

most people, normally talk. So the audience sees and hears someone unfamiliar and very unlike them.

- If it's an audience you know, they will contrast how you usually talk and behave with this very different image.
- You can't make continual eye contact with your audience; you cannot be as genuine or personal as you would be without your head buried in the pages. Nor can you judge if they're getting it or getting bored.

The Effects on You, the Speaker

Written Speeches

- *Energy level*

It comes from your paper, not from your audience. The best of your energy was really left in your office or your den, spent there as you wrote for an audience you conjured then. Reading and rereading your speech as you imagined how they would respond to each point or turn of phrase was when you were involved in the *real* process of communicating.

To stand before your audience and re-say it for the tenth time (because of course you practiced your head off!) is but a pale copy. It's an exercise, not a vigorous, creative effort.

- *Security*

"But I like writing it out. I feel more secure that way. " The fact is, reading creates a bigger worry—losing your place. Since your active, creative mind is turned off when you're reading, "ad-libbing" and trying to flow back into your pre-canned message makes a real problem. Also, you give your audience a chance to glimpse the "real" you—genuine, animated, a trifle hesitant, and human . . .

Oral Speeches from Notes

- *Energy level*

By keeping eye contact with your audience, you allow them to become your catalyst, your energizer. They become a continual reminder of what you're doing and why you're doing it.

Working from the audience, rather than from the printed word, gives you a tremendous push forward. You present your material at a much better level and it puts you at a more intense and committed pitch.