things. People believe in those things. When the culture of Apple's customers changes, as it is happening today, it has to move with it. You, as designers, can't just do ethnology anymore. You have to join with those you're observing to be in their culture and create with them. ...

Nussbaum's vision is exciting and daunting both; so are all ideas, and all idea speeches.

When the press and citizen journalists meet

A CNN/YouTube collaboration strikes a disharmonious chord between newshounds and bloggers

The dynamics of political discourse were shaken this summer when CNN and YouTube joined forces for the July 23rd Democratic debate. Questions for the candidates came not from professional journalists, but the tech-savvy American public. Americans were asked to record questions and submit them to CNN, which weeded through the submissions and chose 40 questions. The candidates watched the citizenry deliver their queries on a big screen in the debate hall in Charleston, S.C.

The outcome of the debate is, well, up for debate as is the future of this debating style. *The New York Times* recognized its unprecedented nature and conceded that the public does ask entertaining questions. However, “The Gray Lady” insisted professional journalists maintain the ability to pull answers from politicians, which was exactly what this debate lacked—real answers from the presidential hopefuls.

Politico.com, a relatively new Web site dedicated to politics, mostly agreed with *The New York Times*, although the Web site’s commentary suggested that this is the beginning of a more democratic debate system.

On the opposite side of *The New York Times* is a blogger, of course. We checked blog *Totally Random Thoughts*, a fairly intelligent blog whose author holds a degree in political science. He was enamored by this debate style insisting that it represents the democracy this country was founded upon.

CEOs are growing enamored of executive coaches, reports the *Financial Times*.

According to a July 19 story, there are as

many as 30,000 corporate coaches worldwide generating revenues of roughly \$1.5 billion. More than half of those coaches work within the United States.

In the past, executive coaching was cloaked in secrecy because it showed weakness or lack of intelligence in a CEO, said the *Financial Times*. Today, companies are hiring a chief of coaching, who then staffs a bench of coaches. That way, the company can avoid conflicting messages from a gaggle of unaffiliated coaches, which was reportedly a problem only five years ago, according to the *Financial Times*.

The London-based paper said corporations are building a “coaching culture” in senior management, meaning the execs should listen more and help provoke thoughtful discourse. A coaching culture in corporate America? Imagine what this will do to the nation’s Little League teams.

Speaking of senior executives, some of them are avid poetry fans, explained a *New York Times* article that comes to us via *Speechwriter’s Slant* blog. The article showed that leading CEOs are avid readers with eclectic tastes, including a fondness for poetry. Among these CEOs is Sydney Harman, founder of a \$3 billion company with his name on it, who said he informs his senior staff to get him “poets as managers.” Steve Jobs, of Apple, is a big fan of Robert Blake, while Visa founder Dee Hock, preferred the “Rubaiyat” of Omark Khayyam.

There’s a joke in here about CEOs communicating as clearly as poets, but we’ll just leave it alone.

Although it’s unlikely former White House communications czar Dan Bartlett taught President Bush how to understand poetry, he did help the president acquire and nurture his communication skills. *GQ* magazine published an interview with

Bartlett in July, shortly after he submitted his resignation. One highlight from the interview: White House communicators had trouble reigning in the messages coming from Donald Rumsfeld and Dick Cheney about Iraq. “It’s a big challenge handling presidential personnel, let’s put it that way,” Bartlett told *GQ*. He also dodged blame for the “Mission Accomplished” fiasco, but then again, who wouldn’t?

Briefly, famed film critic Joel Siegel, perhaps best known for his movie reviews on ABC’s *Good Morning America*, passed away in July. Before taking up film criticism, Siegel served as speechwriter for Robert F. Kennedy ... The editor-in-chief of *Washington Monthly* called JFK speechwriter Theodore C. (Ted) Sorensen “the greatest living Democratic speechwriter,” ... IBM speechwriter Catherine DeVrye published her memoir, which includes details about her job as corporate scribe, appropriately titled *Serendipity Road*.

Finally, Democrats got their turn on the CNN/YouTube stage in July. Come September 17, the Republicans will be up. However, *The Washington Post* reports only two GOP candidates have agreed to the debate: John McCain and Ron Paul. Other presidential hopefuls, including Rudolph Giuliani and Mitt Romney, have yet to sign up. According to the *Post*, sources close to Giuliani say it’s unlikely he’ll participate, while Romney has said he dislikes the CNN/YouTube debate style.

There may be another joke in here about the American public calling for a debate and no one showing up, but we’ll leave that one alone as well.

Web links:

Totally Random Thoughts
<http://www.totallyrandom.com/>

Speechwriter’s Slant
<http://blog.ragan.com/speechblog>

Great examples of the unsaid speech

This month we take a look at two examples of executive speeches that were never read out loud, but were heard far and wide

If we were to give an award to executives who go furthest out on a limb to stand up for what they believe and effectively communicate, then Paul Levy would certainly be among the first nominated. Levy is the CEO of Beth Israel Deaconess Medical Center, which is affiliated with Harvard's medical school.

Levy also runs the blog *Running a Hospital*, where he talks about his experience as an administrator. The blog is not affiliated with BIDMC and is not hosted on the hospital's Web site.

Every year the hospital holds an event to recognize those people who have made significant contributions within the gay and lesbian community. The recipients are not limited to employees and organizations within the hospital system. The criteria for the award is simple: Demonstrate leadership in advocacy for the gay and lesbian community at work or in the community.

Recently, Levy posted a letter he received from one of his hospital's doctors representing "The Committee to Restore Sensible Values and Perspective" on his blog about the upcoming event. The doctor said the committee was "disappointed and frankly disgusted to see the leader of the medical center endorsing an inherently unhealthy, risky lifestyle."

Ninety-seven comments followed, some supportive of Levy's decision to hold the event in the face of backlash, some taking the side of the committee members. The result? A fascinating discussion on the state of sexual preference and its role in the workplace. Questions of health-care professionals' ethics and lingering preju-

dice were also addressed.

Levy deserves credit as an executive who is willing to open himself to scrutiny. His honest, conversational approach is a lesson to all CEOs on how to communicate with all levels and areas of a company on topics of true substance.

Pocket full of kryptonite

In 2004 Kryptonite Lock Company was awarded the *Business 2.0* magazine "Dumbest Business of the Year Award." The company, as you may recall, was one of the first victims of the stinging effect of viral media when someone posted a video that showed how to pick a Kryptonite lock with a Bic™ pen. After its poor handling of the PR nightmare, Kryptonite became the poster company for Internet memes—an anecdotal warning of the power of new media.

In the three years since, Kryptonite has worked tirelessly to rebuild its image. Earlier this year, the company even started a blog as a way to help connect some of its users.

A sign of how far the company has come in its cultivation of new media acumen came this month when Kryptonite faced some major blog tests. The issue at hand was how to respond to bloggers' negative attacks on the company's products.

One blogger claimed in a bike forum that anyone could use ordinary wire cutters to cut through a Kryptonite lock based on a video report on England's ITV. After much internal debate, Kryptonite's executive team decided to respond to the blogger on his site as well as their own.

The company's PR director, Donna Tocci, pointed out on the company's *Unbreakable Bonds* blog that Kryptonite wasn't given a chance to respond or refute the claims of the video. As it turns out, the "ordinary

wire cutters" that were used in the video actually cost roughly \$700. The blog also pointed out the editing job done on the video made it seem as though cutting through the lock was easier than it actually is.

Competitors also began slamming Kryptonite on the company's own blog as well as in bike forums. In one case, according to B.L. Ochman's *What's Next* blog, a commenter called Tocci a liar and mentioned "silencing the Kryptonite PR girl." In the end, Kryptonite execs decided not to post threatening comments. "I'd like for it to be open comments," Tocci told Ochman, "but sometimes it just isn't realistic, I guess." However, Tocci says the company continues to approve all legitimate comments, even if they aren't pro-Kryptonite.

Kryptonite stands as a great example of a company that got burned by the power of new media, but learned from its mistakes. As executives continue to decide whether and how to respond to attacks in new media, it's a good idea to look to companies like Kryptonite who have found ways to do it right.

Web links:

Running a Hospital

<http://runningahospital.blogspot.com/2007/05/take-pride.html>

Unbreakable Bonds

<http://unbreakable-bonds.blogspot.com/2007/07/kryptonite-addresses-customer-concerns.html>

What I've learned as a speechwriter for hire

by Colin Moorhouse

It's been 15 years since I quit my secure, well-paying job on the dark side to hang up my shingle as a freelance speechwriter. Lots of speeches have flowed under the proverbial bridge since then. I recall some singular moments that I can only file under "Lessons learned" about the craft.

One of my early efforts was writing a commemorative speech for the Department of Veterans Affairs honoring the sacrifices of World War II veterans at ceremonies overseas.

I was determined to make sure the words I penned for the government minister giving the speech were the very best I could muster. I spent days researching the ins and outs of the battles the vets fought in. I put maps up on the wall, charted the routes they followed and by the time I came up for air, I had crafted what I thought was a first-class tribute to these brave soldiers.

So I was confused by the silence at the other end when I sent the speech down to the client. Finally I received a cryptic note saying it was a great history lesson, but ahem, these veterans had lived and made that history—and didn't need the minister telling them what they so clearly knew themselves.

I had made a classic mistake of not considering what my audience expected and wanted to hear. So I chucked my detailed history and wrote a very simple elegy to these incredible men of valor. I

passed the test, and the client remained a client for the next decade.

Above all else a speech must meet the needs and expectations of the audience. Although I learned that lesson early on, 15 years later I still have a devil of a time convincing many of my clients that I can serve them better by following this maxim rather than catering to *their* need to deliver *their* favorite message about *their* product, service or, Gawd help us, about their process.

There are other things I have learned along the way:

I have learned that the more your client is unready, unprepared, or generally clueless about how she or he wants to proceed, the more you should be ready to take control of the meeting and the agenda. You must bring to the table your ideas about direction and messaging. I often bring a fully written-out opening to give the discussion a starting point. It is surprising how often such a tactic works and in fact becomes the opening of the speech.

I have learned that if a speech doesn't engage an audience at some fundamental level, then most messaging will be lost. There are a number of paths to engagement—humor being one and story another. Of course, the only good humor comes out of stories. Get one or two of those out of your speaker, and your battle is half over.

I have learned that most of my clients are not very good orators. Nor are they likely to get better. Get used to it. But make their job easier by giving them words they won't trip over. How? Read your own drafts out loud and eliminate words *you* trip over.

I have learned that it is no harder to write for CEOs, or Cabinet Ministers, or Prime Ministers for that matter, than for lesser mortals. In many ways it is easier. One thing is certain, for these exalted folk, money is rarely an issue. It is time. They tend not to worry about the former, but they are tremendously grateful if you save them the latter.

In hindsight, these lessons seem so obvious. But as we get buried in the work it is so easy to forget these broad principles, and we forget them at our peril.

Colin Moorhouse is a freelance speechwriter working out of Vancouver, Canada. He can be reached at Colin_Moorhouse@telus.net.

More information available on our Web site

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Editorial Contact Information

Mark Ragan, CEO
James Ylisela Jr., publisher
Morgan Snouffer, managing editor
David Murray, editor
Buffy Armentrout, graphic designer

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