BOSTON UNIVERSITY
School of Public Relations and Communications

Thesis

A Series of Thirteen Half-Hour Television Scripts
Illustrating the Uses and Effects of Speech
On Our Personal and Business Relationships

By
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Submitted in partial fulfillment of the requirements for the degree of
Master of Science

1955
VOLUME II
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Script No. 5

THE TELEPHONE IN BUSINESS

In this, the eighth program in the series, the telephone as the voice of business is discussed. The techniques in the use of the business telephone, the courtesies involved, and the effectiveness of the telephone voice are discussed and dramatized.
THE TELEPHONE IN BUSINESS

CAST OF CHARACTERS

ANNOUNCER
OPERATOR (switchboard)
NARRATOR
STOKES (Telephone Company Executive)
MANUFACTURER
MAN
CALLER (male)
ROLLING
YOUNG (female)
BAKER (male)
SWANSON (Miss)
FRANK
ALL
WRIGHT (Mrs.)
WOMAN
ANDREWS
HELL (Miss)
HELL (Mr.)
ONE MALE EXTRA (NON-SPEAKING)

THESE ARE THE VOICES ON THE TAPE:

DILLIE-BELLE (female)
BREATHELESS (male)
SHRILL (female)
FULL-CHARGE (male)
MOUSY (female)
DREAMY (male)
AFFECTED (female)
HUMBLE (male)

SOUND EFFECTS:

TELEPHONE RINGING
THE TELEPHONE IN BUSINESS

SETTINGS

INTERIOR - BUSINESS SWITCHBOARD

INTERIOR - NARRATOR'S STUDY (SAME AS OTHER SCRIPTS)

INTERIOR - OFFICE OF MR. STOKES (Tel. & Tel. Co.)

INTERIOR - MANUFACTURER'S OFFICE

INTERIOR - MAN'S OFFICE

INTERIOR - PAY TELEPHONE BOOTH

INTERIOR - ROLLERS' OFFICE

INTERIOR - BUSINESS OFFICE, MISS YOUNG AND MR. BAKER

INTERIOR - RECEPTION OFFICE, MISS SWANSON

INTERIOR - FRANK'S OFFICE WITH FILE CABINET

INTERIOR - MRS. WRIGHT'S OFFICE

INTERIOR - WOMAN ON TELEPHONE CALLING MRS. WRIGHT

INTERIOR - ANDREWS' OFFICE

INTERIOR - SHOWING MESS AND MR. BELL

FILM OPENING IS SAME AS OTHER SCRIPTS.
THE TELEPHONE IN BUSINESS

VIDEO

1. FILM CLIP: A TRAIN SPEEDING DOWN THE TRACK.
2. AN INTERIOR OF FACTORY MACHINERY IN OPERATION.
3. AN INTERIOR OF A LARGE BUSINESS OFFICE WITH PEOPLE AT THE DESKS.
4. CUT TO A CROWDED BASEBALL PARK.
5. CUT TO THE BATTER MAKING A HIT.
6. CUT TO THE CROWD SURROUNDING TO THEIR FEET.
7. TITLE CARD: (SUPERIMPOSED OVER CROWD) "Your Speech and Your Life"

AUDIO

SOUND: A TRAIN WHISTLE
ANNCR: A voice of transportation!
SOUND: HUM OF MACHINERY
ANNCR: A voice of industry!
SOUND: THE HUM OF TYPEWRITERS AND VOICES.
ANNCR: A voice of business!
SOUND: HUM OF THE CROWD
SOUND: BAT HITS BALL
SOUND: CROWD YELLS EXCITEDLY
ANNCR: A voice of humanity!

ANNCR: Your voice! What does it mean to you? How do you use it? (PAUSE)
Now, for the eighth program in our series, Your Speech and Your Life, entitled, The Telephone in Business.

OPER: Good morning! The Maxwell Company. May I help you?
1. PLUG IN MR. ROLLINS

OPER: (PAUSE) Mr. Rollins?
(CONT) Just a moment, please.

2. PLUG IN MR. ROLLINS

(PAUSE) Good Morning!

3. PLUG IN MR. ROLLINS

The Maxwell Company.

4. PLUG IN MR. ROLLINS

May I help you? (PAUSE)

5. PLUG IN MISS SWANSON

Miss Swanson? Just a
moment, please. (PAUSE)

6. MISS SWANSON

Good morning! The
Maxwell Company. May

7. PLUG IN MISS SWANSON

I help you? (PAUSE)

8. PLUG IN MISS SWANSON

Mr. Frank? Just a
moment, please. (PAUSE)

9. PLUG IN MISS SWANSON

Good morning! The
Maxwell Company. May

10. PLUG IN MISS SWANSON

I help you? (PAUSE)

11. PLUG IN MISS SWANSON

Mrs. Wright? Just a moment,
please. (BOARD FADE)

12. PLUG IN MISS SWANSON

Good Morning! The
Maxwell Company. May

13. PLUG IN MISS SWANSON

I help you? (PAUSE)

14. PLUG IN MISS SWANSON

Mr. Andrews? Just a
moment, please. (PAUSE)

15. PLUG IN MISS SWANSON

Good morning! The
Maxwell Company.

16. PLUG IN MISS SWANSON

Maxwell Company.........
# THE TELEPHONE IN BUSINESS

**VIDEO**

1. **THE NARRATOR IS IN HIS USUAL CHAIR.**

2. **NARR: The telephone in business! In the United States, we have more than one-half of the world's telephones. Every year, more than twenty-five billion - twenty-five billion telephone calls are placed in the United States. These calls have many different purposes. The telephone is used for visiting and asking for help; for making love and spreading news. But, more than this, the telephone has become the nervous system of the American business world.**

3. **CAMERA: DISSOLVE TO AN OFFICE INTERIOR; MAN BEHIND DESK.**
STOKES: The telephone in business has many different uses, too. It's used for transmitting and acknowledging orders, for making appointments, for buying, for selling. Also, claims are adjusted, goodwill is created, and shipments of goods are dispatched by telephone. In addition to this, financial ventures are promoted and collections are made over the phone. And there are many other business uses of the telephone.

NARR: And, what is the one physical tool which you use in doing business by telephone? Your voice. Nothing else. The voice is all-important.
STOKES: Over the telephone, your voice is you. The person on the other end of the line can't see you. He can't tell how you're dressed. He can't see your smile or your facial expression. Yet, you are face-to-face with him. Because he hears your voice and draws a mental picture of you. He sees you through your voice.

HARR: Did you ever talk to someone you'd never seen, over the telephone? And, when you finished talking with him did you form a decision about that person? Did you say, "I liked that fellow." Or, maybe, "What a sour-puss." You formed that impression from the speaker's voice, alone.
CAMERA: CUT TO AN INTERIOR WITH THE MANUFACTURER BEHIND HIS DESK.

MAN: Whenever I need a new girl in the office, I insist that applicants call me on the telephone first. If their voices do not sound clear and pleasant, I don't bother to make an appointment for a personal interview. I don't want people answering my business telephone unless their voices are clear and pleasant.

CAMERA: CUT BACK TO THE NARRATOR.

MARR: And, another prominent business man has said....

CAMERA: CUT TO ANOTHER INTERIOR WITH A MAN AT HIS DESK.

MAN: You know, it's good to do business with the people over at the Maxwell Company. I've
THE TELEPHONE IN BUSINESS

VIDEO

1. camera: cut back to the narrator.

2.

3.

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6.

7. camera: cut to the same as page 442.

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20. camera: cut to the same as page 442.

21.

22.

23.

24.

AUDIO

MAN: never been over there or seen them. But,

I've talked with them on the phone. They're fine people. I enjoy doing business with them.

MARR: Yes, the telephone might well be called the voice of business... the voice of your business. The telephone is a quick and convenient means of communication. It is a door to your establishment and into those of your customers and prospects. Is your telephone voice doing a good job for you?

STOKES: There are two important elements when it comes to using your telephone in business. First, you should know your tele-
THE TELEPHONE IN BUSINESS

VIDEO

STOKES: phone manners. And,
(CONT)
secondly, you should

strive for a good tele-
phone voice.

MARR: Let's consider the proper
telephone manners... for
poor telephone manners
can do you and your busi-
ness a great deal of
harm. For this dis-
cussion, we will go right
into a модель business
for vivid examples.

MARR: When your telephone rings,
someone at the other end

AUDIO

STOKES: phone manners. And,
(CONT)
secondly, you should

strive for a good tele-
phone voice.

MARR: Let's consider the proper
telephone manners... for
poor telephone manners
can do you and your busi-
ness a great deal of
harm. For this dis-
cussion, we will go right
into a модель business
for vivid examples.

MARR: When your telephone rings,
someone at the other end

1.
2.
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4.
5. CAMERA: CUT BACK TO
THE NARRATOR.
6.
7.
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12.
13.
14. CAMERA: CUT TO THE SAME
SCENE AS PAGE 441.
15.
16.
17. SHE PLUGS IN MR.
ROLLINS.
18.
19. CAMERA: CUT TO AN INTER-
IOR WHERE A MAN
WORKS AT HIS
DESK. HE AN-
SWERS TELEPHONE.
20.
21.
22.
23. CAMERA: CUT BACK TO
THE NARRATOR.
24.
VIDEO
1. NARR: is waiting for attention.
2. (CONT) It may be a customer with
3. an order...a prospective
4. customer seeking infor-
5. mation...a good customer
6. with a problem, looking
7. for help. Whatever the
8. reason for the call, a
9. prompt answer gets the
10. conversation off on the
11. right foot...the first
12. step towards good will,
13. orders, and profits.
14. CAMERA: CUT TO THE SAME
15. SCENE AS PAGE 442.
16. STOKES PICKS UP
17. HIS PHONE AND DIALS
18. A NUMBER. WHEN THE
19. SWITCHBOARD OPERA-
20. TOR ANSWERS.....
21. THERE IS A LONG
22. WAIT BEFORE SHE
23. ANSWERS...STOKES
24. SPEAKS. IN THE
25. MEANME TIME HE SHOWS
26. GROWING AGITATION:
27. DOODLES WITH PENCIL
28. DRUMS FINGERS, ETC. STOKES: GOOD MORNING. MAY I
29. HIS VOICE REFLECTS
30. HIS AGITATION.
31. His
32. time is important to him.
33. dollars made or lost. His
34. seven seconds have passed.
35. Four rings take up nearly
36. thirty seconds. To a busy
37. business man, seconds are
38. CUT BACK TO
39. THE NARRATOR.
When the caller has to wait for the switchboard operator to answer, his imagination goes to work. One reaction might be that the operator is swamped with calls. If it happened often, he would possibly decide that your business office wasn't equipped with enough operators or switchboards. Would that be in your favor? Probably not. The caller might think that inadequate equipment or overloaded personnel reflects poor management. It might change his mind about doing business with you. (PAUSE) Or, he might think that your operator is not proficient enough to handle a busy switch-
NARR: board. This might also indicate poor management.

(PAUSE) The caller could also visualize your switchboard operator like this while he waits for her to answer his call.

SOUND: THE BOARD BUZZES WITH INCOMING CALLS

NARR: Or, he might see her like this.

OPER: Well, Agnes, I asked him who did he think he was.

Calling me up at eight o'clock at night and expecting me to be free to go out with him.

Of course, I didn't have a date last night, but I wouldn't tell him that.

(PAUSE) Excuse me,

Agnes, I'd better answer this call.
<table>
<thead>
<tr>
<th>VIDEO</th>
<th>AUDIO</th>
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<tbody>
<tr>
<td>1. CAMRA: CUT BACK TO THE NARRATOR.</td>
<td>HARR: Whatever the caller's mental picture, his reaction is likely to be negative. And that isn't good for your business. But, even though your operator answers promptly, the courtesy doesn't end there.</td>
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<tr>
<td>10. CAMRA: CUT TO THE SAME SCENE AS PAGE 442. STOKES DIALS A NUMBER AND GETS A PROMPT ANSWER. HIS VOICE IS PLEASANT.</td>
<td>STOKES: Good morning. May I speak to Mr. Rollins, please?</td>
</tr>
<tr>
<td>11.</td>
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<tr>
<td>12. HERE THERE IS DELAY AS ROLLINS FAILS TO ANSWER PROMPTLY. ONCE AGAIN, STOKES GOES INTO THE DOODLING, FINGER-DRUMMING, AGGRAVATED ROUTINE. AFTER THIRTY SECONDS OF THIS, ROLLINS ANSWERS AND S TOKES SPEAKS WITH HIS AGITATED VOICE</td>
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<tr>
<td>22.</td>
<td>STOKES: Hello, Mr. Rollins. This is Stokes of the A Company.</td>
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<td>23.</td>
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<td>24.</td>
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</table>
When a caller, having talked with the switchboard operator, has to wait more than a few seconds for an extension or department answer, he grows irritated. He might begin to think that the person he's waiting for doesn't consider him or his call very important. His imagination might see a picture something like this.

The phone rings

Hello, Rollins speaking.

When the caller has to wait and his imagination starts visualizing the reason for the wait, the
1. NARR: caller gets upset. This gets the conversation off to a bad start. Potential good will is lost. Your chances for fostering good will are improved when you answer your phone properly.

8. CAMERAS: CUT TO THE SAME SCENE AS PAGE 442.

9. STOKES DIALS HIS NUMBER, AFTER A VERY SHORT WAIT, HE IS ANSWERED.

12. HIS VOICE IS PLEASANT THROUGHOUT.

14. AFTER ANOTHER SHORT WAIT, ROLLINS IS ON THE PHONE.

16. CAMERAS: CUT BACK TO THE NARRATOR.

17. NARR: Now, the second point in good telephone manners is to identify yourself right away. Your caller isn't going to start the conversation till he knows to whom he is talking.

23. CAMERAS: CUT TO THE SAME SCENE AS PAGE 442.

24. STOKES DIALS A NUMBER ON HIS PHONE.
CAMERA: CUT TO THE SAME SCENE AS PAGE 441.

OPER: Hello.

STOKES: Why... uhh... hello. Uhh...

is this the Maxwell Company?

OPER: Yes, it is.

STOKES: ..... Oh...well... uhh... could I speak to Mr. Rollins?

MARR: Identify your company or yourself as soon as you answer. It saves time and confusion.

When you're answering for a company it's best to use the company or office name.

OPER: Good morning! The Maxwell Company. May I help you?
1. CAMERA: CUT BACK TO THE NARRATOR.

2. NARR: However, in a case where there are several names in the title.....

3. NARR: In this case, it would be better simply to give the exchange and number.

4. CAMERA: CUT TO THE SAME SCENE AS PAGE 441.

5. OPER: Good morning. Whitmore, Baldorall, Effington, Bloomington, and Smith.

6. NARR: When you're answering for your company, it is wise to identify it immediately. It saves time and confusion and lets the caller know right away whether or not he has the right number. (PAUSE)

7. NARR: When you are answering
THE TELEPHONE IN BUSINESS

VIDEO

1. NARR: your own telephone, a
   (cont) simple "hello" has

2. disadvantages unless the

3. caller recognizes your

4. voice. It's better

5. and faster to identify

6. yourself or your depart-

7. ment.

8. 

9. CAMERA: CUT TO THE SAME
   SCENE AS PAGE 447.

10. ROLLINS ANSWERS
    HIS PHONE.

11. ROLL: Good morning. Mr.

12. Rollins speaking.

13. CAMERA: CUT TO ANOTHER
    OFFICE INTERIOR

14. WHERE A YOUNG
    WOMAN ANSWERS.

15. YOUNG: Good morning. This is
    the Bookkeeping Depart-
    ment; Miss Young speaking.

16. 

17. 

18. CAMERA: CUT BACK TO
    THE NARRATOR.

19. NARR: When you're answering
    someone else's telephone,
    this is the usual identi-
    fication....

20. 

21. 

22. CAMERA: CUT TO THE SAME
    SCENE AS PAGE 447.
    BAKER ANSWERS MR.
    ROLLINS' TELE-
    PHONE.

23. BAKER: Good morning. Mr. Rollins'
    office....Mr. Baker

24. speaking.
VIDEO

1. CAMERAl: CUT BACK TO THE NARRATOR.

2. 

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21. CAMERAl: CUT TO THE SAME SCENE AS PAGE 441.

22. 

23. 

24. 

AUDIO

NARR: There we have the three "A's" of answering a telephone.....answer promptly

....answer completely.... answer helpfully. When

you answer promptly, you have a better chance of making good will. When

you answer completely, you save the time and confusion of your caller.

When you answer helpfully....someone else's phone...

you save the caller's time, tell him what he needs to know, and make him a friend of your company. (PAUSE) Now, then, for more telephone manners.

OPER: Good morning. The Maxwell Company. May

I help you? (PAUSE)
1. OPER: Miss Swanson? Just a moment, please.

2. Camera: Cut to an office interior where Miss Swanson sits behind her desk.

3. She answers the phone immediately and pleasantly.

4. There is a pad handy to the phone.

5. She reaches for the pad and pencil.

6. She writes names on the pad.

7. She hangs up.

8. Camera: Cut back to the narrator.

9. Narr: Many business telephone users find that it's a good idea always to have a pad and pencil handy.

10. It wastes time to stop and get them.

11. Camera: Cut to the same scene as page 458.

12. Miss Swanson answers the phone.

13. There is no pad and pencil handy.

14. She looks for a pencil on her desk without

15. Sound: The phone rings

16. Sw: Miss Swanson, speaking...

17. Hello, Mr. Rollins... You want the Archer and Williams files?... Wait until I
<table>
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<tr>
<th>VIDEO</th>
<th>AUDIO</th>
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<tbody>
<tr>
<td>1. FINDING ONE. SHE RUMMAGES THROUGH HER TOP DRAWER AND FINDS ONE.</td>
<td>SWAN: find a pencil... (CONT)</td>
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<tr>
<td>2. SHE NOW REPEATS THE PROCESS TO FIND A PAD. HER RUMMAGING IS HELTER-</td>
<td>(PAUSE)...</td>
</tr>
<tr>
<td>3. SKELTER AND MESS UP THE DESK AND CONTENTS.</td>
<td>There...now for a pad of paper...</td>
</tr>
<tr>
<td>4. SHE WRITES THE NAMES ON HER PAD.</td>
<td>(PAUSE)...</td>
</tr>
<tr>
<td>5. SHE ERASES ONE WORD AND STARTS TO WRITE AGAIN BUT BREAKS THE</td>
<td>There...now, let me see, you want the Archer and the... sh... uhh...</td>
</tr>
<tr>
<td>6. PENCIL. SHE THEN BEGINS HER RUMMAGING FOR A PENCIL ALL OVER AGAIN.</td>
<td>Wilson(?) account?...What's that?.....oh! The Archer and the Williams</td>
</tr>
<tr>
<td>7. SHE BECOMES FLUSTERED AS SHE SEARCHES AND WHEN THE PENCIL BREAKS,</td>
<td>account?....Yes. I'll try to get it up to you right away.... Good-bye.</td>
</tr>
<tr>
<td>8. AND FINALLY HANGS UP WITH RELIEF WHEN THE CONVERSATION IS FINISHED.</td>
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<tr>
<td>20. CAMERAS: CUT BACK TO THE NARRATOR.</td>
<td>NARR: Of course, it's always wise to have spare pencils handy, too. And they should be handy, so you won't have to go on a</td>
</tr>
</tbody>
</table>
MARR: hunt for them. People who use pads and pencils while taking telephone messages or orders say this habit lets them concentrate on what's being said. They don't have to worry about remembering it. And, they get the whole story... not only what they can remember. Also, they maintain that they don't have to interrupt the caller. This, they say, all adds up to smoother, more efficient operation. (PAUSE) Now, for our next item in telephone manners. When someone calls asking for information that will take some time to get, it's a good idea to say, "I'll call you back."
7. CAMRA: CUT TO THE SAME SCENE AS PAGE 442.

8. SCENE: FRANK'S DESK AND THE PHONE


10. SOUND: THE PHONE RINGS

11. FRANK: Frank speaking... Oh...

12. hello, Mr. Stokes. What can I do for you?....

13. The balance due on the Maxwell account?.... Hold the line a minute....

14. AL: Hi, Frank. How goes it?

15. FRANK: Great, Al, how are you?

16. AL: Can't complain.

17. FRANK: How are the wife and kids?

18. AL: Great! And yours?

19. FRANK: One of the kids has been down with the flu.

20. AL: Oh... I'm sorry to hear it.

21. MARR: Meanwhile, Stokes waits
THE TELEPHONE IN BUSINESS

VIDEO

1. 
2. 
3. CAMERA: CUT TO THE SAME SCENE AS PAGE 442.
4. 
5. 
6. 
7. CAMERA: DISSOLVE BACK TO THE NARRATOR.
8. 
9. 
10. 
11. 
12. 
13. 
15. 
16. 
17. 
18. 
19. CAMERA: CUT BACK TO THE NARRATOR.
20. 
21. 
22. 
23. CAMERA: CUT TO THE SAME AS PAGE 462.
24. 

AUDIO

NARR: for the information he requested.

SOUND: DRUMMING OF FINGERS

NARR: Obviously, you shouldn’t stop to pass the time of day while someone is waiting on the phone. Your time might not be valuable, but his may be.

FRANK: Now where’s the devil is that thing? It should be here.

NARR: Meanwhile, Stokes still sits waiting...not knowing what’s going on.

SOUND: DRUMMING OF FINGERS
1. CAM: Cut back to the narrator.

2. NARR: It would be much better to tell Stokes that you'll look it up and call him back. It would avoid irritation on the other end of the line. And, it also frees the line for someone else's call.

(PAUSE) Another of the irritating business habits of some people is the "hold the line" habit. You know, when someone has his secretary call you, then you wait for her to get her boss after she has you on the line.

18. CAM: Cut to the same scene as page 458.

19. NARR: Miss Swanson is at her desk.

ROLL: Miss Swanson, call Mr. Stokes for me, please.

20. THE SQUEAKY-BOX SPUTTERS....

21. SWAN: Yes, sir, Mr. Rollins.

22. NARR: She dials the number after looking it up.
THE TELEPHONE IN BUSINESS

VIDEO

1. CAMERA: Cut to the same scene as page 442.
   StokEs answers the phone.

2. Sound: The phone rings
   StokEs: Good morning, Mr. Stokes.


4. Camera: Cut the screen in half showing StokEs on one side and Swan on the other.

5. Sound: Good morning, Mr. Stokes.
   Swan: Hold the line a moment please. Mr. Rollins is calling.

6. Swan: Good morning, Mr. Stokes.

7. Swan: Mr. Rollins.

8. Swan: Mr. Stokes.

9. Swan: (Into phone) Mr. Stokes?

10. StokEs: (Unhappily) Yes.

11. Swan: Here's Mr. Rollins.

12. Swan: I have Mr. Stokes on the phone.

13. Swan: Mr. Stokes?

14. StokEs: (Unhappily) Yes.

15. Swan: Well, it's about time.

16. Swan: Of course, a smart business man would never say
<table>
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<tr>
<th>VIDEO</th>
<th>AUDIO</th>
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<tbody>
<tr>
<td>1.</td>
<td>NARR: that, but, you really (CONT)</td>
</tr>
<tr>
<td>2.</td>
<td>couldn't blame him if he</td>
</tr>
<tr>
<td>3.</td>
<td>did. a far better</td>
</tr>
<tr>
<td>4.</td>
<td>approach to this type</td>
</tr>
<tr>
<td>5.</td>
<td>of call is to do it</td>
</tr>
<tr>
<td>6.</td>
<td>yourself...or, at least</td>
</tr>
<tr>
<td>7.</td>
<td>stay on the line so you'll</td>
</tr>
<tr>
<td>8.</td>
<td>be there when your party</td>
</tr>
<tr>
<td>9.</td>
<td>answers,</td>
</tr>
<tr>
<td>10.</td>
<td>CAMER: cut to the same</td>
</tr>
<tr>
<td>11.</td>
<td>SCENE AS PAGE 442.</td>
</tr>
<tr>
<td>12.</td>
<td>MISS SWANSON IN</td>
</tr>
<tr>
<td>13.</td>
<td>AT HER DESK.</td>
</tr>
<tr>
<td>14.</td>
<td>THE SQUAWK-BOX</td>
</tr>
<tr>
<td>15.</td>
<td>SPUTTERS.</td>
</tr>
<tr>
<td>16.</td>
<td>ROLL: Miss Swanson, would you</td>
</tr>
<tr>
<td>17.</td>
<td>call Mr. Stokes for me,</td>
</tr>
<tr>
<td>18.</td>
<td>please?</td>
</tr>
<tr>
<td>19.</td>
<td>SWAN: Yes sir, Mr. Rollins.</td>
</tr>
<tr>
<td>20.</td>
<td>SHE DIALS THE</td>
</tr>
<tr>
<td>21.</td>
<td>NUMBER AFTER</td>
</tr>
<tr>
<td>22.</td>
<td>LOOKING IT UP.</td>
</tr>
<tr>
<td>23.</td>
<td>CAMER: split the screen</td>
</tr>
<tr>
<td>24.</td>
<td>showing swanson in</td>
</tr>
<tr>
<td>25.</td>
<td>one half and rollins</td>
</tr>
<tr>
<td>26.</td>
<td>in the other half.</td>
</tr>
<tr>
<td>27.</td>
<td>rollins has his re-</td>
</tr>
<tr>
<td>28.</td>
<td>ceiver to his ear.</td>
</tr>
<tr>
<td>29.</td>
<td>Dissolve miss swanson</td>
</tr>
<tr>
<td>30.</td>
<td>and put in Mr. Stokes</td>
</tr>
<tr>
<td>31.</td>
<td>(same as page 442)</td>
</tr>
<tr>
<td>32.</td>
<td>on that half. He</td>
</tr>
<tr>
<td>33.</td>
<td>answers the phone.</td>
</tr>
<tr>
<td>34.</td>
<td>his voice is</td>
</tr>
<tr>
<td>35.</td>
<td>pleasant.</td>
</tr>
<tr>
<td>36.</td>
<td>STOKES: Stokes speaking.</td>
</tr>
</tbody>
</table>
ROLL: This is Rollins, Mr. Stokes.

STOKES: Hello, there. What can I do for you?

NARR: Now, that's a lot better, isn't it? No time wasted... no one is aggravated... the conversation gets off to a friendly start. (PAUSE)

Several times, we have mentioned that a business person's time is valuable and shouldn't be wasted by poor telephone manners. This applies especially to the long-winded caller.

<table>
<thead>
<tr>
<th><strong>VIDEO</strong></th>
<th><strong>AUDIO</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. CAMERA: CUT TO AN INTERIOR WITH MRS. WRIGHT SITTING BEHIND HER DESK.</td>
<td>SOUND: THE TELEPHONE RINGS WRIGHT: Hello, this is Mrs. Wright speaking.</td>
</tr>
<tr>
<td>2. SHE ANSWERS THE PHONE.</td>
<td>WOMAN: Hello, Mrs. Wright. This</td>
</tr>
<tr>
<td>4. CAMERA: CUT THE SCREEN IN HALF AND SHOW ANOTHER WOMAN TALKING INTO THE PHONE.</td>
<td></td>
</tr>
<tr>
<td>6. MRS. WRIGHT HAS A HUGE PILE OF WORK ON HER DESK, SHE WAS WORKING BUSILY WHEN THE PHONE RANG AND TRIES TO CONTINUE AS SHE TALKS, WITHOUT MUCH SUCCESS.</td>
<td>WRIGHT: What can I do for you, Miss Robinson.</td>
</tr>
<tr>
<td>7. WOMAN: I was wondering if you could tell me whether the store will be open on the holiday.</td>
<td>WOMAN: Oh, good. I bought a dress in there last week and I want to exchange it.</td>
</tr>
<tr>
<td>11. WOMAN: Oh, no. It's me. I'm just not as small as I</td>
<td></td>
</tr>
<tr>
<td>12.</td>
<td>WRIGHT: Is there anything wrong with it?</td>
</tr>
<tr>
<td>13.</td>
<td>WOMAN: Oh, no. It's me. I'm just not as small as I</td>
</tr>
<tr>
<td>14.</td>
<td></td>
</tr>
</tbody>
</table>
WRIGHT TRIES TO BE POLITE, BUT IT IS OBVIOUS THAT SHE IS QUITE BUSY AND WOULD LIKE TO GET ON WITH HER WORK.

WOMAN: used to be. Oh, my, (CONT)

no. It's a lovely dress.

I only wish I could

squeeze into it. Oh,

no. I've always been

perfectly satisfied with

everything I've ever

bought at your store.

As a matter of fact, I

have several dresses

from there that I've worn

for years. They still

look as good as new with

a little altering every

year. No, I'm a perfectly

satisfied customer.

WRIGHT: That's good.

WOMAN: As a matter of fact, I
tell all my friends to
shop there.

WRIGHT: That's fine, but, I'm

sorry, but, I'm busy

right now...

WOMAN: Most of them do, too....
WOMAN: my friends, I mean....

(cont) They all buy at the store.

(BOARD FADE) Why just the other day, three of us were down town together and spent at least an hour in your store. And, between us, we probably spent quite a few dollars there.....

No business telephone conversation should be prolonged or extended unnecessarily. It's a good rule...to save time all around...to be as brief as courtesy and the nature of your conversation will permit. Don't take up the other fellow's time or the business telephone wire unless it is necessary. Use your phone as you would have
NARR: others use theirs. If you resent others wasting your time when you're busy, don't waste theirs when they're busy.

When you have ended your business on the phone, and the conversation and hang up. And, when you hand up, do it gently. Don't slam the receiver.

ROLL: Well, thanks very much,

Mr. Stokes. I appreciate your help.

STOKES: Not at all. Glad to do it.

ROLL: Well, good-bye.

STOKES: Good-bye.
<table>
<thead>
<tr>
<th>VIDEO</th>
<th>AUDIO</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1.</strong> CAMERAP: CUT BACK TO THE NARRATOR.</td>
<td>NARR: Hang up gently, like this.</td>
</tr>
<tr>
<td><strong>2.</strong> HE PICKS UP HIS OWN PHONE.</td>
<td><strong>(PAUSE)</strong></td>
</tr>
<tr>
<td><strong>3.</strong> HE HANGS UP GENTLY.</td>
<td>Before you hang up, be sure it is clear that the conversation is finished. A courteous habit is to let the person who was called hang up first. In any event, always hang up gently. If the caller is still on the line, a receiver banged is like a door slammed in his face.</td>
</tr>
<tr>
<td><strong>5.</strong></td>
<td><strong>(PAUSE)</strong></td>
</tr>
<tr>
<td><strong>6.</strong></td>
<td>Some other rules of good manners in phoning include being sure of the number. Look up the number if you’re not sure. Calling a wrong number wastes your time and the time of the one who is called by mistake. A simple apology will usually make the person</td>
</tr>
</tbody>
</table>
Another rule would be to plan what you're going to say before you call. This ensures the best usage of time when you do call. And, it prevents call-backs to cover points missed in the original talk. Accomplish your purpose with one call, if possible. And, another rule, of course, is not to use the business phone for personal calls. Make personal calls on your own time and on a public phone. The office phone is for business. Tying up the phone with personal calls could result in a loss of business... and, it could cost you your job.
1. Audio

2. (PAUSE) Another hint for business people is to

3. leave word where you

4. are going when you leave

5. your desk. Also, let

6. the person who'll be

7. answering your phone know

8. when you'll be back. By

9. doing this, you will

10. let him be able to tell

11. callers where or when you

12. can be reached. This

13. will also save time and

14. foster good will. You

15. know how exasperated you

16. get when you try to call

17. someone and can't find him

18. in or can't get in touch

19. with him anywhere. So,

20. don't let your callers

21. experience the same thing.

22. These, then, are the good

23. telephone manners so nec-

24. essary to good business.
1. CAMERA: CUT TO THE SAME
SCENE AS PAGE 442.
2. HE DIALS A NUM-
BER.
3. STOKES: Hate to bother him, but
I have to have this infor-
mation.
4.
5. OFFER: Good morning. The Max-
well Company. May I
help you?
6. STOKES: Yes, please. Could you
connect me with Mr.
Andrews?
7. OFFER: Mr. Andrews? Just a
moment, please.
8. STOKES: Thank you.
ANDREW: This is Andrew speaking.

STOKES: Good morning, Mr. Andrews.

ANDREW: This is Bob Stokes over at A Company.

STOKES: Why, hello, Stokes. It's good to hear from you.

STOKES: Mr. Andrews, do you have time to talk?

ANDREW: If it won't take too long.

STOKES: This will only take a couple of minutes. But, I could call back if you'd rather.

ANDREW: No. Go right ahead.

STOKES: Thank you. I wondered if you could give me a line on George Thompson. He's applied for a position with us and gave your name as a reference.

ANDREW: George has applied for a position with your firm, eh?
1. Stokes: Yes, he has. And, of course, we want to check his references before we make up our minds, Mr. Andrews.

2. Andrew: I see. Well, I've known George for some time.

3. He's a likeable young man.

4. Stokes: Yes.

5. Andrew: As a matter of fact, he tried to get a job here some time back.

6. Stokes: He did?

7. Andrew: Yes. And I'd have taken him on if we'd had a place for him. There just wasn't any opening in his line.

8. Stokes: I see.

9. Andrew: His experience isn't very extensive. But, I'd have taken him on if I could. I think he'd make up for
ANDREW: It with hard work. He’s (CONT) the kind who learns fast.

STOKES: Uh... huh.

ANDREW: Yes, Mr. Stokes, I think he’d be an asset to any firm.

STOKES: I see. Well, thank you very much, Mr. Andrews.

I appreciate your giving me your time to answer my question.

ANDREW: Not at all, Stokes. Glad to do it. I’m sure that you’ll be satisfied with George if you take him on.

STOKES: Thank you. Well, I won’t take any more of your time. Good-bye,

Mr. Andrews.

ANDREW: Good-bye.

STOKES HANGS UP GENTLY, THEN ANDREWS HANGS UP GENTLY.

CAMERA: CUT BACK TO THE
<table>
<thead>
<tr>
<th>VIDEO</th>
<th>AUDIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. NARRATOR.</td>
<td>NARR: Did you pick out the five little courtesies that help to win friends and influence people?</td>
</tr>
<tr>
<td>2.</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>(PAUSE) Well, we're going to do the scene over again and omit them. You check to see if you had them right.</td>
</tr>
<tr>
<td>6.</td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td></td>
</tr>
<tr>
<td>10. CAMERA: CUT TO THE SAME SCENE AS PAGE 442. STOKES DIALS A NUMBER, HE WORKS WITH PAPER ON DESK.</td>
<td></td>
</tr>
<tr>
<td>11.</td>
<td>OPER: Good morning. The Maxwell Company. May I help you?</td>
</tr>
<tr>
<td>12.</td>
<td></td>
</tr>
<tr>
<td>13. CAMERA: CUT TO THE SAME SCENE AS PAGE 441.</td>
<td></td>
</tr>
<tr>
<td>14.</td>
<td>STOKES: I'd like to speak with Mr. Andrews.</td>
</tr>
<tr>
<td>15.</td>
<td></td>
</tr>
<tr>
<td>16.</td>
<td></td>
</tr>
<tr>
<td>17. CAMERA: SPLIT THE SCREEN SHOWING THE OPERATOR AND STOKES.</td>
<td></td>
</tr>
<tr>
<td>18.</td>
<td>OPER: Mr. Andrews? Just a moment, please.</td>
</tr>
<tr>
<td>19.</td>
<td></td>
</tr>
<tr>
<td>20.</td>
<td></td>
</tr>
<tr>
<td>21.</td>
<td></td>
</tr>
<tr>
<td>22. CAMERA: DISSOLVE OPERATOR AND CUT IN ANDREW ON THAT SIDE OF THE SCREEN. HE ANSWERS PHONE.</td>
<td></td>
</tr>
<tr>
<td>23.</td>
<td>SOUND: THE TELEPHONE RINGS</td>
</tr>
</tbody>
</table>
STOKES: This is Bob Stokes over at a Company. A young fellow named George Thompson has applied for a position with us and gave your name as a reference.

ANDREW: George Thompson...

STOKES: Yes. Could you say anything about him?

ANDREW: Yes, of course I can. He's a fine young fellow. Short on experience... but, he'd make up for that with hard work. He learns fast, is a good worker, thoroughly dependable, and trust-worthy. (PAUSE)

STOKES: I see. Well, that ought to be good enough.

ANDREW: Is that all?

STOKES: Yes.

ANDREW: I see. Well, good-bye.

STOKES: Good-bye.
VIDEO

1. STOKES HANGS UP.
2. ANDREWS LOOKS AT THE
   PHONE WITH A QUIZZI-
   CAL EXPRESSION AND
3. HANGS UP WITH A
   SHRUG.
4. CAMERA: CUT BACK TO THE
   NARRATOR.

AUDIO

NARR: Do you have them

5. spotted now? Well,
6. just to check, here
7. they are. First, it
8. is wise to ask a person
9. you call if he is busy.
10. If he says that he is,
11. offer to call back
12. later. Then, he'll
13. make the choice.
14. Secondly, visualize
15. the person to whom you're
16. speaking. Don't just
17. talk to the telephone
18. mouthpiece. Remember,
19. you are talking to
20. another human being on
21. the other end. Thirdly,
22. listen attentively to
23. the other person and
24. react audibly to what
1. MARR: he says. Let him know that you are listening to him. Keep the conversation two-way.

2. Fourthly, use the other person's name occasionally. It is said that nothing sounds sweeter than hearing your own name. Don't overdo it. But, slip it in every once in a while during the conversation.

3. And, say "please,"

4. "thank you," and "you're welcome," where they apply. They're simple little words and easy to say....and, they'll make friends for you better than many others.

5. Don't forget how to use them. (PAUSE) Now, how many did you have? (PAUSE)
These then, are the good manners and small courtesies of effective telephone usage in business. Most of these also apply to social conversations, too. So, whether you're in the business world or not, it will be to your advantage to be careful of your telephone manners.


Now that we have covered the good manners in business telephoning, let's talk about your voice on the telephone. With or without good
THE TELEPHONE IN BUSINESS

VIDEO

1. MARR: manners, your voice is all-important when
   talking on the tele-
   phone. Remember, the
   person on the other
   end of the line can't
   see you. He can't
   see how you're dressed
   and he can't see your
   smile or facial ex-
   pression. He only hears
   your voice. Therefore,

2. on the telephone you are
   selling yourself with

3. your voice and your voice
   alone. Here, your
   voice is you. (PAUSE)

18. CAMERA: CUT TO THE SAME
SCENE AS PAGE 442.

19. STOKES: What then is a good
telephone voice?

20. Essentially, it is four
different things. It's
clear...a voice that

21. can be understood. It's

22. expressive...a voice that

23.

24.
1. STOKES: Has shades of meaning...
   (CONT)
   not a dull, flat voice.

2. It's your natural speaking
   voice... you don't have to
   shout into a telephone

3. if you hold it in front
   of your mouth properly.

4. And, it's a friendly
   voice...a voice with a
   smile. This is the
   good telephone voice....

5. A clear, expressive,
   natural, friendly voice.

6. I have a tape recorder
   here and a recording of
   several of the types of
   voices we are likely to
   hear on the telephone.

7. As you listen to them,
   you decide which of the
   people you like and
   which ones you don't
   like. Listen to the
   voices and try to
THE TELEPHONE IN BUSINESS

VIDEO

1.
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22.
23.
24.

AUDIO

NARR: picture the people who
(CONT) own them. First, we

have Miss Dixie-Belle.

DIXIE: (SHE SPEAKS WITH A DROOLY-
DRIPPY, THICK SOUTHERN
ACCENT) Why, Mr. Stokes,

you're just wonderful to
give me an appointment.

I sure would enjoy working
for you, I really would.

NARR: And, here we have the

breathless type.

BREAT: (HE SPEAKS WITH A BREATH-
LESS, FAST PACE WITH FRE-
QUENT GAPS FOR BREATHE)

Now, look, Den, (GASP)

I've got to have that (GASP)

stuff over here tomorrow.

(GASP) If I don't, I'll

have to (GASP) shut down

my produc(GASP)tion line.

NARR: Now, it's Miss Shrill.

SHRILL: (HER VOICE IS HIGH-PITCHED
AND FIERCING)

I'm calling for Mr. Bre-

son. He wants to place

an order for fifty cases
1. SRRILL of WV-724-36 and twelve (CONT)
cases of NO-138-29.

2. MARR: The next is called Mr.

3. Full-Charge.

4. FULL: (HIS VOICE IS DEMANDING
WITH A DOWN INFLUENCE
ON THE END OF PHRASES AND
SENTENCES)
Baker, I want that report.

5. The Director's meeting

6. is tomorrow and I'll need

7. it tonight to get familiar

8. with it before then.

9. Get it up to me before

10. closing time.

11. MARR: Here we have the moody
voice.

12. MOUSY: (HER VOICE IS MEEK, WEAK,
AND HALTING)
I'll do the best I can

to get the material.

13. I'm awfully sorry it's

taken so long. But,

14. we'll do our best. We're

15. short handed this week.

16. MARR: This next voice belongs

to Mr. Dreary.
1. Videographer: "(His voice is slow, drab, tired sounding)"
   "This is Brown of the Bond Company. Could you tell me if our shipment has arrived yet?"

2. Narrator: "Now, it's Miss Affected."

3. Affected: "(Her voice is the prototype of a ritz woman, talking down her nose)"
   "This is the Ritz Department Store, Miss Davenport speaking. I'd like to reserve a table for six for one-thirty."

4. Narrator: "And, here we have Mr. Humble."

5. Humble: "(He has a potato in his mouth)"
   "This is Akins of The Safety Company. Could you tell me what trains there are to New York this evening."

6. Narrator: "Now, we hear Miss and Mr. Bell."

7. Miss: "(Both their voices are clear, expressive, natural and friendly)"
THE TELEPHONE IN BUSINESS

VIDEO

MISS: Yes, sir.
(MOD)
MR: Would you look up the
Ashley account and bring
it into my office, please?

MISS: I'm sorry, but the
Ashley account isn't
here right now. Mr.
Thomas has it in his of-

ciia.

10.

TAKE A SHOT OF
THE NARRATOR AS
HE TURNS OFF THE
REORDER. HE
RETURNS TO HIS
CHAIR AND SITS.

MRR: And, there we have some
of the voices we are
likely to hear on the
telephone. Which of
them did you like best?

11.

12.

13.

14.

15.

16.

17.

18.

19.

20.

21.

22.

23.

24. CAMERA: CUT TO A SPLIT
### VIDEO
1. SCREEN SHOWING A PLEASANT-LOOKING, CLEAN-CUT SECRETARY ON ONE SIDE AND A PLEASANT-LOOKING, CLEAN-CUT BUSINESS MAN ON THE OTHER.

### AUDIO
MARR: Usually, when we hear a clear, expressive, natural, friendly voice, we visualize a pleasant-looking, clean-cut person, don't we?

So, it would be wise for you to strive for a good telephone voice. It'll be good business for you.

But, do you know whether or not you have a pleasant voice? Most people have little idea of how they really sound. You could ask your friends, but they'd probably flatter you. Why not have a good recording made of your voice and decide for yourself? Then you'll know what you sound like on the telephone. It'll only cost a few cents.
THE TELEPHONE IN BUSINESS

VIDEO

1. MARR: to have a recording made.
   (CONT)

2. It'll be a few cents well spent.

3. STOKES: Some people say, "God
   gave me my voice, so why
   should I change it."

4. (PAUSE) God also gave you
   your hair, but you comb
   it to make it neat and
   attractive.

5. MARR: And there we have your
   voice and the telephone
   in business. We have
   shown you the good tele-
   phone manners and the
   good telephone voice.

6. Now, it's up to you to
   improve your telephone
   voice and technique.

7. We all use the telephone.

8. Let's get the best use
   that we can. (PAUSE)

9. DOLLY BACK TO A
   MARR: Now, here's your announcer
   SHOT FROM BEHIND
   to tell you when I'll be

10. THE TELEVISION SET.
THE TELEPHONE IN BUSINESS

VIDEO

1. 
2. 
3. CAMERA: DISSOLVE OUT.
4. TITLE CARD: DISSOLVE TO -
   "Your Speech
   and Your Life"
5. 
6. 
7. 
8. 
9. 
10. 
11. 
12. 
13. 
14. 
15. 
16. 
17. 
18. TITLE CARD: DISSOLVE TO -
   "Effective Speech
   in Good Citizenship"
19. 
20. 
21. 
22. 
23. 
24. 

AUDIO

HARR: back with the next pro-
  (CONT) gram in the series.
"Bye, now!"

ANNCR: Your Speech and Your
  Life was written by Ted
  Nelson at Boston Uni-
  versity and directed
  through the auspices of
  
  
  Be tuned to ____-TV
  next ____ (day) ____
  at ____ (time) ____
  when we will
  present the ninth in the
  series on Your Speech
  and Your Life, entitled
  Effective Speech in Good
  Citizenship. Join us
  next week as we discuss our
  speech and its effect on
  our civic lives. Most
  of us belong to some
  sort of civic group.
1. 

2. 

3. 

4. 

**VIDEO**

**AUDIO**

ANNCR: If you do, this program (CONT) will be of interest to you. This is _____ speaking.
THE TELEPHONE IN BUSINESS

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C. PAMPHLETS

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American Telephone and Telegraph Company, Telephone Courtesy, Wilding Picture Productions, Inc.

E. INTERVIEWS


Script No. 9

EFFECTIVE SPEECH IN GOOD CITIZENSHIP

In this, the ninth program in the series, the importance of effective speech in good citizenship is stressed. Whether it is a community meeting, church, club, or other social gatherings of more or less formal nature, study groups, celebrations or dedications, the speaking voice is used for communications. This program deals with the effective devotional service preceding the meeting, the effective meeting chairman, the after-dinner speech, and other short speeches as well as the proper procedures for the informal discussion group.
EFFECTIVE SPEECH IN GOOD CITIZENSHIP

CAST OF CHARACTERS

ANNOUNCER
NARRATOR
BACKUS
CHAIRMAN
DAD (George Davis)
FILIBUSTERER
SECRETARY
V.P.
M.C.
MAN #1
MAN #2
MAN #3 (DOZE)
SPEAKER
PAT
CROCKER
ANDERSCH
ED
EVE
LES
DORIS
BERT
JANET
RAY
BEA

DON
GERTRUDE
EFFECTIVE SPEECH IN GOOD CITIZENSHIP

SETTINGS

INTERIOR - NARRATOR'S STUDY (SAME AS SCRIPT NO. 1)

INTERIOR - BACKUS'S OFFICE

INTERIOR - CLUB MEETING ROOM

INTERIOR - BANQUET HEAD TABLE

INTERIOR - BANQUET SIDE TABLE

INTERIOR - DEN - WRITING DESK

INTERIOR - CLUB MEETING ROOM

INTERIOR - CLASSROOM (TEACHER'S DESK) - ANDERSON AND CROCKER
VIDEO
1. FILM CLIP: A TRAIN SPEEDING DOWN THE TRACK.
2. AN INTERIOR OF FACTORY MACHINERY IN OPERATION.
3. AN INTERIOR OF A LARGE BUSINESS OFFICE WITH PEOPLE AT THEIR DESKS.
4. CUT TO A CROWDED BASEBALL PARK.
5. CUT TO THE BATTER MAKING A HIT.
6. CUT TO THE CROWD SURGING TO THEIR FEET.
7. TITLE CARD: (SUPERIMPOSED OVER CROWD) "Your Speech and Your Life"
8. FILM: DISSOLVE OUT.
9. TITLE CARD: DISSOLVE TO - "Effective Speech in Good Citizenship."
10. CAMERA: DISSOLVE TO A SHOT OF THE NARRATOR'S STUDY FROM BEHIND THE TELEVISION SET.
11. CLOSE SHOT OF THE NARRATOR IN HIS USUAL CHAIR.

AUDIO
1. SOUND: A TRAIN WHISTLE
2. ANNCR: A voice of transportation!
3. SOUND: HUM OF MACHINERY
4. ANNCR: A voice of industry!
5. SOUND: THE HUM OF TYPEWRITERS AND VOICES
6. ANNCR: A voice of business!
7. SOUND: HUM OF THE CROWD
8. ANNCR: A voice of humanity!
9. SOUND: BAT HITS BALL
10. SOUND: CROWD YELLS EXCITEDLY
11. ANNCR: Your voice! What does it mean to you? How do you use it? (PAUSE)
12. Now, for the ninth program in our series, Your Speech and Your Life, entitled Effective Speech in Good Citizenship.
we are again to talk about your speech and your life. 
On this program we'll be talking about effective speech in good citizenship. Speech applied to civic enterprises covers projects which serve different purposes. Among them are community get-togethers, church meetings, club meetings, study groups, meetings where folks get together to increase their knowledge, gatherings to arouse public opinion, mass meetings, celebrations and dedications creating public sentiment, and meetings to get work done for the community. These are but a few of the com-
EFFECTIVE SPEECH IN GOOD CITIZENSHIP

1. Community gatherings where speech is important.

2. Most of you who are watching must belong to at least one civic or community group—religious, veterans' organization, woman's club, business man's club, or parent-teacher group.

3. If so, you participate in civic meetings on occasion... and this program should be of value to you. Let's consider first, the leaders of these meetings.

4. Many civic meetings begin by calling the group to order and leading a devotional service.
VIDEO

1. CAMERA: 
DISSOLVE TO A MEETING ROOM
WHERE THE CHAIRMAN IS CALLING THE MEETING TO ORDER WITH A GAVEL.

AUDIO

SOUND: THE GAVEL STRIKES OVER THE DIN OF GENERAL CONVERSATION; THE NOISE SUBSIDES AS THE CHAIRMAN CALLS THEM TO ORDER.

CHAIR: The meeting will come to order. (PAUSE) Please,
the meeting will come to order. (PAUSE) Will
the meeting please come to order!

SOUND: THE NOISE SUBSIDES AND THE GAVEL POUNDING STOPS

CHAIR: We'll give Mr. Davis our attention as he leads us in devotions.

MR. DAVIS (DAD) RISES AS THE FOLKS LOWER THEIR HEADS IN PRAYERFUL POSITIONS.

DAD: Dear Lord, be with us in this meeting tonight.
Help us to see and do what is right. Guide us with Thy divine light,
that we may serve Thee.

Amen.

23. CAMERA: 
CUT BACK TO THE SAME SCENE AS PAGE 499.
The brief devotional service preceding the meeting may consist of a prayer or reading from the Scripture. The leader of the meeting should call the meeting to order and then make a brief introduction to the devotional service. The introduction lets the members know that a religious passage will follow and will give them time to adjust to the proper attitude. (PAUSE) As I have said, the service may consist of the reading of the Scripture or a prayer. If it is to be a reading of the Scripture, here are three points you should consider. First, choose
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<th>VIDEO</th>
<th>AUDIO</th>
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<tr>
<td>1. BACK: an appropriate Scripture...something that applies to the purposes of the meeting. Secondly, you might find it better to edit a passage of the Scripture. By this, I mean read only that portion of the passage that applies to the moral you want to stress. Some passages are too long for this situation. Edit out the parts that don't apply directly to your point. Thirdly, do your best oral reading. There is more to consider when reading aloud to a group than you may realise. We'll be discussing oral reading in more detail in a few minutes.</td>
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EFFECTIVE SPEECH IN GOOD CITIZENSHIP

VIDEO

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10. CAMER A: CUT BACK TO THE NARRATOR.

AUDIO

BACK: If you choose to read a prayer, take the opportunity to offer a prayer of your own composition. These people are your friends and would appreciate your using your own words rather than those of someone else.

NARR: As the leader of a meeting, you have several duties. First of all, it's your responsibility to get the meeting started on time. After all, you are the leader. You should also set the spirit of the meeting. If you are disinterested and bored, the members will be bored, too.

CAMERA: CUT TO THE SAME SCENE AS PAGE 502. CHAIR: (HE IS DISINTERESTED AND BORED) All right, now we'll
1. VIDEO
   CHAIR: have the reading of the (CONT)
   minutes from the last
   NARR: If you hope to accomplish
   anything, you'd better
   be in higher spirits than
   that.

2. VIDEO
   CHAIR: (HE IS INVIGORATED AND
   FULL OF ENERGY)
   All right, now we'll
   have the reading of the
   minutes from the last
   meeting.

3. VIDEO
   NARR: There...that was much
   better. The chairman
   must look alive if he
   expects to keep the
   meeting moving. And,
   that's another responsi-
   bility of the leader...
   to keep the meeting
   moving....especially
   when some member starts
   taking more time than
   is necessary.

4. VIDEO
   NARR: That's another reasobility
   of the leader... to keep the meeting
   moving...especially
   when some member starts
   taking more time than
   is necessary.
VIDEO
1. CAMERA: CUT TO THE SAME SCENE AS PAGE ONE OF THE MEMBERS IS FILIBUSTERING.
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13. HE POUNDS THE GAVEL.
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20. CAMERA: CUT BACK TO THE NARRATOR.
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AUDIO
FILI: And, I don't think the minutes should stay that way. The wording isn't correct.
SECRET: I don't agree to that,
Mr. Chairman. I think the wording expresses exactly what happened.
FILI: Well, I don't. It should read.....
CHAIR: Order....order. (PAUSE)
Would the gentleman like to propose a motion?
FILI: I would.
CHAIR: Very well. Make a motion and we'll get on with the meeting.
NARR: It is also the leader's duty to see that order is preserved and that members ask the leader for recognition before
1. they speak. Another
2. of the chairman's duties
3. is the appointment of
4. committees.
5. CUT TO THE SAME
   SCENE AS PAGE 300.
6. CHAIR: I want to appoint a com-
   mittee to arrange for
7. refreshments at the
8. next meeting. Will
9. you be the chairman of
10. the committee, George?
11. MR. DAVIS RISES.
12. DAD: Why, yes, I guess so.
13. CHAIR: Thank you. Jim Peters
14. and Joe Burton, will
15. help you on the com-
16. mittee.
17. CUT BACK TO
   THE NARRATOR.
18. NARR: In choosing committees,
19. the leader should make
20. his selections wisely.
21. Be sure that you ask
22. people who will do the
23. job well. (PAUSE) These
24. then are the responsi-
   bilities of the chairman.
25. We will consider the
formal meeting in more detail in our next program. At that time, we'll be discussing the order of business and the rules of order. (PAUSE)

But, now let's get on with speech in citizenship.

Often, in the role of an officer of a civic group, we are called upon to make a speech of courtesy. It might be to introduce a speaker... welcome a guest or groups to a meeting... make a presentation of a gift, award, or honor... or, to receive one. All these are speeches of courtesy.

These speeches of courtesy should be gracious.
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AUDIO 

NARR: friendly, and tactful. (CONT)

After all, it wouldn't do to hurt a guest's feelings or to make jest of a person receiving an award. They should also be short.

V.P.: Ladies, with our dear, dear Mrs. Davis in bed with the grippe, it becomes my great honor to introduce today's speaker.

Of course, she really doesn't need an introduction. Her exploits are known to all of us and her efforts to further the work of our little group have endeared her to us. Born right here in our own home town, our speaker went through our own public schools where she was President.
1. V.P. of the Drama Club and
   (CONT)
2. Editor of the school
3. paper. And then she
4. went on to State University
5. where she excelled
   (BOARD FADE)
6. in women's
7. sports and was a great
8. student leader...
9. CUT BACK TO
   THE NARRATOR.
10. NARR: Don't eulogise the subject
    of a courtesy speech.
11. Introduce her, yes. But
12. don't drag it out. And,
13. avoid stock phrases like
14. "It becomes my great honor
15. ....", "Our speaker needs
16. no introduction......", or
17. "We have with us...." If
18. you are honored, you'll:
19. sound it...you don't have
20. to say it. If the speaker
21. needs no introduction, why
22. give her one? And, of
23. course, "We have with us...."
24. is even sillier. Of course
The speaker is with you.

Avoid these cliches.

Be simple and direct with your speeches of courtesy, like this.

Ladies, I'd like to welcome a visitor who is with us today. Most of us know her and love her and I'm sure you want her to know how happy we are to have her with us....the Executive Secretary of the County organization, Mrs. Randolph Watson.

It's nice to have you with us, Mrs. Watson.

Wasn't that better than a eulogy? (PAUSE)

Another type of speech in good citizenship is the after-dinner speech.

Whether it's the lodge...
1. NARR: banquet, the business-
(CONT)
men's luncheon, or the
testimonial to the
2. AUDIO: high school football
team, the after-dinner
speech has but one
3. purpose. It is to
4. entertain.
5.
6.
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8.
9. CAMERA: CUT TO THE SAME
SCENE AS PAGE 99.
10. BACK: It should center around
one central thought.
11.
12. CAMERA: CUT TO AN INTER-
IOR OF A BANQUET
HALL. AT ONE
TABLE THREE OR
FOUR MEN ARE SEEN
AT THE TABLE.
ONE IS DOZING,
THE OTHERS LOOK
BORED. IN THE
BACKGROUND, THE
SPEAKER IS HEARD.
13. SPEAK: And that reminds me of
the time my wife and I
14. were driving through the
16. We were in the car, see,
17. when this old fellow
18. stopped us....
19.
20. MAN #1: Won't this guy ever
21. finish, before he
22. finishes us?
23. MAN #2: This is his fifth story.
24. MAN #1: And none of them is funny.
EFFECTIVE SPEECH IN GOOD CITIZENSHIP

VIDEO

1. CAMERA: CUT BACK TO THE SAME SCENE AS PAGE 499.
2. BACK: The after-dinner speech should also be short.
3.
4. CAMERA: CUT BACK TO THE NARRATOR.
5.
6. NARR: How many times have you been to a banquet or luncheon that was overloaded with long-winded after-dinner speakers?
7.
8. Most of you have probably been subjected to this torture peculiar to the after-dinner situation. When you are one of these speakers, take pity on the poor sufferers.
9.
10. They'll love you for it... for sparing them the repetition of jokes they've heard before.
11.
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22. BACK: Also, beware of trite expressions like...
23.
24. CAMERA: CUT TO THE SAME SCENE AS PAGE 511.
EFFECTIVE SPEECH IN GOOD CITIZENSHIP

VIDEO

1. SPEAK: Unaccustomed as I am
   to public speaking, I
   find it a great pleasure
   to say a few words....

2. MAN#1: Unaccustomed! He hates
   his wife's cooking and
   gets out to at least two
   of these dinners a week.

3. MAN#2: And then he feels obligated
   to speak...to pay for his
   meal.

4. DOZE: Ah...uhh...spfttt...ah...
   what happened?

5. MAN#1: Nothing.

6. DOZE: Then why did you wake
   me up?

7. MAN#2: Why should we suffer
   alone? Join the party!

8. DOZE: Oh, nuts. Wake me up
   when the big wind is
   turned off.

9. HE CLOSES HIS EYES
   TO DOZE AGAIN.

10. CAMERA: CUT TO THE SAME
    SCENE AS PAGE 489.

11. BACK: And, it would be well for
    the toastmaster to observe
EFFECTIVE SPEECH IN GOOD CITIZENSHIP

1. BACK: these rules, too. Make (CONT)
2. his after-dinner speech
3. short, about one subject,
4. and entertaining...like
5. this...
6. CAMERAS: CUT TO THE HEAD
7. TABLE OF THE BANQUET. ONE OF
8. THE MEN IS JUST
9. SITTING DOWN AS
10. THE M.C. RISES.
11. SOUND: VERY WEAK APPLAUSE UP AND OUT
12. M.C.: Thank you very much, Mr.
13. Arthur. (PAUSE) Now, it's
14. my turn to make a speech.
15. SOUND: RESTLESS NOISE WITH SOFT ORGANS
16. M.C.: (HIS MANNER IS JOCULAR)
17. (CONT) There's not much I can say
18. in the way of an introduc-
19. tion that you don't already
20. know...so, I won't intro-
21. duce myself. There's
22. only one thing I can say
23. that I know you'll like...
24. so I won't talk on the
25. subject I had prepared.
26. Instead, I'll simply say
27. that I've enjoyed the
EFFECTIVE SPEECH IN GOOD CITIZENSHIP

1. VIDEO

2. AUDIO

M.C.: evening thus far and I'm sure you'll enjoy the entertainment, which will begin as soon as I sit down... so, I'll sit down right now. Thank you.

3. AUDIO

SOUND: LOUD APPLAUSE AND LAUGHTER

4. CAMERAS: CUT BACK TO THE NARRATOR.

5. NARR: Before we discuss oral reading, I'd like to mention briefly the ethics involved in belonging to a civic club or group.

6. NARR: If you are the leader of a group, these are the ethics of your position. First, serve the group, not yourself. You were given your position of responsibility because your fellows had faith in you. They believed you could and
would serve the group's best interest. (PAUSE)
Second, the leader should be impartial and democratic. Every member should have a chance to express his or her views freely.
Each should be provided equal opportunity to speak - whatever his viewpoint. The leader does not express opinions unless he relinquishes the chair. (PAUSE)
Third, work hard and take your job seriously. You were chosen to do a job by your fellows. Do the best you can on that job. And stand for what is right. If you do, you'll be doing your best. No one asks for more.
But, the leaders are small in number in civic groups. Most of us are in that vast group of the working membership. The member-at-large also has responsibility.

If you are a member of a civic group, these are the ethics of your position. First, you should attend all meetings. An absent member doesn't help further the purposes of the organization. Second, you should be loyal to your group and promote good fellowship. A member who works for selfish interests or helps to form cliques in a civic group is neither
VIDEO

1. loyal nor a good member.

2. (CONT) Third, you should

3. be careful in your selec-

4. tion of your officers or

5. leaders. It is the

6. responsibility of the

7. members-at-large to select

8. those who will best serve

9. the purposes of the group.

10. (PAUSE) Fourth, assume

11. responsibility yourself.

12. Volunteer to help do the

13. work of your organization.

14. Help your officers by

15. serving on their commit-

16. tees. (PAUSE) And

17. the members, too, should

18. stand up for what they

19. think is right. (PAUSE)

20. And, finally, participate

21. orally in the meetings.

22. Let your views be heard

23. and use your power of

24. speech for worthy purposes.
1. CAMERA: CUT BACK TO THE NARRATOR.

2. This last point is the one which will be our concern for the remainder of this program.

3. Participate orally in the meetings of your civic groups.

4. Let your views be heard. Use your power of speech for worthy purposes.

5. (PAUSE) Speech serves two functions in the civic group meeting.

6. We use our voices to report on what has been done and to discuss what should be done in the future.

7. We'll consider the report of what has been done, first.

8. The report may be broken into three stages.....
EFFECTIVE SPEECH IN GOOD CITIZENSHIP

VIDEO

1. "CAMERA: DISSOLVE TO AN INTERIOR WHERE A YOUNG WOMAN (PAT IN THE FOLLOWING SCENE) SITS AT A DESK LABORING OVER A REPORT SHE IS WRITING. HER ACTIONS CORRESPOND WITH THE STOPS LISTED BY BACKUS."

2. "SHE FINISHES WRITING THE ONE-PAGE REPORT."

3. "SHE READS WHAT SHE HAS WRITTEN AS SHE READS, SHE STRIKES OUT SOME ITEMS, ADDS ONE OR TWO, AND CHANGES WORDS HERE AND THERE."

AUDIO

BACK: writing it, preparing to (CONT) give it, and delivering it... (PAUSE) .........

First, we must write the report. To do this, we must organize the material we want to cover and set it down on paper.

Then, read what you have written and evaluate it. As you read, strike out what is not necessary... and add whatever you might have forgotten.

Make sure that you adhere to the time limit. No one loves a long-winded report. (PAUSE) And,
EFFECTIVE SPEECH IN GOOD CITIZENSHIP

VIDEO

1. BACK: consider your audience. (CONT)
   Talk to them on their
   level...using words they'll
   understand. Then, write
   the report in its finished
   form.

2. 

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4. 

5. CAMERA: DISOLVE TO THE
   GIRL FINISHING HER
   EDITING AND START-
   ING TO WRITE IT
   AGAIN.

6. BACK: When you have finished
   writing your report,
   practice delivering it.

7. 

8. CAMERA: DISOLVE TO THE
   GIRL FINISHING
   THE FINAL REPORT.
   SHE RISES AND
   STARTS TO REHEARSE
   IT BEFORE A MIRROR.

9. BACK: This is the second step.
   Read it over and over
   aloud. Partially memo-
   rize it so you'll deliver
   it smoothly and read it
   with meaning. Decide
   upon the prevailing mood.
   Do you want the report
   to stir action? Do you
   want it to sound bad or
   good? What result or
   action do you want the
   report to product? Read
   it accordingly. And,
1. once again, consider the members of your audience.
2. Don't sound superior or inferior...talk on their level. And, talk to them. This is another good reason for partially memorising. You can look at them and maintain eye-contact while you talk. And remember, practice it out loud many times. (PAUSE)

Now comes the delivery.

We'll now have the report of the banquet committee. Mr. Chairman.
The chair recognises the chairman of the banquet committee.

Thank you. (SHE READS RAPIDLY, NERVOUSLY) The Committee, at its last meeting, investigated
1. PAT: the three places suggested
   (CONT) for our banquet.
2. BACK: Whoa, there, girl! Don't
   talk so fast. People
3. won't be able to under
   stand you.
4. PAT: (SHE READS EXTREMELY SLOW,
   TOO SLOW)
   These were the Starlight
5. House, The Pillars, and
6. The Round House.
7. BACK: Not that slow. This isn't
   a funeral. Speak slowly
8. enough to be understood,
9. and fast enough to keep
10. it interesting.
11. PAT: (SHE READS AT ACCEPTABLE
    RATE OF SPEED)
    These are our findings.
12. SHE LOOKS UP AND
    STUMBLES OVER HER
    WORDS.
13. All three of the places
    have...have...have enough
    room to accommodate our
    membership.
14. BACK: Easy, girl, don't stumble
    over your words. It's dis-
    tracting to the audience.
PAT: (READS WITHOUT STUMBLING, BUT GROUPS WORDS TOGETHER IN THE FOLLOWING PECULIAR MANNER.) However, the Starlight House won't be able to give us a private room. They have only one large dining room. We'd be right in with the regular customers.

BACK: And don't break up your sentences and words meaninglessly. Group your words together according to meaning.

PAT: On the other hand...both The Pillars and The Round House have private dining rooms. We could be by ourselves. (PAUSE) (PUTTING STRESS ON WRONG WORDS) The Pillars has one room large enough for our group. But they won't let us dance there.
1. BACK: What are you doing there?

2. Apply stress in accordance

3. with meaning. You're

4. emphasizing the wrong words.

5. PAT: (SHE USES A STACCATO RHYTHM)

6. The Round House, though...

7. will let us have...a pri-

8. vate dining room in which

9. ...we can dance...after the
dinner. The question then

10. ...is brought up...whether

11. we want...to have dancing.

12. BACK: And don't read like that,

13. either. Use a suitable

14. rhythm. Let the words

15. flow freely.

16. PAT: (SHE READS NOW WITHOUT

17. CONTRAST OR PUNCTUATION)

18. Both The Pillars and The

19. Round House will give us

20. a turkey dinner with all

21. the fixings for a dollar

22. seventy-five, both places

23. are large enough to accommodate
EFFECTIVE SPEECH IN GOOD CITIZENSHIP

VIDEO

1. our group the food is equally good at both places the price is the same and they are both very pleasantly decorated and clean and easily accessible by automobile.

2. PAT: (CONT)

3. BACK: Wait a minute. Put variety into your voice.

4. Use variety to punctuate and provide contrast.

5. Variety also helps to make your report interesting.

6. PAT: (SHE NOW SPEAKS WITHOUT EXPRESSION - THE WORDS ARE FLAT) Therefore, it seems that our decision should be based on only one consideration. Do we ...

7. ...or do we not wish to have dancing after the dinner? During the discussion of the banquet at the last meeting,
the consensus seemed to be that we wanted to have dancing.

Now, Pat... put more expression into it. Let the words have meaning.

Therefore, it is the decision of the committee that the banquet should be held at The Round House.

Now, the committee further recommends that that more members be appointed to help with the details of arranging the banquet... entertainment, favors, music, etc.

Now, don't become an impersonator. Be yourself when you're talking before a group.

(She now does everything)
EFFECTIVE SPEECH IN GOOD CITIZENSHIP

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14. SHE LOOKS UP AND ADDRESSES THE MEMBERSHIP. 

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18. CAMERA: CUT BACK TO THE NARRATOR. 

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24. 

PAT: THAT IS RIGHT WITH THE EXCEPTION THAT SHE READS DIRECTLY FROM THE WRITTEN REPORT. 

To sum up, the committee recommends the Round House for the banquet and requests additional members to help with the details. 

BACK: And don't forget to keep eye contact with the people when you are reading the report. 

PAT: Thus, the report of the banquet committee is respectfully submitted. 

Signed, Pat Clark. 

NARR: And there, we have the proper manner to make an oral report to a group meeting. To review briefly, there were three distinct steps. The first was to write the
VIDEO

1. REPORT...organizing, organizing, and selecting the material to be
2. (CONT) evaluating, and selecting the material to be
3. included. We are
4. cautioned to keep it as
5. brief as possible and
6. to aim it at the people
7. who'll be listening to
8. it. Then we should
9. prepare for the presentation of the report.
10. To do this, we should
11. read it over and over
12. out loud...partially
13. memorizing it...and planning how we will deliver
14. it. And, the last step
15. is to present the report
16. to the group. In the
17. presentation, we should
18. avoid the following...reading too fast or too slowly
19. ...stumbling over words,
20. sounds, or phrases...
EFFECTIVE SPEECH IN GOOD CITIZENSHIP

1. HE REACHES FOR THE DICTIONARY BY HIS SIDE AND

2. NARR: reading it in a dull, (CONT)
   meaningless manner...

3. and in an unnatural

4. manner. In short, we

5. should try to make the

6. report interesting...

7. not only in what we

8. put in the report, but

9. in the manner in which

10. we read it. We should

11. use our voices to make

12. it interesting and to

13. enlist the support of

14. the other members to our

15. case. These then, are

16. the essentials for making

17. a good report. (PAUSE)

18. Now, we turn to the

19. other speech function of

20. the civic meeting....

21. discussion...the discussion of what is to be

22. done.

23. 24.
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<td>1. <strong>THUMBS TO THE WORD, &quot;DISCUSSION.&quot;</strong></td>
<td><strong>NARRI:</strong> Webster's Collegiate Dictionary defines the word, &quot;discussion&quot; thusly... &quot;consideration of a question in open debate; argument for the sake of arriving at truth or clearing up difficulties.&quot; We shall be concerned with the first definition... consideration of a question in open debate.</td>
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<td>10. <strong>CLOSING THE DICTIONARY AND PLACING IT BACK WHERE IT WAS.</strong></td>
<td><strong>CROCK:</strong> It has been said that as long as people can talk, their differences may be ironed out and an agreement reached. When men talk, they can exchange ideas and information, dissolve prejudices, air objections, and reach a joint decision.</td>
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<td>15. <strong>CAMERA:</strong> CUT TO AN INTERIOR WITH A MAN SITTING BEHIND HIS DESK. HE IS A TEACHER IN A CLASSROOM THAT IS OTHERWISE EMPTY.</td>
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</table>
1. CROCK: Discussion can take place (CONT)
2. only where individuals
3. are willing to cooperate;
4. discussion is speaking.
5. CROCK: And, when we speak, our
6. voices are important.
7. What we say and how we
8. say it is the prime
9. factor. Our voice is us.
10. CROCK: The speaker creates an
11. impression through at
12. least four media. First,
13. the speaker either in-
14. fluences or fails to in-
15. fluence his fellows through
16. his appearance, his per-
17. sonality, and/or his char-
18. acter. Second, he influ-
19. ences one way or another
20. with his language. Third,
21. his gestures either add to
22. or detract from his influence.
1. ANDER: And, last, by effective (CONT) or ineffective voice
2. quality, the speaker
3. increases or decreases
4. his impression on his fellows.
5.
6.
7. CAMER A: CUT BACK TO THE NARRATOR.
8. NARR: We'll go back to the meeting where the young woman will give her report. I have a feel-
9. ing that a first-class discussion is going to be held. You listen carefully to the voices and determine how they affect your thinking.
10. Which of these people would enlist your help?
11. Which ones would you pass off as being unimportant?
12. And, which would you instinctively oppose? You make up your minds while we watch and listen.
1. **VIDEO**
   CUT TO THE SAME
   SCENE AS PAGE 528.

2. **VIDEO**
   PAT HAS JUST
   FINISHED HER RE-
   PORT AND RESUMES
   HER SEAT.

3. **VIDEO**
   (DUT'S VOICE RE-
   MAINS CALM,
   PLEASANT, CLEAR,
   AND EXPRESSIVE
   THROUGHOUT THE
   DISCUSSION.)

4. **VIDEO**
   DUT: Thank you, Pat. (TO
   THE GROUP) You have
   heard the report of the
   Banquet Committee. Do
   I hear a motion that it
   be accepted as read?

5. **VIDEO**
   ED RISES AND
   ADDRESSES THE
   CHAIR. (ED'S
   VOICE IS LOUD
   AND BLARING)

6. **VIDEO**
   ED: Mr. Chairman?

7. **VIDEO**
   DUT: Ed?

8. **VIDEO**
   ED: I move the report be ac-
   cepted as read and that
   a vote of thanks be
   given the committee mem-
   bers for their work.

9. **VIDEO**
   HE SITS AS EVE
   RISES. (HER
   VOICE IS SWEET
   AND TOO SUGARY)

10. **VIDEO**
    EVE: Mr. Chairman.

11. **VIDEO**
    DUT: Eve?

12. **VIDEO**
    EVE: I second the motion.

13. **VIDEO**
    DUT: A motion has been made
    and seconded to accept
    the report as read and
    to thank the members of
VIDEO

1.

2.

3.

4. LES RISES AND ADDRESSES THE CHAIR IN A MUFFLED, GUTTERAL, UNPLEASANT VOICE.

5.

6.

7.

8. HE SITS.

9. ED JUMPS TO HIS FEET.

10.

11.

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16.

17. HE SITS.

18.

19.

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AUDIO

dut: the committee for their work. Is there any discussion?

Les: Mr. Chairman.

dut: Les?

les: I object to the Committee's recommendation. I don't think we should have dancing.

ed: Mr. Chairman.

dut: Ed?

ed: For the information of the previous speaker, the motion does not involve the question of dancing. It merely involves the acceptance of the report for our consideration.

dut: That's right, Les. If you wish to challenge what we'll do at the banquet, we'll discuss that later. But, we have to act on the motion to accept as read, first. (PAUSE)
**VIDEO**

1. **DUT:** Is there any more discussion? (PAUSE) Very well, then, all in favor of the motion say "aye."

2. **DUT:** All opposed? (PAUSE)

3. **ALL:** (EVERYONE SAYS, "aye!")

4. **DUT:** Then the motion is carried.

5. **DUT:** The report is accepted as read and the Committee members receive the thanks of the club for their work.

6. **DUT:** Mr. Chairman?

7. **DUT:** Pat?

8. **PAT:** I should like to propose a motion that the banquet be held at The Round House.

9. **ED:** Mr. Chairman, I second the motion.

10. **DUT:** A motion has been made and seconded that the banquet be held at The Round House. I now call on the members for discussion.
VIDEO

1. LES RISES.
2. DORIS RISES AND ADDRESSES THE CHAIR WITH A FLAT, DULL VOICE.
3. SHE SITS.
4. BERT RISES AND ADDRESSES THE CHAIR IN A SLURRING.

AUDIO

1. LES: Mr. Chairman.
2. DUT: Les?
3. LES: I object to The Round House. I've eaten there before and I think we could get better food at The Starlight House.
4. DORIS: Mr. Chairman.
5. DUT: Doris?
6. DORIS: I thought Les's objection was to dancing...not the food....
7. LES: I object to both.
8. DORIS: I have the floor. Mr. Chairman, we discussed this whole thing last week at our last meeting. We decided then that the committee should select the place from the three we suggested.
<table>
<thead>
<tr>
<th>VIDEO</th>
<th>AUDIO</th>
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<tbody>
<tr>
<td>1. INDISTINCT VOICE.</td>
<td>BERT: Mr. Chairman.</td>
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<td>2.</td>
<td>DUT: Bert?</td>
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<td>3. BERT: I don't see why we should have to discuss this motion. We all decided last week that we wanted to have dancing. If The Round House is the only place we can dance, then let's go to The Round House.</td>
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<td>10. HE SITS.</td>
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<td>11. JANET RISES AND ADDRESSES THE CHAIR IN A SHRILL, RASPING VOICE.</td>
<td>JANET: Mr. Chairman.</td>
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<td>12. DUT: Janet?</td>
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<td>13. JANET: I think we should discuss the question. I want to dance, too. But I agree with Les that the food at The Round House isn't too good.</td>
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<td>19. SHE SITS.</td>
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<tr>
<td>20. RAY RISES AND ADDRESSES THE CHAIR IN A WEAK, INAUDIBLE VOICE.</td>
<td>RAY: Mr. Chairman.</td>
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<td>21. DUT: Ray?</td>
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<td>22. RAY: I don't care what the food is like. I want to have dancing.</td>
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<td>24. HE SITS.</td>
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EFFECTIVE SPEECH IN GOOD CITIZENSHIP

VIDEO

1. BEA RISES AND ADDRESSES THE CHAIR IN A MONOTONOUS VOICE. SHE HAS GOOD QUALITY AND PITCH, BUT IT IS ALL THE SAME THROUGHOUT.

AUDIO

BEA: Mr. Chairman.

DUT: Bea?

BEA: I agree with Ray. The food at The Round House isn't the best. But, it's not the worst, either. And, it is the only place where we can dance. I think we should have the banquet there.

10. SHE SITS.

11. DON RISES AND ADDRESSES THE CHAIR IN A NASAL VOICE.

12. DON: I suggest we bring the question to a vote. We've heard the pro's and the con's. Now, let's vote on it and settle the question.

13. HE SITS.

14. DUT: I want to give everyone a chance to give his opinion. Is there any further discussion?
1. TOO SUGARY VOICE.  
   EVE: Mr. Chairman.

2.  
   BOB: Eve?

3.  
   EVE: I just wanted to say
   that we're having this
   banquet to have a good
   time. How can we have
   fun if we don't have
   dancing?

4.  
   SHE SITS.

9.  
   DUT: Is there any more dis-
   cussion? Cert, do you
   want to say anything?

10. GERTRUDE HAS SAT
    WEEKLY THROUGHOUT
    THE DISCUSSION.
    SHE NOW NODS HER
    HEAD IN THE NEGATIVE
    IN RESPONSE
    TO DUT'S QUESTION.

12. .......(PAUSE).......

13. Very well, then. Let's
    put it to a vote. All
    those in favor say "aye."


15. (EXCEPT
    LES &
    JANET)

16. DUT: All opposed?

17. JANET ABSTAINS.

18. LES: No.

20. DUT: The motion is carried and
    the banquet will be held
    at The Round House. (BOARD
    FADE) Now, for more

21. COMMITTEE MEMBERS TO....

22. CAMERAS DISOLVE SLOWLY.
1. CAMRA: DISSOLVE IN TO THE NARRATOR.

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NARR: Well, there wasn't much doubt as to the outcome of that motion. But, we weren't concerned with what was said so much as how it was said. Did you form any opinions about those voices? (PAUSE) Actually, only two of them were really good voices. The others represented the most common faults in American voices. Let's listen to them again and discuss them briefly. Here we have the muffled, gutteral voice. The tone you'd use to get rid of a dog that is bothering you. Do you think people would react favorably to you if you spoke like this to them?
1. CAMERA: CUT TO THE SAME
SCENE AS PAGE 535.

LES: I object to the Committee's
recommendation. I don't
think we should have
dancing.

NARR: Here we have the loud,
blaring voice. This one
is the kind you hear
yelling at umpires at
baseball games. Would
your friends want you to
speak to them in this
tone of voice?

ED: For the information of
the previous speaker, the
motion does not involve
the question of dancing.

NARR: Here we have the flat,
disinterested voice.

Would you be stirred to
action by this voice?

DORIS: I have the floor, Mr.
Chairman, we discussed
this whole thing last
week at our last meeting.
### EFFECTIVE SPEECH IN GOOD CITIZENSHIP

<table>
<thead>
<tr>
<th>VIDEO</th>
<th>AUDIO</th>
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<tbody>
<tr>
<td>1. <strong>CAMERA:</strong> CUT BACK TO THE NARRATOR.</td>
<td>NARR: Here we have the sloppy, slurring type of speech.</td>
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<td>2.</td>
<td>Many Americans talk like this. But, do you think it is good speech? Do you talk like this?</td>
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<td>7. <strong>CAMERA:</strong> CUT TO THE SAME SCENE AS PAGE 538.</td>
<td>BERT: I don’t see why we should have to discuss this motion. We all decided last week that we wanted to have dancing.</td>
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<tr>
<td>12. <strong>CAMERA:</strong> CUT BACK TO THE NARRATOR.</td>
<td>NARR: And here is the high, piercing voice. Surely, you wouldn’t want to sound like this. But, many girls and women do. Are you one of them?</td>
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<td>18. <strong>CAMERA:</strong> CUT TO THE SAME SCENE AS PAGE 538.</td>
<td>JANET: I think we should discuss the question. I want to dance, too.</td>
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<td>21. <strong>CAMERA:</strong> CUT BACK TO THE NARRATOR.</td>
<td>NARR: One should not have a loud, blaring voice. But, neither should one have a weak voice. Are you able</td>
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to hear well what he says? Unless you can be heard, you don't have much chance of getting your ideas across.

I don't care what the food is like. I want to have dancing.

You may have a good voice quality...a good pitch... or a good rate of speed. But if you don't vary it, your voice is monotonous. Do you enjoy listening to a monotonous voice?

I agree with Ray. The food at The Round House isn't the best. But, it's not the worst, either.

Here we have the nasal voice. Another common American type. Do you enjoy listening to this type of voice? (PAUSE)
<table>
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<tr>
<th>VIDEO</th>
<th>AUDIO</th>
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<tbody>
<tr>
<td>1. CAMERA: CUT BACK TO THE SAME SCENE AS PAGE 539.</td>
<td>DON: I suggest we bring the question to a vote.</td>
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<td>2.</td>
<td>We've heard the pro's and the con's. Now, let's vote on it and settle the question.</td>
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<td>7. CAMERA: CUT TO A SILENT SHOT OF GERTRUDE SHAKING HER HEAD NEGATIVELY. SAME AS PAGE 540.</td>
<td>NARR: And this young lady seldom speaks at all.</td>
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<td>8.</td>
<td>She isn't assuming her responsibility to the group. She doesn't participate. Maybe it's because she is bashful and retiring. Maybe because she knows her voice is unattractive. Whatever her reason, she should participate. We can't expect to pull our weight in this world unless we participate. Probably some of you liked this next voice and others of you didn't.</td>
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</table>
NARR: The question is, would you have much faith that this person would selflessly serve the group or the community.

EVE: I just wanted to say that we're having this banquet to have a good time. How can we have fun if we don't have dancing?

NARR: Next, we have some good voices. Don't you agree? But, why are they good voices? Because they are vital and alive; they are expressive of shades of meaning; they are pleasant and sincere; and, they are distinct and clear.

PAT: I should like to propose a motion that the banquet be held at The Round House.
EFFECTIVE SPEECH IN GOOD CITIZENSHIP

1. VIDEO
   ED: Mr. Chairman, I second the motion.

2. AUDIO
   DUT: A motion has been made and seconded that the banquet be held at the Round House.

3. VIDEO
   I now call on the members for further discussion.

4. AUDIO
   NARR: These are clear, expressive, interesting, and friendly voices. They are the best.

5. VIDEO
   NARR: These are the types of voices we should all strive to possess. These are voices that win friends, influence people, and help us to achieve success in our lives...social, civic, or business lives. (PAUSE)

6. AUDIO
   NARR: This, then, is effective speech in good citizenship....the rules we have pointed out, the hints to help you get your ideas across to your fellows,
EFFECTIVE SPEECH IN GOOD CITIZENSHIP

VIDEO

1. NARR: and the good speaking
2. (CONT) voice. In our next pro-
3. gram, we’ll illustrate the
4. proper way to conduct a
5. meeting with the proper
6. rules of order. And

7. DOLLY BACK TO
8. A POSITION JUST
9. BEHIND THE TELE-
10. VISION SET.

11. CAMERA: DISSOLVE OUT.

12. TITLE CARD: DISSOLVE TO -
13. "Your Speech and
14. Your Life"

15. ANNCR: Your Speech and Your Life
16. was written by Ted Nelson
17. at Boston University
18. and directed by _ _ _
19. through the auspices of
20. Be tuned to _ _ _-TV
21. next _ (day) _ _
22. at _ (time)_ when we will
23. present the tenth in the
24. series on Your Speech
25. and Your Life, entitled
1. TITLE CARD: DISSOLVE TO - "Once and for All - Parliamentary Procedure."

2. ANNCR: Once and for All - Parliamentary Procedure.

3. Join us, won't you,

4. as we illustrate the

5. accepted rules for

6. conducting a formal

7. meeting and the pro-

8. cedures used for making

9. various types of motions.

10. This is ____________

11. ____________ speaking.
BIBLIOGRAPHY

A. BOOKS


Script No. 10

ONCE AND FOR ALL – PARLIAMENTARY PROCEDURE

In this, the tenth program in the series, the intent is to set forth the accepted rules for conducting a formal meeting. The subject is covered from the order of business, through the procedure of behavior, to the precedence of the various types of motions.
CAST OF CHARACTERS

ANNOUNCER

NARRATOR

BOB*

GIRL (FRAN DAVIS)*

BOY (JACK DAVIS)*

RUTH*

BILL*

JEAN*

MARY*

DAVE*

JERRY*

TOM*

ALICE*

FORT

WOMAN

* SAME AS PREVIOUS SCRIPTS
ONCE AND FOR ALL - PARLIAMENTARY PROCEDURE

SETTINGS

INTERIOR - NARRATOR'S STUDY (SAME AS OTHER SCRIPTS)
INTERIOR - CLASSROOM (SAME AS SCRIPT NO. 9)
INTERIOR - KITCHEN (SAME AS SCRIPT NO. 2)
INTERIOR - OFFICE (FORT'S)
INTERIOR - HOME (RUTH AND WOMAN)
ONCE AND FOR ALL - PARLIAMENTARY PROCEDURE

VIDEO

1. FILM CLIP: A TRAIN SPEEDING DOWN THE TRACK

2. 

3. AN INTERIOR OF FACTORY MACHINERY IN OPERATION.

4. 

5. AN INTERIOR OF A LARGE BUSINESS OFFICE WITH PEOPLE AT THEIR DESKS.

6. 

7. 

8. CUT TO A CROWDED BASEBALL PARK.

9. CUT TO BATTER MAKING A HIT.

10. CUT TO CROWD SURGING TO THEIR FEET.

11. 

12. TITLE CARD: (SUPERIMPOSED OVER CROWD) "Your Speech and Your Life"

13. 

14. 

15. FILM: DISSOLVE OUT.

16. TITLE CARD: DISSOLVE TO - "Once and for All - Parliamentary Procedure"

17. 

18. 

19. 

20. 

21. CAMERA: DISSOLVE TO THE NARRATOR'S STUDY TO A SHOT FROM BEHIND THE TELEVISION SET.

22. 

23. 

24. 

AUDIO

SOUND: A TRAIN WHISTLE

ANNCR: A voice of transportation!

SOUND: HUM OF MACHINERY

ANNCR: A voice of industry!

SOUND: THE HUM OF TYPEWRITERS AND VOICES.

ANNCR: A voice of business!

SOUND: HUM OF THE CROWD

SOUND: BAT HITS BALL

SOUND: CROWD YELLS EXCITEDLY

ANNCR: Your voice! What does it mean to you? How do you use it? (PAUSE)

Now, for the tenth program in our series Your Speech and Your Life, entitled,

Once and for All - Parliamentary Procedure.
Hello, there. It's nice to have you back with us watching Your Speech and Your Life. Last week, you remember, we discussed effective speech in good citizenship. This included the use of our speaking voices in group meetings. We discussed the responsibilities of the leaders and the members of these groups. Also, we talked about the correct way to prepare and present a report to the group and the participation in the discussion. And, we pointed out some of the different types of voices - good and bad - which are common to us Americans. (PAUSE)
We said that a good speaking voice would increase our effectiveness in our civic lives as much as in any other. And, we pointed out that the good speaking voice is made up of four elements. First, it is a clear voice - one that can be heard and understood. Secondly, it is an expressive voice - one that carries shades of meaning. Thirdly, it is an interesting voice - vital, alive, and free from monotony. And, fourthly, it is a pleasant and sincere voice - a friendly voice. (PAUSE) This is the voice that helps us to win friends and influence people.
In the last program, we also watched a young-couples group conducting a meeting of their club and discussing and deciding upon an issue - where to hold their annual banquet. There were members on both sides of the issue and most of them wanted to express their opinions. They did - and in a very orderly manner. There was no confusion; everyone had his chance and took it. But, how was this accomplished? Because they had a set of rules to follow. Every organization - economic, religious, political, educational, or social - must act as a group to
In the economic organizations, it's meetings of various companies, staff members, or stockholders. In the religious groups, we have Sunday-school meetings and gatherings of other church groups. In our political world, there are party organization, election and campaign meetings. In educational groups there are conventions; faculty, student, parent-teacher meetings and school club gatherings. And in social groups, there are club meetings for many purposes, from cooking to the study of bird calls.

What would these groups accomplish if their meetings were unorganized?
1. VIDEO

2. AUDIO

MARR; and confused? Certainly most of you have belonged
to one or more groups
like these at one time
or another. When the
meeting was out of hand,
how much was accomplished?
Very little?? And a
great deal of time was
wasted, wasn't it? Time
that could have been spent
constructively if the rules
for procedure at meetings
had been followed. Here,
then, is - Once and for
All - Parliamentary Pro-
cedure.

18. CAMERA: DISSOLVE TO THE
SAME SCENE AS

MARR: Whether you are a
student or have finished
school years ago, if you
are a member of a club,
you'll find this program
of help to you. Here we
have a club of young people.

19. PAGE 109.
THERE ARE ELEVEN
STUDENTS (BOB,
GIRL, BOY, RUTH,
BILL, JEAN, MARY,
DAVE, JERRY, TOM,
AND ALICE OF
SCRIPT NO. 9).

20. HAVING A HEATED
DISCUSSION, IT
IS DISORGANIZED.
VIDEO

1. *HARR:* Today, we are going to
2. (CONT) watch them in their
3. first two meetings.
4. We'll see them form
5. their club and learn
6. the rules of parliamen-
7. tary procedure as they
8. do so. Since these rules
9. can be applied to all
10. types of organizations
11. and meetings, we may
12. learn with them the
13. proper way to conduct
14. our own meetings.
15. *HIS VOICE IS*
16. CLEAR, EXPRESSIVE,
17. INTERESTING, AND
18. FRIENDLY.
19. 
20. *HER VOICE IS*
21. CLEAR, EXPRESSIVE,
22. INTERESTING, AND
23. FRIENDLY.
24. 
25. *BOY:* (BOARD FADE IN) Wait a
26. minute! Wait a minute!
27. We'll never get anything
28. done if we all talk at
29. once.
30. *GIRL:* That's for sure. But,
31. how can we conduct a
32. meeting? We don't have
33. any officers. We don't
34. even have a constitution.
VIDEO

1. HIS VOICE IS CLEAR, EXPRESSIVE, INTERESTING, AND FRIENDLY.
2. HER VOICE IS FLAT, DULL, EXPRESSIONLESS.
3. HIS VOICE IS WEAK, SPIRITLESS, INAUDIBLE.
4. HER VOICE IS GOOD QUALITY, BUT MONOTONOUS - "JOHNNY-ONE-NOTE."
5. HER VOICE IS SHRIKILL, PIERCING.
6. HIS VOICE IS MUFFLED, GUTTERAL.

AUDIO

1. The Congress of the United States elects a chairman pro tempore until they elect their officers.
2. He acts as the temporary chairman and conducts the meeting until a president is elected.
3. Well, then, let's appoint a chairman pro tempore...
4. or temporary chairman...
5. or whatever you call it.
6. Yes, that seems like a good idea.
7. But, who'll we elect?
8. Who knows how to conduct a meeting?
9. Bob, you know how to conduct a meeting, don't you?
10. I never have.
11. Well, none of us has, for that matter. That's why we're here.
1. VIDEO  HIS VOICE IN NASAL.
2.  
3.  HIS VOICE IS SLURRY, INAR-TICULATE.
4.  
5.  
6.  Bulletin. ....
7.  
8.  
9.  
10.  
11.  
12.  
13.  
14.  
15.  
16.  EVERYONE APPLAUDS AND CHEERS.
17.  CAMERA: DISSOLVE BACK TO THE NARRATOR.
18.  
19.  
20.  
21.  
22.  
23.  
24.  

VIDEO  AUDIO
JERRY: You might as well do the
honors, Bob.

TOM: Sure, Bob! It'll only
be until we elect a
president.

BOY: (CHANTING) We want Bob!

GIRL: (JOINS IN) We want Bob!

BOY: (CHANTING) We want Bob!

GIRL: (JOINS IN) We want Bob!

BOY: (CHANTING) We want Bob!

BOY: (CHANTING) We want Bob!

BOY: (CHANTING) We want Bob!

BOY: (CHANTING) We want Bob!

BOY: (CHANTING) We want Bob!

BOY: (CHANTING) We want Bob!

BOY: (CHANTING) We want Bob!

BOY: That's all we ask.

SOUND: APPLAUSE AND CHEERING

HARR: And here we have our
first step toward an
organised meeting...the
selection of a chairman,
It's his duty now to
keep order and to see
that something gets
done.
1. Camera: Cut back to the same scene as page 562.
2. Bob founds on the table with his fist. (He remains friendly, but efficient throughout)
3. Sound: Applause and cheering
4. Bob: All right! Order!
5. Order......
6. Sound: Fist pounding on table
7. Bob: Order! (Pause) You've asked me to be chairman so we could get something done. Let's get to it.
8. Boy: I think we ought to establish.....
9. Bob: Excuse me, Jack, but let's do this the right way. You're supposed to rise and ask the chairman for recognition before you speak.
10. Boy: Oh? How do you do it?
11. Bob: You just stand up and say, "Mr. Chairman." Then he tells you to take the floor. Then, you speak.
1. \textbf{He rises.}

2. BOY: O.K. Let's try it again. (PAUSE)

3. Mr. Chairman.

4. BOY: You have the floor, Jack.

5. BOY: Thank you. I think we ought to establish why we're here before we go any further.

6. JERRY: Me, too.

7. BOY: Jerry, Jack has the floor.

8. You're not supposed to speak until he's finished and you are recognised by the chairman.

9. JERRY: I'm sorry.

10. BOY: That's quite all right.

11. We're all here to learn.

12. (TO BOY) Did you have anything else to say, Jack?

13. BOY: No. Just that we should get our purpose straight before we proceed.

14. BOY: Yes, that's a good idea.
VIDEO
1. CAMERA: DISSOLVE BACK TO THE NARRATOR.
2. 
3. 
4. 
5. 
6. 
7. 
8. 
9. 
10. 
11. 
12. 
13. 
14. CAMERA: DISSOLVE BACK TO THE SAME SCENE AS PAGE 264. GIRL: Mr. Chairman.
15. BOB: Yes, Frank.
16. GIRL: I'm the one who had the original idea. Should I start the explanation?
17. BOB: Go right ahead.
18. GIRL: Well, I read in the paper a few weeks ago that some of the women in town had formed a branch of the
1. "International Toast- mistress Clube.

2. (CONT) And, there already is a branch of the International Toast- masters Clube in town for the men. So, I thought that we should have a club for students.

3. SHE RISES. 

4. "Jean: Point of information, Mr. Chairman.

5. BOB: Very well; ask your question, Jean.

6. MARR: Here we have the situation when the person who has the floor says something that is not understood by another member of the group. The confused member may try to ask a clarifying question by calling for a point of information.

7. CUT BACK TO THE NARRATOR.

8. SAME SCENE

9. AS PAGE 566.
1. SHE RISES.

2. 

3. BOB: Very well, ask your question, Jean.

4. JEAN: What is a Toastmistress Club?

5. BOB: Will you answer that, Fred?

6. GIRL: Yes, of course. The Toastmistress Club is a group of women who are interested in improving their public speaking techniques. They meet twice a month and make speeches for the other members to criticise constructively. That way, they help each other to do better jobs when they have to make speeches at other club meetings.

7. JEAN: Thank you. And the Toastmasters Club is the same
1. \( \text{Jean: } \) for the men?
2. \( \text{(Cont) } \)
3. \( \text{Jean: } \) Thank you.
4. \( \text{Girl: } \) You’re welcome. So, I started thinking. They
5. \( \text{don’t have any speech course for us here in school. But, we have to make some speeches once in a while. We’re all members of the student council and some of us are presidents of other student clubs. So, why shouldn’t we have a club where we could help one another to make better speeches?} \)
6. \( \text{Jean sits.} \)
7. \( \text{Bob: Then we might say that we are forming a sort of junior toastmistresses and toastmasters club. And, our purpose will be to improve our own.} \)
BOB: speech-making techniques.

NARR: Every group or organization must have a purpose.

Whether it's to improve our minds, perform civic charities, or just to have fun, they all must have a purpose of some kind.

It should be defined for all members from the very beginning.

And, our purpose will be to improve our own speech-making techniques.

Point of order, Mr. Chairman.

Yes, Dave.

When any member thinks that the chair has made a mistake in parliamentary procedure, he may wish to call attention to the mistake. To do
ONCE AND FOR ALL - PARLIAMENTARY PROCEDURE

VIDEO

1. MARR: this, the member rises (CONT)

2. and makes a point of order.

3. 

4. CAMERAMAN: CUT BACK TO THE SAME SCENE AS PAGE 269.

5. DAVE: Point of order, Mr. Chairman.

6. BOB: Yes, Dave, state your point.

7. DAVE: It looks like we'll be forming a club sooner or later. Shouldn't someone be taking down the minutes of the meeting?

8. BOB: Yes, I guess they should. But, who?

9. TOM: Mr. Chairman?

10. BOB: Yes, Tom.

11. TOM: I should think it would be all right to have one appointed until we can elect one.

12. BOB: Appoint one what?

13. TOM: A recording secretary.

14. HE SITS.

15. BOB: Yes, I guess they should.

16. 

17. HE RISES.

18. 

19. 

20. 

21. 

22. 

23. 

24. HE SITS.
1. Are there any objections?
3. Are there any volunteers?
4. .......(PAUSE)......
5. Oh, come on now. This is no way to start a new club. We'll all have to take on some responsibility from time to time if we're to have a successful club.
6. OH, all right. I'll volunteer.
7. Are you sure you want to?
8. Sure. I'll do it.
9. O.K. Thank you. Do you have some paper and a pencil?
10. Yes.
11. Then put down what we've done so far, please. And then, anything else we do.
<table>
<thead>
<tr>
<th>VIDEO</th>
<th>AUDIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. RUTH TAKES A PENCIL AND STARTS WRITING IN HER NOTEBOOK.</td>
<td>RUTH: O.K.</td>
</tr>
<tr>
<td>2.</td>
<td>BOB: Thank you.</td>
</tr>
<tr>
<td>3.</td>
<td>BILL: Mr. Chairman.</td>
</tr>
<tr>
<td>4. HE RISES</td>
<td>BOB: Bill.</td>
</tr>
<tr>
<td>5.</td>
<td>BILL: I think it's been pretty well established...</td>
</tr>
<tr>
<td>6.</td>
<td>BOB: Excuse me, Bill. But, could you talk a little louder. I can't hear you.</td>
</tr>
<tr>
<td>7.</td>
<td>BILL: (Clears his throat, but voice is still very weak, though barely audible.)</td>
</tr>
<tr>
<td>8.</td>
<td>I think it's been pretty well established that we're all interested in starting a club like this. But, there really isn't much we can do today.</td>
</tr>
<tr>
<td>9.</td>
<td>I suggest we elect some officers and appoint some committees to get the information we need.</td>
</tr>
<tr>
<td>10.</td>
<td>BOB: That's a good idea.</td>
</tr>
</tbody>
</table>
HE RISES.

JERRY: Mr. Chairman.

JOE: Jerry.

JERRY: Instead of electing officers right now, I suggest you appoint a nominating committee to present a slate of officers next meeting. That'll give us some time to consider whom to nominate.

HE SITS.

JOE: That's all right with me. How about the rest of you?

ALL: Yes. O.K. Yeah, do it that way.

JOE: All right. Who'll be the chairman of the nominating committee?

JERRY: I will.

JOE: Fine. Ruth and Bill, will you help Jerry?

RUTH: Yes.

BILL: All right.
ONCE AND FOR ALL - PARLIAMENTARY PROCEDURE

VIDEO

1. CAMERA:  CUT BACK TO THE NARRATOR.

2.  

3.  

4.  

5.  

6.  

7.  

8.  

9.  

10.  

11.  

12.  

13. CAMERA:  CUT BACK TO THE MEETING SCENE.  DAVE RISES.

14.  

15.  

16.  

17.  

18.  

19.  

20.  HE SITS.

21.  BOY RISES.

22.  

23.  

24.  

AUDIO

NARR:  There are two procedures for nominating officers.

One of them is to nominate people right from the floor during a meeting and then take a vote.

The other way is to appoint a nominating committee to select a slate of officers and present the slate to the body.

DAVE:  Point of order, Mr. Chairman.

BOB:  State your point.

DAVE:  We don't have a constitution yet. How can we elect officers? You have to have a constitution first.

BOY:  Mr. Chairman.

BOB:  Yes, Jack.

BOY:  Well, then, let's get a committee to draw up a
1. 
2. 
3. HE SITS.
4. 
5. BOB: Dave, are you sure you can't elect officers without a constitution?
6. 
7. 
8. HE RISES.
9. DAVE: Yes. The constitution should show what officers a club will have and what their duties are. It also states how they are to be elected and what percentage of the vote they have to have to be elected.
10. 
11. 
12. 
13. 
14. 
15. HE SITS.
16. 
17. BOB: I see. Well, it looks like we'd better do as Jack suggests.
18. 
19. 
20. HE RISES.
21. BOY: Mr. Chairman.
22. BOB: Yes, Jack.
23. BOY: My Dad belongs to the Toastmasters Club in town.
24. I'll be on the committee
1. HE SITS.

2.

3.

4. My Mother belongs to the Toastmistresses Club.

5. I'll be on the constitution Committee, too.

6.

7.

8. All right. Will anyone else volunteer?

9.

10. I will.

11. Good. Then Jack, Mary, and Tom will be on the Constitution Committee and will have one written for the next meeting.

12. Then we can decide whether to accept it. Jack, will you be chairman?

13.

14.

15.

16.

17.

18.

19. Yes.

20. Thanks. (PAUSE) And, the Nominations Committee can take it easy for now. We won't be able to accept nominations.
until we have a constitution. And, while the Constitution Committee is finding out what should be included in the constitution, I'll find out about correct parliamentary procedure.

GIRL: Mr. Chairman.

BOB: Yes, Fran.

GIRL: I move that we adjourn and meet at the same time next Tuesday.

BOY: I second the motion.

HARR: To take action on anything except the appointment of committees, a motion must be made and seconded. The person making the motion rises, asks the chair for the floor, and then says, "I move that we adjourn," or
1. whatever it is you want
   (CONT)
   done. Then the motion
2. must be seconded, The
3. person seconding should
4. also rise and address
5. the chair. They just
6. say, "Second the motion."
7.
8. CAMERA: CUT BACK TO
9. THE SAME SCENE
   AS PAGE 577.
10.
11.
12.
13. I second the motion.
14. BOY: The motion has been made
15. and seconded so we ad-
16. journ. All in favor
17. say "aye."
18. ALL "Aye."
19. THEY ALL RISE
20. AND START TALK-
21. ING AND WALKING
22. OUT TOGETHER.
23. DISSOLVE TO THE
24. DAVIS KITCHEN
   (SAME AS SCRIPT
   NO. 2). BOY AND
25. DAD TALK AT THE
   TABLE.
26. MARR: Well, for a bunch of
27. youngsters that don't
28. know parliamentary pro-
29. cedure, they've done
30. pretty well, so far. Let's
31. watch them now as they
32. get the constitution drawn
33. and Bob gets advice on
34. parliamentary procedure.
1. HE TAKES A
2. PAPER FROM
3. THE TABLE.
4. THE BOY WRITES
5. THE ITEMS AS THEY
6. ARE MENTIONED.
7. BOY: What should we have in
8. the constitution, Dad?
9. DAD: Well, let's look in the
10. constitution of my club
11. and see. (PAUSE)
12. FIRST, you have the
13. name of your club.
14. BOY: The name, well, the
15. committee can suggest
16. a name in their proposed
17. constitution.
18. DAD: Then, you set down the
19. purpose of the club.
20. BOY: The purpose. That would
21. be to improve our speech-
22. making techniques.
23. DAD: That's right. After the
24. purpose you put down the
25. membership regulations.
26. BOY: Membership regulations?
27. DAD: Who can join, how many
28. can join, and how they
29. may join. Things like that.
1. "Oh, I see.
2. Then, you set down what officers the club will have...what their duties will be, how they'll be elected, how long their terms of office will be.
3. Officers.
4. Then, you have a section on amending the constitution...the procedure and the necessary vote to amend.
5. What do you mean by amending?
6. Changing it.
7. Oh, what comes next?
8. Meetings. When regular meetings will be held and when special meetings will be held.
9. Special meetings?
10. Yes, the constitution usually permits the president to
1. DAD: call special meetings when
something comes up that
needs immediate action.

2. (CONT) BOY: Oh, that'll never happen
in our club.

3. DAD: You'd better put it in.

4. It's always best to

5. plan for any possibility

6. when you make up a con-
stitution. Then you

7. won't have to amend it

8. later if something does

9. come up that isn't covered

10. in the original.

11. BOY: Yeah, that sounds logical.

12. HE WRITES IT
DOWN.

13. Regular meetings and

14. special meetings. What

15. comes next?

16. DAD: The order of business.

17. That's the sequence of

18. events at the meetings.

19.

20.

21.

22. CAMERA: DISSOLVE TO AN
OFFICE INTERIOR
WHERE BOB IS TALK-
ing to MR. FORT

23. ABOUT PARLIAMENTARY
1. PROCEDURE.
2. BOB: Would you tell me the
3. order of business again,
4. Mr. Fort. I want to
5. write it down so I won't
6. forget it.
7. FORT: Certainly. First, the
8. chairman calls the meeting
9. to order. That means
10. you adhere to parliamen-
11. tary procedure from that
12. point on. Then, the
13. first move is to have
14. the minutes of the last
15. meeting read by the
16. recording secretary.
17. After they are read, the
18. membership votes to ac-
19. cept them...either as
20. read or as amended.
21. BOB: What do you mean, "as
22. read or as amended?"
23. FORT: Well, sometimes the sec-
24. retary makes a mistake and
25. the minutes are amended
FORE: before they're accepted.

BOB: Oh, I see.

FORE: After the minutes are

accepted by a vote, the

other officers make reports.

BOB: What other officers?

FORE: The treasurer and the cor-

responding secretary.

People like that.

BOB: Uh..huh.

FORE: Their reports are accepted

by vote, too. And, they

may be amended before

they're accepted. (PAUSE)

Then, you have the report

of committees...first the

standing committees and

then the special committees.

BOB: A standing committee is

one that functions all

the time...like a member-

ship committee or an

activities committee.

FORE: That's right.
1. BOB: And a special committee is one that is formed to do a special job for a limited time...like a nominating committee.

2. FORT: Yes.

3. BOB: What comes after committee reports?

4. FORT: Unfinished business...

5. 10. those items of affairs that have been worked on and discussed before, but have not been decided yet.


7. FORT: Then, you take up new business...things that have not been brought up before.


9. FORT: Then, after you have finished with new business, you may have special talks or programs. And, finally, you adjourn the meeting.
<table>
<thead>
<tr>
<th>VIDEO</th>
<th>AUDIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. CAMRA: DISSOLVE TO ANOTHER INTERIOR WHERE MARY IS TALKING WITH HER MOTHER.</td>
<td>MARY: And the adjournment is the end of the meeting?</td>
</tr>
<tr>
<td>2.</td>
<td>WOMAN: That's right.</td>
</tr>
<tr>
<td>4.</td>
<td>MARY: Well, what comes after the order of business in the constitution?</td>
</tr>
<tr>
<td>5.</td>
<td>WOMAN: Well, in ours, it's the standing committees.</td>
</tr>
<tr>
<td>6.</td>
<td>MARY: Oh, the permanent committees. What are they?</td>
</tr>
<tr>
<td>7.</td>
<td>WOMAN: Well, you might have an activity committee to plan your activities on meeting days. And, you might have an advisory committee who's job it would be to find out the right ways to make a speech.</td>
</tr>
<tr>
<td>8.</td>
<td>MARY: Yes, we'll certainly have to have some of us study public speaking.</td>
</tr>
</tbody>
</table>
WOMAN: Then, you might have a section in your constitution about the club's policy.

MARY: Policy?

WOMAN: Yes. The manner in which you'll carry out your purpose.

MARY: How we'll help one another to develop better public speaking techniques?

WOMAN: Yes. Then you'll have a section on dues...if you have dues, that is. And, finally, a section on the quorum.

MARY: What's a quorum?

WOMAN: That's the number of members you have to have present to pass all of the business. It's usually two-thirds of the membership or at least half the members.
1. CAMERA: DISSOLVE BACK TO THE SAME SCENE AS PAGE 578. THE BOY, MARY, AND TOM ARE DRAFTING THE CONSTITUTION. THE BOY DOES THE WRITING AS THE OTHERS DISCUSS EACH POINT WITH HIM.

2. BOY: That takes care of the section on standing committees. Now, for article nine...policy.

3. MARY: Well, it seems to me that the policy of our club should be to work to improve each member's speech-making. The club should encourage all possible participation in all speech activities in life.

4. TOM: That should mean everyday speech activities as well as public speeches.

5. BOY: I'll go along with that.

6. MARY: Me, too. (BOARD FADE) We should work on all speech situations.

7. MARR: Well, it looks like the committee has been doing its job. And Bob has his information on the
1. 

2. 

3. CAMERA: DESSOLVE TO THE SAME SCENE AS PAGE 577. ALL THE MEMBERS ARE PRESENT AND BOB IS JUST ABOUT TO CALL THE MEETING TO ORDER. HE FOUND THE GAVEL.

4. 

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24. 

MARR: (CONT) correct parliamentary procedure. Let's go to the meeting now and see what they have learned and how a good meeting is conducted.

SOUND: THE GAVEL POUNDS

BOB: The meeting will come to order. (PAUSE)

Well, I want to see Mr. Fort, the high school speech teacher and he explained parliamentary procedure to me. So, we'll go by it. First in the order of business is the reading of the minutes of the last meeting. Do you have the minutes, Ruth?

RUTH: Yes.

BOB: Would you read them, please.

RUTH: (READING) The first meeting of the club - yet to be named - was held
Tuesday, April 7, in Room 6 of the High School. The members appointed Bob Baker chairman pro tempore and the meeting proceeded. Ruth Kline was appointed temporary recording secretary. It was established by Fran Davis that the club was being formed to help the members improve their public speaking techniques. It was proposed that officers be elected. However, it was pointed out by Dave Johnson that officers could not be elected until we had a constitution. Therefore, the Chairman appointed a committee to draft a constitution. That committee consisted
1. RUTH: of Jack Davis, Chairman, (CONT) 
2. and Tom Whitley and Ruth 
3. Kline. The Chairman 
4. volunteered to see Mr. 
5. Fort and get the rules of 
6. parliamentary procedure. 
7. A motion was made by 
8. Frank Davis and seconded 
9. by Jack Davis, to ad-
10. journ at 3:15. Res-
11. pectfully submitted, 
12. SHE SITS. Ruth Kline. 
13. BOB: Are there any additions, 
14. deletions, or corrections? 
15. HE RISES. 
16. DAVE: Mr. Chairman. 
17. BOB: Dave. 
18. DAVE: Ruth forgot to put down 
19. the time we started the 
20. meeting. I think it was 
21. around 3:00. 
22. HE SITS. 
23. BOB: Thank you. You'll write 
24. that in, Ruth? 
25. SHE DOES. Ruth: Yes. 
26. BOB: Thank you.
1. HE RISES.

BOY: Mr. Chairman.

2.

BOB: Jack.

3. HE SITS.

BOY: She also left out the nominating committee.

4.

BOB: So she did. Would you please put that in, too.

5.

Ruth? Let's see...Jerry Leary is Chairman and Ruth...

6. SHE WRITES IT DOWN.

you're on that committee...

7.

and Bill Wilson. (PAUSE)

8.

Very well. Are there any other changes?

9.

10.

11.

12.

13. HE RISES.

BOY: Mr. Chairman.

14.

BOB: Jack.

15. I move that the minutes be accepted as read and amended.

16.

17. HE SITS.

JEAN: I second the motion.

18.

BOB: Any discussion? (PAUSE)

19.

All in favor say "aye."

20.

ALL: "Aye."

21.

BOB: The motion is carried to accept the minutes as read and amended. (PAUSE)
HE CONSULTS THE BOOK.

BOB: Since we have no other officers, we can't have reports from them. So, the next order of business is the report of committees. Jerry, does the Nominating Committee have a report?

HE RISES.

HERRY: No report, Mr. Chairman.

HE SITS.

BOB: Very well. Does the Constitution Committee have a report, Jack?

HE RISES.

BOY: Yes, Mr. Chairman. The Constitution Committee consulted with members of the Toastmasters and Toastmistresses Clubs and has drawn up a proposed constitution for the consideration of the group.

BOB: Very well, Jack. Since this is only our second meeting, there is no old business and there are no other committees.
1. So, we can move right on (CONT) to new business and read the proposed constitution.

2. NARR: You might be thinking that our chairman has made an error by going on before the Constitution Committee's report was accepted as read. There is a so-called law of common sense.

3. This gives the chairman the privilege of dispensing with formalities where they are not necessary. Rules exist to help transact business and not just for themselves.

4. If business is more easily and rapidly transacted by skipping the rules on occasion, it is permissible to do so.
1. BOB: So, we can move right on to new business and read the proposed constitution. Will you do that now, Jack?


3. Article One: This club shall be named the High School Speech Club.

4. JEAN: Mr. Chairman.

5. BOB: Jean.

6. JEAN: Can't we have a more original name for the club?

7. BOB: (BOARD FADE) Do you have any suggestions?

8. JEAN: Yes. I should think we could call it the.....

9. The correct procedure for adopting a constitution is this: The chairman of the committee should read the proposed constitution...
MARR: article by article. He
should pause after each
article for any changes
the members might sug-
gest. After all the
articles have been
read and rewritten,
the chairman may ask
for a motion to adopt
the constitution.

BOY: Well, I guess that's it.
And I must say that the
suggestions made here
certainly were good ones.
The Committee members did
their best. But eleven heads
are better than three.

BOB: The Committee did a fine
job, Jack. Thanks a lot.

BOY: Mr. Chairman.
1. HE SITS.
2. HE SITS.
3. I so move.
4. Second the motion.
5. The motion has been made and seconded that we adopt the constitution as just read and amended.
6. Any discussion?
7. SHE RISES.
8. MARY: Mr. Chairman.
9. BOB: Mary.
10. MARY: What size vote does a constitution have to have to be amended?
11. BOB: A majority vote...more than half the members present...is the usual amount.
12. SHE SITS.
13. MARY: Thank you
14. BOB: Any more discussion?
15. THERE IS NONE
16. (PAUSE) All in favor, say "aye."
17. "Aye."
18. ALL: "Aye."
19. BOB: All opposed? (PAUSE)
20. The constitution is
HE RISES.

JERRY: Yes, Mr. Chairman.

BOB: What is it, Jerry?

JERRY: The election of officers.

Shall the committee for nominations present its slate now? We anticipated the constitution being adopted and found out that it is entirely in order to hold elections.

BOB: Are there any objections to holding elections now?

ALL: Not from me. No. Go ahead. Let's get it done.

BOB: Very well then, Jerry, will you read the slate of officers the committee has nominated?

JERRY: The report of the Nominating Committee. For the term of one year, commencing with the election.
VIDEO

1. JERRY: the following people are
   (CONT) nominated for the respec-
2. tive officers: President -
3. Bob Baker; Vice-President -
4. Frances Davis; Treasurer -
5. Jack Davis; Recording Sec-
6. retary - Ruth Kline; Cor-
7. respond ing Secretary -
8. Mary Dodds; and Master-at-
9. Arms and Chief Time Keeper
10. - Jerry Leary. Respect-
11. fully submitted, The Nom-
12. inating Committee, Jerry
13. Leary, Chairman.
14. HE SITS.
15. DAVE: I second the nominations.
16. BOB: Nominations don't have to
17. be seconded, Dave. However,
18. if anyone wishes to make
19. nominations from the floor,
20. they may. (PAUSE) No one?
21. Then, the motion to close
22. the nominations is in order.
23. SHE RISES.
24. SHE SITS.

AUDIO

JERRY: the following people are
   (CONT) nominated for the respec-
   tive officers: President -
   Bob Baker; Vice-President -
   Frances Davis; Treasurer -
   Jack Davis; Recording Sec-
   retary - Ruth Kline; Cor-
   responding Secretary -
   Mary Dodds; and Master-at-
   Arms and Chief Time Keeper
   - Jerry Leary. Respect-
   fully submitted, The Nom-
   inating Committee, Jerry
   Leary, Chairman.
   HE SITS.
   DAVE: I second the nominations.
   BOB: Nominations don't have to
   be seconded, Dave. However,
   if anyone wishes to make
   nominations from the floor,
   they may. (PAUSE) No one?
   Then, the motion to close
   the nominations is in order.
   SHE RISES.
   SHE SITS.
ONCE AND FOR ALL - PARLIAMENTARY PROCEDURE

1. **BOB:** The motion has been made
   and seconded to close the
   nominations. All in favor
   say "aye."

2. **ALL:** "Aye."

3. **BOB:** All opposed? (PAUSE)

4. **TOM:** The motion is carried.

5. **BOB:** Now, we can vote on each
   office separately; or,
   we can vote on the entire
   slate at once.

6. **HE RISES.**
   **BILLY:** I think, Mr. Chairman,
   that it is also possible
   to direct the Secretary
   by voice vote to cast one
   ballot, representing a
   unanimous vote.

7. **HE SITS.**
   **BOB:** Whichever way it is done,
   it requires a motion from
   the floor.

8. **HE RISES.**
   **TOM:** Mr. Chairman.

9. **TOM:** I move that we vote on
   the slate as a whole.
A motion has been made and seconded that we vote on the slate as a whole. Any discussion?

I move that we amend the motion to add the words "and accept." The motion would then read, "to move that we vote on and accept the slate as a whole." That would then elect the proposed officers if it passes.

That means we first vote on the amendment and then on the motion. Any discussion? (PAUSE)

Then, the motion is that we amend the first motion to read, "to vote on and accept the slate as a
1. ALL: whole. All in favor (CONT) say "aye."
2. ALL: "Aye."
3. Bob: All opposed? (PAUSE)
4. ALL: "Aye."
5. Bob: The motion to amend is carried. Now, we vote on the original motion.
6. ALL: "Aye."
7. Bob: Opposed? (PAUSE) The motion is carried and the entire slate is elected for the next year.
8. Well, that means I keep right on in this job and Ruth keeps right on keeping the minutes of the meeting. Is there any more new business?
9. (PAUSE) If there isn't, I'd like to take just a
BOB: A couple of minutes to go over some of the rules of parliamentary procedure that we haven't dealt with yet. Then, when the situation arises, we'll all know what to do... and how to do it. Any objections?

ALL: No. Of course not. It'll do us some good. Go ahead.

BOB: O.K. Well, we all know the order of business and how to make motions and second them. And we all know how to get the floor when we want to speak. Dave has demonstrated raising a point of order when the Chair is in error...and one of us has already used the point of information to clear up something he
BOB: didn't understand. And, we know that motions can be amended. However, a motion may be amended by adding something to it...by striking something out of it...by substituting another motion for it...or, by dividing the original motion into two or more parts and voting on each part separately. And, we've held an election and know how that is done. (PAUSE) But, there are several other rules that we haven't used yet. One is that any member can appeal the decision of the Chair. In other words, if the chairman makes a decision you disapprove of, you say, "I
1. appeal from the decision of the chair. Then, the members vote on it. The appeal has to have a majority vote to overrule the chairman's decision.

2. A tie is in favor of the chairman.

3. DAVE: A tie is in favor of the chairman?

4. BOB: Yes. The opposition has to have more than half the votes present. Now, it is also possible to lay a motion on the table. This means that the motion is shelved and may be considered at some future time. To do this, someone must move that the motion be tabled. It takes a two-thirds vote to pass. If a motion is tabled, it's a good
1. indication that the motion will be killed when it is voted on. (PAUSE)

2. It is also possible to reconsider a motion. Someone who voted in favor of something may move to reconsider that vote. But, it must be someone who voted in favor the first time and the move to reconsider must be made the day that the first motion was passed.

3. Then, after all other business is finished, the move to reconsider may be debated and voted. But, all other business must be finished first.

4. (PAUSE) Then, it's possible to object to the consideration of a question. Say someone
<table>
<thead>
<tr>
<th>VIDEO</th>
<th>AUDIO</th>
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</thead>
<tbody>
<tr>
<td>1.</td>
<td>BOB: started discussing having a Spring banquet and you didn't think it should be discussed at that time.</td>
</tr>
<tr>
<td>2.</td>
<td>(CONT)</td>
</tr>
<tr>
<td>3.</td>
<td>Then, you would object to consideration of the question and a two-thirds vote would pass your objection. The subject of a Spring banquet could not be discussed at that meeting. (PAUSE) Then, suppose there was a very spirited debate on an issue and you wanted to bring it to a vote. Then, what you would do would be to move the previous question. This would stop all debating and put the motion to a vote right away. But, you have to have a two-thirds vote to force a</td>
</tr>
</tbody>
</table>
1. Bob: vote on the previous question. (PAUSE)
2. And, finally, there is the motion to adjourn with which we are all familiar. And, I think such a motion is in order right now.
3. SHE RISES.
4. GIRL: I so move.
5. BOY: Seconded.
6. BOB: Any discussion? (PAUSE)
7. All in favor?
8. ALL: "Aye."
9. BOB: All opposed. (PAUSE) The meeting is adjourned until next week at this time.
10. HE BANGS GAVEL ONCE.
11. SOUND: GAVEL HITS DESK
12. SOUND: THEY ALL TALK AS THEY WALK OUT.
13. NARR: Once and for All - Parliamentary Procedure.
14. These are the rules for conducting a good meeting.
15. And, those young folks
1. NARR: did a fine job of it, (CONT)
   if you ask me. Well,
   that's the program.

2. We'll be meeting these
   youngsters again in
   our next program when
   we'll be discussing
   the do's and don'ts
   of public speaking

3. ...from the platform
4. and on radio and tele-
5. vision. Be with us
6. then, won't you? Now,
7. here's your announcer to
8. tell you exactly when
9. we'll be back. 'Bye now.

10. DOLLY BACK TO
11. A POSITION JUST
12. BEHIND THE TELE-
13. VISION SET.

14. CAMERA: DISSOLVE TO -
15. ANNCR: Your Speech and Your
16. Life was written by Ted
17. Nelson at Boston Uni-
18. versity, and directed
19. by
20. through the auspices of
21. 
22. 
23. 
24.
VIDEO

1. ANNCR: Be tuned to ___-TV
2. (CONT)
3. next ___ (day) ___
4. at ___ (time) when we will
5. present the eleventh in
6. our series on Your Speech
7. and Your Life, entitled
9. Join us as we discuss
10. how to construct a
11. speech, how to put
12. across a speech, and the
13. effect of poor speaking
14. voices. This is ___
15. ___ speaking.
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Script No. 11

SPEAKING IN PUBLIC

In this, the eleventh program in the series, a discussion of the formal public speech is begun. Subjects are covered concerning the construction of a speech, the tools of a speaker (i.e., appearance, words, the body, and the voice), and the effect of poor speaking voices.
CAST OF CHARACTERS

ANNOUNCER
NARRATOR
BOB
BOY (Jack Davis)
GIRL (Fren Davis)
RUTH
KILL
JEAN
MARY
DAVE
JERRY
TOM
ALICE (non-speaking)
DAD (Mr. Davis)
SPEECH-MAKING IN PUBLIC

SETTINGS

INTERIOR - NARRATOR'S STUDY (SAME AS OTHER SCRIPTS)

INTERIOR - CLASSROOM (SAME AS SCRIPTS NO. 10 and 9)

INTERIOR - SMALL TELEVISION STUDIO
1. **FILM CLIP:** A TRAIN SPEEDING DOWN THE TRACK.

2. **AN INTERIOR OF FACTORY MACHINERY IN OPERATION.**

3. **AN INTERIOR OF A LARGE BUSINESS OFFICE WITH PEOPLE AT THEIR DESKS.**

4. **CUT TO A CROWDED BASEBALL PARK.**

5. **CUT TO BATTER MAKING A HIT.**

6. **CUT TO CROWD SURGING TO THEIR FEET.**

7. **TITLE CARD: (SUPERIMPOSED OVER THE CROWD) "Your Speech and Your Life"**

8. **FILM: DISSOLVE OUT.**

9. **TITLE CARD: DISSOLVE TO - "Speech-Making in Public"**

10. **ANNCR: Your voice! What does it mean to you? How do you use it? (PAUSE)**

11. **Now, for the eleventh program in our series Your Speech and Your Life, entitled Speech-Making in Public.**
Hi, there! Well, here we are again for another look at Your Speech and Your Life. And, in this program, we're going to discuss public speaking... on the platform and on radio and television. Now, you might be saying to yourself...

"Aw, this isn't for me. I'll never be making a speech or talking over radio or television."

But, you're wrong. You never know when you might find yourself on a platform or in a radio or television studio making a speech. The younger folks may be elected to a popular position in school and suddenly be asked to say a
1. few words. Or, you might be sent to a convention by your club and have to give a talk on what went on when you get home again. Or, you might go into the Armed Forces and earn some medals.

Then, you'll be a hero and folks at home will expect you to make some appearances and speeches when you return. The rest of us might be elected to office in our social clubs, professional clubs, unions or other groups and find ourselves having to make a speech. Or, we might even go into politics someday. We all should know the do's and don'ts of public speaking because
we never know when we might use them. So,
let's go to another meeting of that club
we've been watching get organised the past two programs, If you saw those programs, you'll remember that this group of students decided to form a club...a speech club. Their purpose is to improve their speech-making habits and their everyday speech. We can learn the do's and don'ts with them. So, let's watch and listen closely.

Is there any other new business to be discussed?

(PAUSE) Very well, then, let's get on to the real purpose of our club....
Jack and Fran have asked their Dad to come over and sort of help us along at the start. Mr. Davis belongs to the local group of the International Toastmasters Clubs...and...as you know...that's a club for business and working men where they improve their speech-making techniques. So, since we're a sort of junior version, he ought to be able to help us. Will you take over the meeting now, Mr. Davis and tell us a few of the fundamentals?

DAD: Sure thing, Bob.

BOB: Thanks. And, I'll just sit down here with the others.
1. Well...let me see...it
2. would be best to start
3. off by telling you that
4. there are basically
5. three types of speeches...
6. .....or better still,
7. three reasons for making
8. a speech. They are
9. to inform...to persuade
10. ...and to entertain.
11. In the speech to inform,
12. you want to tell your
13. audience something...to
14. pass on some information.
15. In the persuasive speech,
16. you want to stimulate
17. your audience to do some-
18. thing...to think, to vote,
19. to act, or to buy. And,
20. in the entertaining speech,
21. you want your audience to
22. be amused...to laugh and
23. enjoy what you say.
24. (PAUSE) And, every speech
you make should include all three of these elements...information, persuasion, and entertainment...with the exception of the after-dinner speech, which is strictly entertainment...no information...no persuasion...just entertainment.

Let me explain. Suppose you were sent to a convention and had to make a speech about it when you came back. Well, first of all, you would want to tell your audience what went on at the convention, what was accomplished...you'd give your audience this information. Then, you would give your impressions of the convention.
Whether or not you agreed with the actions, you would try to persuade your audience to accept your opinions. And, finally, to brighten up your speech, you would tell them of some of the humorous things that happened. You'd be holding their interest by entertaining them with humorous events. (PAUSE) Or, suppose you were making a political speech. You'd want to inform the audience about your platform. You'd try to persuade them to support your platform. And, you'd try to make your speech entertaining and interesting. Or, if you made a sales
DAD: talk, you'd inform your audience of the merits of your product; you'd try to persuade them to buy it; and, you'd try to entertain them to gain their friendship and confidence. (PAUSE)

Yet, the convention report is primarily an informative speech and the political and sales speeches are primarily persuasive. But, all three speeches are at once informative, persuasive, and entertaining. And, as these are the three elements of a speech; there are also three sections to a speech...the introduction, the body, and the conclusion. (PAUSE)
1. The introduction is just what it implies. It should get your audience interested and attentive at the very start and introduce your theme.

2. The body is the main part of your speech. Here you make your way up to the major point of your speech. And, the conclusion permits you to end your speech smoothly.

3. Now, you know the elements of a speech...information, persuasion, and entertainment. And, you know the parts of a speech...introduction, body, and conclusion. Now, what are the four tools of a speaker? (PAUSE) Come on. You tell me.

4. Yes, Dave.

5. DAVE RAISES HAND.
DAVE: The speaker's appearance?
DAD: That's right. But, what about the speaker's appearance.
DAVE: Well, your clothes should be neat and clean.
DAD: Why?
DAVE: Well, if your clothes were dirty or wrinkled, people would be thinking about that instead of what you were saying.
DAD: Exactly. And, the same goes for your posture.
If you slouched and leaned all over the rostrum, the audience might get the idea you were bored.
Then, they'd be bored.
(PAUSE) So, a good appearance is one good tool of a speaker. What's another tool? (PAUSE)
JEAN RAISES HAND. Yes, Jean.
1. Well, I should think that the speech itself would be important. No matter how you look, what you say is the important thing.

2. That's right. The second tool is the words you use.

3. You should select your words carefully... make sure that they're words the audience will understand... words that will say what you want them to say. (PAUSE)

4. Tom raises hand.

5. Tom?

6. What do you mean by words that will say what you want them to say?

7. Well, some words have different meanings for different people. Words are signals... they paint pictures in people's
1. minds. You must choose words that will paint the pictures you want painted. In any speech situation, every word has two meanings...what the speaker meant it to say and what the listener thought it to mean. For instance, what does the word "success" mean to you?

2. DAD: Oh...a good job with good pay.

3. MARY: (GIGGLES) A good husband.

4. DAD: What does it mean to you, Mary?

5. MARY: And, Dave?

6. DAVE: Oh, I don't know...an accomplishment, I guess.

7. DAD: The word "success" paints three different pictures to three different people.

8. And, only one of them...
VIDEO

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AUDIO

DAD: received the meaning that I had in mind when I said the word. I thought of the word as representing an accomplishment... any accomplishment. But,

tom thought of a good job with good pay and Mary thought of a good husband. (PAUSE) So, we have appearance and words as two of our speech-making tools. Can any of you think of another.

Yes, Jack.

BOY: What about voice, Dad?

DAD: What do you mean by voice?

BOY: Well, a speaker would be helped by a good voice,

I should think

DAD: And, what's a good voice?

BOY: Well, it would have to be loud enough to be heard. A speaker isn't
BOY: doing anyone any good, if nobody can hear his speech.

GIRL: And it would have to be clear. I've heard lots of voices that were loud, but you couldn't understand the speaker because he mumbled.

DAD: That's right. A good voice should be loud and clear. What else?

RUTH: Friendly?

DAD: Certainly! A speaker doesn't want to make enemies...he wants to make friends in his audience. And, a friendly voice helps. What else?

JEAN: Well, the speaker should sound like he means what he says, it seems to me.

DAD: That's right. Your voice should have a sincere tone.
1. VIDEO
2. DAD: And, what else? (PAUSE)
3. (CONT)
4. No one knows? (PAUSE)
5. Well, you should have an
6. expressive voice...one
7. that has shades of meaning.
8. You should put variety
9. into your voice...variety
10. of volume, of pitch, of
11. speed of talking...
12. In other words, you should
13. avoid monotony in your
14. voice...make it alive.
15. (PAUSE) So, we have
16. appearance, words, and
17. voice...a voice that
18. can be heard and under-
19. stood, that is friendly,
20. sincere, and free from
21. monotony. Now, what's
22. the fourth speech-asking
23. tool? (PAUSE) Yes,
24. Dave.
25. DAVE: How about bodily move-
26. ment?
DAD: That's it. You have to be careful of your appearance so you won't detract from what you say. Then, you have to choose the right words and use a good voice to say them. And, last, you can use bodily movement, or gestures, to help drive your words home. But, you have to be careful of these gestures. Why?

BOB: Well, you don't want to overdo them. People will be watching your gestures so hard, they won't hear what you say.

DAD: Right. Anything else?

JERRY: You shouldn't underplay it either. You shouldn't stand as straight as a stick all the time.
SPEECH-MAKING IN PUBLIC

VIDEO

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24. ...

AUDIO

DAD: Fine. So there you have the four tools of speaking...appearance, words, voice, and body.

(PAUSE) Now, let's try it. (PAUSE) I've asked a couple of you to prepare a short speech. You'll make your speeches and, after each one, we'll take a couple of minutes to comment on them. Take notice of the speaker's appearance...listen to the words he uses...be particularly aware of his voice...and, watch his use of his body.

Then, we'll discuss what each did that was good...and point out where each needs to improve his technique.

O.K., Jack, you're first.
1. Dad steps down and sits with the others as Jack steps to the front, takes out his speech and proceeds to read it.
2. He seldom lifts his boy's eyes from his speech, on occasion, his voice gets much too loud. Otherwise, he uses the speech tools well.
3. The four of us who Mr. Davis asked to prepare speeches for today, got together the other night to decide on what we would talk about. It seemed to us that we should kill two birds with the proverbial stone.
4. If we're learning to make speeches, why not talk about the tools of speech-making. So, each of us is going to talk about one of the four tools. (Pause) I'm going to talk about the importance of the speaker's appearance. (Pause) A speaker's job is to get his ideas across to the audience.
1. The only items that are important are what he says and how he says it. His appearance shouldn't distract his audience from what he is saying.

Therefore, his clothes and mannerisms should be unnoticeable. For instance, a speaker wears a very attractive sports coat...or a flashy tie...or two-toned shoes.

Do you listen to what he says...or, do you find yourself admiring his clothes? Or, a speaker has scuffed, unshined shoes...a wrinkled suit...or a tie with gravy stains on it. Do you listen to what he says... or do you find yourself
thinking about the messy clothes? But, if a speaker wears a neat, conservative suit, a white shirt, an ordinary tie, and shined black or brown shoes... do you dwell on his clothes then? No. There's nothing unusual about a neat, conservatively-dressed speaker's clothes. So, you don't think about them. You listen to what he has to say. (PAUSE) The same principle is true of the speaker's mannerisms. Take, for instance, the speaker with glasses. First he wears them... then he takes them off... then he waves them around and puts them back.

HE TAKES SOME FROM HIS POCKET. HE PUTS THEM ON AND OFF AS HE TELLS.
SPEECH-MAKING IN PUBLIC

VIDEO

1. Puts the glasses away.

2. Go through the mannerisms described.

3. (CONT) on again. This operation is repeated again

and again throughout the

speech. (PAUSE) Or, take the scratcher. He

can't keep his hand away

from his face. He

scratches his nose, pulls

at his ear or collar, or

runs his hand through

his hair. (PAUSE) Or,

the button-puller who

twists away all the way

through his speech...or,

until the button comes

off. (PAUSE) Or the

money-jingler who stands

playing with the loose

change in his pocket.

(PAUSE) Or, the smacker...

the fellow who smacks his

lips... (SMACK) ... between...

(SMACK) ... words or

phrases... (SMACK) (PAUSE)
1. Or, the ring-twirler...
   (CONT)

2. (PAUSE)...the pants-

3. hitcher-upper...or, the

4. next one. This is the

5. fellow who dusts off the

6. desk or the rostrum as

7. he speaks. (PAUSE)

8. Then there's the fellow

9. who picks up a pencil or

10. a paper clip and fiddles

11. with it as he speaks.

12. (PAUSE) And, there's the

13. knee bender...the fellow

14. who doesn't know how to

15. stand and his legs get

16. tired...so, he bends them

17. to keep the circulation

18. going. (PAUSE) A

19. brother to the knee-bender

20. is the foot rocker who

21. always back and forth from

22. foot to foot. (PAUSE)

23. And, finally, there's the

24. toe dander who goes up
1. on his toes...and rocks
2. back on his heels...and
3. then up on his toes...
4. and back on his heels.
5. (PAUSE) How attentively
6. do you listen to what
7. these speakers say? More
8. than likely, you become
9. hypnotized with these
10. mannerisms and hear little
11. of what is said. (PAUSE)
12. So, when you speak, don't
13. be a snappy dresser or
14. a sloppy dresser...and,
15. don't be a twiddler, a
16. scratcher, or a rocker.
17. Dress conservatively and
18. neatly and avoid distrac-
19. ting mannerisms. You
20. want people to listen to
21. your ideas. Don't wear
22. or do anything that will
23. take their attention away
24. from what you are saying.
VIDEO

1. BOY: Don't distract your (CONT)
audience! Be careful of your appearance!

2. HE CONCLUDES AND SITS DOWN

3. SOUNC: CHEERS AND APPLAUSE UP AND OUT

4. DAD: Good speech, Jack. And everything you said was true. Are there any critical comments?

5. (PAUSE) Come on, how.

6. DON'T be bashful.

7. BOY: I know one thing that was wrong, myself.

8. DAD: What was that?

9. BOY: My eyes...I didn't look at the audience enough.

10. MARY: I enjoyed what he said, very much. But, I didn't get the idea that he was talking to me.

11. DAVE: He would have done better if he'd spoken from notes rather: than
DAVE: writing out the whole
(CONT) speech.

DAD: That's true. When you
write out the whole
speech, you're often
tempted to read too
much. Then, you don't
keep much eye-contact with
your audience. You lose
the personal touch. And,
you might lose their at-
tention. If that happens,
you might as well stop
talking...they won't hear
you anyway.

GIRL: Did anyone else get the
impression that he was
talking too loud?

TON: Yes, I did.

GIRL: He had a nice, clear voice,
but he was too loud in
spots.

JERRY: You'd never go to sleep
while he was talking.
1. DAD: No, I guess you wouldn’t.

2. But, it was too loud.

3. Jack. You might need that voice in a large auditorium, but not in this room. (PAUSE)

4. Are there any more criticisms? (PAUSE) That was a good speech, Jack. You said what you wanted to and got it across to your audience. Next time, maintain eye contact and talk more quietly.

5. (PAUSE) Who’s next?

6. HE RISES AND STEPS TO THE FRONT. HE TAKES OUT A FEW BRIEF NOTES AND SPEAKS. HIS EYES WANDER ALL OVER AS HE SPEAKS (CEILING, FLOOR, WALLS, NOTES, AUDIENCE) AND HIS VOICE IS MUFFLED AND GUTTERAL.

7. DAVE: My topic...of the four tools of speech...is words. And, I shall try to show you their place through an analogy.

8. (PAUSE) Let us imagine that we are architects.
DAVE: A representative of a large company comes to you and says that they want you to design and build a brand new building for them. What do you do?

(PAUSE) First, you strive for an idea. What central theme shall determine the structure of that building? Shall it be modern and, if so, fantastic or conservative? Shall it be copied from ancient architecture and, if so exactly or in a stylised manner?

In short, what will be the idea behind the building? (PAUSE) Then, you must consider what the building will consist of...How many stories, how many rooms, how big...and you must draw up your plans.
Those plans must cover every small idea that will go together to build the original idea. Then, you must build your building...with steel, wood, bricks, pipes, wires, paint and everything else you need.

(PAUSE) It is the same with a speech. First, you must have one central idea that you're trying to convey to your audience.

Then, you must organise your thoughts and build them into a plan...a speech outline. And finally, you must write the speech. (PAUSE) Both the building and the speech were sprung from an idea and then set down in organized plans.
The building is built with steel, wood, bricks, glass, cement...materials.

The speech is built with adjectives, adverbs, nouns, pronouns, verbs...words.

The materials that are molded into a speech are words. Therefore, don't use overworked words to build a strong speech.

You wouldn't use old nails on a new house. Then why use overworked words like "beautiful," "fine," "great," "good," "bad" to build a speech?

They're tired...overused...overworked. Use rich, colorful, meaningful words...words that convey more exact images. Words like "delicate," "fragile," "bombastic," "arrogant." But, be
1. DAVE: sure that these words (CONT)
2. mean to your audience
3. what you intend them to
4. mean. It is the prime
5. objective of speech-
6. making for mind to meet
7. mind. This community
8. of meaning will be ac-
9. complished only with the
10. careful selection of the
11. right words. (PAUSE)
12. In the use of words, the
13. speaker should also be
14. extremely cautious to
15. use good grammar. The
16. listener may overlook
17. sloppy grammar in the
18. everyday speech situations.
19. But, he expects better
20. standards from the person
21. standing before him with
22. the express purpose of
23. teaching or persuading.
24. As a matter of fact,
DAVE: slovenly grammatical habits may do more to lessen the effectiveness of what you are saying than any other bad habit. (PAUSE) You wouldn't build a house with inferior materials. So, don't build your speeches with inferior words. You wouldn't put the materials in your house together in a slovenly manner. So, don't put your words together in slovenly grammar. Words are an important tool to the speech-maker. Use this tool to make better speeches.

HE CONCLUDES AND SITS.

SOUND: APPLAUSE AND CHEERING UP AND OUT

DAD: Well, now, what are the comments on that speech?
1. TOM: I thought his comparisons with building a building were quite effective. I'd never thought of a speech in that way.

2. DAD: Yes, that was very good.

3. RUTH: And, he used only brief notes to talk from...not a fully written speech.

4. HILL: He didn't look down at the notes much, either.

5. DAD: No, he didn't. But, what did he do that was just as bad?

6. JERRY: He looked almost everywhere in the room...at the ceiling, the walls, the floor...but, very little at the audience.

7. JEAN: I found myself tempted to look around and see what he was looking at.
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<tr>
<th>VIDEO</th>
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SPEECH-MAKING IN PUBLIC

VIDEO

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22. ••

23. HE RISES AND STEPS
   UP FRONT AND BEGINS

24. WITHOUT ANY NOTES.

AUDIO

DAD: Yes. It almost sounded
     as though you were bawling
     us out.

DAVE: Well...I didn't mean it
     that way.

DAD: I know you didn't...and,
     so do the rest of us...

     because we know you.

     But, to anyone who didn't
     know you...well, they
     wouldn't. And they
     probably wouldn't pay
     much attention to your
     speech.

DAVE: But, what should I do
     to make it better?

DAD: Try to make it sound more
     pleasant...more friendly.

DAVE: And, look at my audience
     more.

DAD: Yes, by all means. (PAUSE)

     Well, who's next.
VIDEO

1. HIS VOICE IS WEAK, WITHOUT CONVICTION OR SINCERITY.

AUDIO

BILL: So far, in this series of talks, we have heard about two of the tools of speech-making:.... appearance and words.

Now, I'm going to tell you how important your body is and how it can be used to deliver a better speech. In speech-making, there are four areas in which the body can make or break a speech. These are eye contact, facial expression, gestures, and movement. The first of these, eye contact, we have already discussed.

The important thing to remember is that you are talking to people. Then, look at them...maintain eye contact. Have you
MILLS: ever known a person who never quite looked you in the eye as you talked?

Do you have a feeling of distrust in your relationship with that person?

(PAUSE) Eye contact helps the speaker to maintain contact with the people in the audience and it helps him to gain their confidence. (PAUSE) The second area is your facial expression. Do you judge a person's mood or feelings by the expression on his face?

For instance, after a football game, can you distinguish the rosters for the losing side from the rosters for the winning team? (PAUSE)

In many cases, you can.

And you interpret the
1. mood or sincerity of a speaker by the expression on his face. The good speaker must learn to control his facial muscles. He must be able to make his face reflect the mood he wants to set. If he wants a feeling of joy, he must look happy. If he wants sorrow, he must look sad. In no case should he look bored. If he does, the audience will believe him to be bored. Then, they'll begin to wonder why they should listen to a speaker who isn't interested in what he is saying himself. Let your face reflect the mood you wish to convey to your audience. (PAUSE)
HE PERFORMS THE GESTURES AS HE TALKS.

1. VIDEO
2. ELL: The third area is gestures.
3. (CONT)

4. Let us define a gesture
5. as a movement of the body,
6. or any part thereof,
7. to emphasise the spoken
8. word. Some of the most
9. effective and natural
10. gestures are those move-
11. ments of the head, shoul-
12. ders, and torso. For
13. instance, the shrug of
14. the shoulders...or the
15. negative shake of the
16. head. Others would be
17. the use of your hands
18. and arms. The things
19. to remember about ges-
20. tures are that they should
21. be natural...and they
22. should be timed and co-
23. ordinated with the words
24. they are meant to empha-
25. size. For instance,
26. of what value is an out-
He does it.

Bill: Flung hand, unless you are saying something that would naturally prompt that sort of gesture?

It is of no value; and, it merely serves to confuse and distract the audience. (Pause) And, for that matter, of what value is a clenched fist, if you clench it too soon or too late... before or after you speak the words the clenched fist is intended to emphasize?

Once again, it is of little or no value and will only confuse the audience. (Pause) And, the fourth area is bodily movement. Here, the mode is also one of naturalness. Stand as you naturally would. Don't
1. HE DOES IT.  
2. HE DOES IT.  
3. HE DOES IT.  
4. HE SLOUCHES.  
5.  
6.  
7.  
8. HE STANDS AT RIGID ATTENTION.  
9.  
10.  
11.  
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13.  
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16.  
17. HE PACES BACK AND FORTH.  
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23.  
24.  

VIDEO

HILL: slouch all over the room...and don't stand with military erectness. The slouching speaker will tempt the audience to slouch down in their chairs and go to sleep.

The militarily stiff speaker will pass on his physical tenseness to the audience and tire them rapidly. (PAUSE) Also, the speaker should avoid gross movement of body. Here again, movements should be related to what is being said. Purposeless pacing, for instance, will detract rather than reinforce a speech. (PAUSE) All bodily movement.... facial, eyes, hands, feet, ...whether minute or broad, must be in harmony with
SPEECH-MAKING IN PUBLIC

VIDEO

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7. 
8. HE CONCLUDES AND SITS.

AUDIO

BILL: what is being said by the speaker at that moment...It must be used only to emphasize the spoken word. Any other movement will detract from the speaker's effectiveness.

SOUND: MILD APPLAUSE

DAD: Any comments?

DAVE: Yes, I could hardly hear what he was saying. His voice was far too weak.

JEAN: He sounded as though he wasn't sure of himself... and was afraid to express himself. Like maybe one of us would disagree with what he said or something.

DAD: Well, there isn't much doubt that he should have talked louder...and that, because of his weak voice, he wasn't very convincing.
GIRL: I thought that he maintained pretty good eye contact, though. And, except for his nervousness, his presentation was all right.

BOY: I don't know, I had the impression that he wasn't sincere. He didn't have much enthusiasm for what he was saying.

DAD: Yes. That goes right along with the weak voice. (PAUSE) Well, let's hear our next speaker... who, I gather will be talking about the voice as a speech-making tool.

BOB: Since there is but one tool not covered... that of the speaking voice...

Mr. Davis is correct in predicting my topic.
I shall attempt to put my dramatic ability to use....and show you examples of some of the different faults found in American voices. As I talk, you decide whether or not you would enjoy listening to these voices in a full-length speech.

First of all, we have the flat voice. This person puts little emotion or meaning into his voice and he talks very quietly. There is practically no personality in his voice. (PAUSE)

Would you enjoy listening to that kind of voice? (PAUSE) The second type is the weak voice.

He talks so softly that you can barely hear what
VIDEO

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HE TALKS IN HIS
NATURAL VOICE.

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HE DOES EACH AS
HE DESCRIBES IT.

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AUDIO

EKB:
(CONT)

he says. He doesn't
have any breath or force
behind his voice. And,
he seldom gets any real
feeling into it.

Actually, the weak voice
and the flat voice often
go together. (PAUSE)

Do you think either would
be helpful to a public
speaker? (PAUSE) Now,
we have the monotonous
voice. Now, this person
may talk with a very
deep voice...or a very
high voice...or an im-
between voice. Or, he
may talk very slowly...
or very fast...or at a
normal rate of speed.

But whichever it is, he
never varies. He just
talks on the same pitch
or at the same speed all
2. IN HIS NATURAL VOICE.

BOB: the time... without variation. (PAUSE) Wouldn't you get bored listening to that type of voice for any period of time?

(PAUSE) Now... the rasping voice. This fellow scratches along with a voice that sounds like it's tearing his throat to pieces. He can't get much volume either. (PAUSE) That couldn't be called a pleasant voice to listen to, either, could it?

(PAUSE) How about this muffled, guttural voice?

This fellow talks like he was trying to get rid of an unfriendly dog who was jumping on him. It isn't the way we should talk to people we want to...
SPEECH-MAKING IN PUBLIC

1. make friends with, is it?

2. Or, do you think that

3. type of voice would be

4. effective for a speaker?

5. (PAUSE) Next, we have

6. the nasal type. (PAUSE)

7. Now, you probably think

8. that this fella is talking

9. through his nose. Not

10. at all. As a matter of

11. fact, his voice sounds

12. like this because it isn't

13. coming through his nose.

14. He's cut his nasal passages

15. off from his voice and

16. it sounds like this.

17. Is that the kind of voice

18. a public speaker could

19. use? (PAUSE) Now....

20. the slurring, indistinct

21. voice. (PAUSE) This'un

22. is jest plain lazy an'

23. mumbles his words so ya

24. can' unerstan what he
1. IN HIS NATURAL VOICE.

2. BOB: says ta ya. (PAUSE) (CONT)

3. Would you think that

4. voice would be a help

5. to a speaker? (PAUSE)

6. Then, how about this

7. voice...the clear,

8. expressive, sincere,

9. friendly voice. A person

10. who speaks distinctly

11. and loudly enough to be

12. heard. A speaker whose

13. voice is expressive and

14. full of variety...a

15. voice that is sincere and

16. friendly. Would this type

17. of voice hold your atten-

18. tion and gain your confi-

19. dence? I'm too bashful

20. to tell you. You decide

21. for yourself.

22. HE CONCLUDES

23. AND SITS.

24. DAD: Well, there isn't much that

25. we can add to that. (PAUSE)
And, those are the four basic tools of speech-making. Now, the only way you can improve yourself is with practice... making as many speeches as you can. Then, have your friends criticize you. But, remember, criticism is only worthwhile when it is constructive and when you listen to it and do something about it. (PAUSE) Now, you might have thought it unusual that none of the ladies were called upon to make speeches. Well, we have a perfectly good reason. For, you see, at our next meeting, only the girls will speak. We'll devote the entire meeting to the women.
and Ruth's mother will be here to point out the problems that a woman speech-maker has. So, I'll turn the meeting back to Bob and you may go on with your business. But, don't forget to practice making speeches now. It's the only way to get better than you are.

Gee, thanks a lot, Mr. Davis. We really appreciate your giving us of your time.

No trouble at all. I was glad to do it.

Well, we certainly appreciate it.

Now, with what time we have left on this program, we are going to discuss


MARR: television studio. (PAUSE)

(CONT)

More and more, preachers,
businessmen, teachers and
public-spirited citizens
are using radio and tele-
vision to reach their
fellows in the community.

You might have appeared
on one of these media
already...or you may have
your first experience
with broadcasting at some
future date. (PAUSE)

Here, then, are a few
hints about how you can
best use your voice on
radio or television.

(PAUSE) Through the
magic of television, we
are now in a broadcast-
ing studio. (PAUSE)

Now, the first thing to
remember when talking on
radio or television is
SPEECH-MAKING IN PUBLIC

1. to make yourself comfortable
   and to relax. Sit at a
2. a table or in a comfortable
3. chair. Make yourself
4. comfortable. If you don't,
5. you'll most likely squirm
6. or shift your position
7. frequently and this is
8. distracting to your
9. audience. If you sit
10. in a very stiff, rigid
11. position, your voice will
12. sound stiff and rigid.
13. And, if you flop down
14. and relax completely,
15. your voice will lose its
16. vitality and its interesting
17. qualities. So, simply
18. make yourself comfortable
19. in an attentive position
20. and relax. (PAUSE)
21. Then, make sure that
22. you talk directly into
23. the microphone.

HE SITS STIFFLY
AND RIGIDLY.

HE FLOPS INTO
COMPLETE RELAXA-
TION.

HE PLACES ELBOWS
ON THE TABLE AND
LEANS SLIGHTLY
TOWARD THE MIKE
AS THOUGH INTER-
ESTED.
<table>
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<th>VIDEO</th>
<th>AUDIO</th>
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<tbody>
<tr>
<td>1. <strong>HE POINTS TO THE</strong></td>
<td><strong>If it's radio, place the</strong></td>
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<td><strong>FRONT SIDE OF THE</strong></td>
<td>(CONT)</td>
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<tr>
<td><strong>MIKE WHICH FACES</strong></td>
<td><strong>microphone directly in</strong></td>
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<td><strong>TOWARD HIS MOUTH.</strong></td>
<td><strong>front of you and talk</strong></td>
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<td><strong>HE MOVES THE MIKE</strong></td>
<td><strong>into it. Don't move</strong></td>
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<td><strong>DIRECTLY IN FRONT</strong></td>
<td><strong>your head around. Because,</strong></td>
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<td><strong>OF HIM.</strong></td>
<td><strong>if you do, you'll get</strong></td>
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<td>2.</td>
<td><strong>this effect. Your voice</strong></td>
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<td><strong>will sound near...move</strong></td>
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<td>4.</td>
<td><strong>far away...move near again</strong></td>
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<td><strong>...and far away...and so</strong></td>
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<td><strong>on. The listeners will</strong></td>
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<td>7. <strong>HE MOVES HIS HEAD</strong></td>
<td><strong>get the impression that</strong></td>
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<td><strong>FROM SIDE TO SIDE</strong></td>
<td><strong>you are pacing around the</strong></td>
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<td><strong>WEAVING ON THE MIKE,</strong></td>
<td><strong>room as you talk. That</strong></td>
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<td><strong>GETTING AN ON MIKE - OFF MIKE EFFECT.</strong></td>
<td><strong>will eventually get on</strong></td>
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<td><strong>their nerves and you'll</strong></td>
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<td><strong>be talking to yourself</strong></td>
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<td><strong>as they tune to another</strong></td>
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<td><strong>program or turn their</strong></td>
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<td><strong>sets off. So, be sure</strong></td>
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<td><strong>to talk directly into</strong></td>
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<td>14.</td>
<td><strong>the microphone and keep</strong></td>
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<td>15.</td>
<td><strong>your head still. (PAUSE)</strong></td>
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<td>16.</td>
<td><strong>And, finally, keep your</strong></td>
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1. HE RAISES HIS VOICE. LET IT BLAST.

2. HE WHISPERS.

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SPEECH-MAKING IN PUBLIC

VIDEO

AUDIO

NARRS: voice natural. You don't have to talk loudly into a microphone. And it's not necessary to whisper, either. (PAUSE) Remember that you are talking to someone in his own home or in his automobile. Then, talk as you would if you were there with him... in a natural, intimate tone. The radio or television audience may number thousands or even millions of people. But, remember that there are usually only one, two, or three people listening in any one home or automobile. Talk to that small group as you would talk to your friends. As a matter of fact, you'll
1. MARR: find it helpful, if you (CONT) try to visualize two of
   your friends sitting
2. across the table from
3. you and talk to them.
4. Then your voice, going
5. out over the air will
6. sound natural... not false.
7. (PAUSE) And, if you're on
8. television, look at the
9. camera. Imagine the
10. lens of the camera to
11. be a friend to whom
12. you are talking. Then,
13. talk to that lens. If
14. you don't watch the lens,
15. the viewer will get the
16. impression that you're
17. talking to someone else
18. and he probably won't pay
19. much attention to you.
20. You'll have lost contact
21. with him. (PAUSE) And,
22. in television, don't let
23. HE LOOKS FROM
24. SIDE TO SIDE,
25. UP AND DOWN.
26. HE LOOKS BACK
27. AT THE CAMERA.
SPEECH-MAKING IN PUBLIC

1. MOVE THE MIKE DIRECTLY IN FRONT OF YOU, BLOCKING PART OF YOUR FACE.

2. SET THE MIKE OFF TO ONE SIDE.

3. HE REPEATS EACH MOTION AS HE REVIEWS.

4. the microphone come between you and your listeners. It wouldn't do to have to peek around the sides of the mike to see your audience. Instead, set the microphone off to one side of you and face it toward your mouth. (PAUSE)

So, in speaking on the radio or television, be sure to make yourself comfortable and relax.

Then, be careful to talk directly into the microphone and to look at the camera lens. And, finally, pretend that you are talking to one or two of your friends in their homes or automobiles... and talk in your natural voice.
1. Many people are terribly nervous or afraid to speak over radio or television.

2. However, if you remember to observe these three rules, there’s no need to dread the use of these wonderful communications media. Simply make sure that you are physically comfortable...

3. That you maintain contact with the audience by talking into the microphone and looking at the camera...and, that you talk in a clear, natural, intimate voice. (PAUSE)

4. Well, these are some aids concerning public speaking from the platform and over radio and television.

5. Remember that experience
1. ••
2. ••
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7. ••
8. ••
9. ••
10. ••
11. CAMERA: DISSOLVE OUT.
12. TITLE CARD: DISSOLVE TO - "Your Speech and Your Life"
13. ••
14. ••
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19. ••
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21. ••
22. ••
23. ••
24. ••

MARR: is the best teacher...
(CONT) especially in public speaking. (PAUSE)
Our next program will be concerned with speaking problems of women. Be with us when we present
The Little Woman Speaks.
Here, now, is your announcer to tell you when we'll be back. 'Bye now!
ANNCR: Your Speech and Your Life was written by Ted Nelson at Boston University and directed by ________ through the auspices of ________
Be tuned to ______-TV next ________ (day) at ________ (time) when we will present the twelfth in our series on Your Speech and Your Life.
1. TITLE CARD: DISSOLVE TO - "The Little Woman Speaks"

2. ANNCR: entitled, The Little Woman Speaks. Join us

3. as we go further into

4. the art of speech-making

5. in public, with special

6. emphasis on the conquest

7. of fear....the assets of

8. a speaker, and how to

9. plan to succeed as a

10. speaker. Even though this

11. program is dedicated to

12. the women, you men should

13. find this program inter-

14. esting and helpful, too.

15. This is _________ speaking.

16. _________ speaking.
BIBLIOGRAPHY

A. BOOKS


Script No. 12

THE LITTLE WOMAN SPEAKS

In this, the twelfth program in the series, the discussion of public speaking is continued with special emphasis placed on the woman speaker. In addition to pointing out the problems peculiar to the woman speaker and the special techniques they may apply, the following four subjects are discussed: the conquest of fear...the assets of a speaker...planning to succeed as a speaker...and how to make an effective speech.
ANNOUNCER
NARRATOR
BOB
BOY (Jack Davis)
GIRL (Fran Davis)
RUTH
BILL
JEAN
MARY
DAVE
JERRY
TOM
ALICE (non-speaking)
WOMAN (Mrs. Kline)
THE LITTLE WOMAN SPEAKS

SETTINGS

INTERIOR - NARRATOR'S STUDY (SAME AS OTHER SCRIPTS)

INTERIOR - CLASSROOM (SAME AS SCRIPTS NO. 9, 10, & 11)
THE LITTLE WOMAN SPEAKS

VIDEO

1. FILM CLIP: A TRAIN SPEEDING DOWN THE TRACK.

2. AN INTERIOR OF FACTORY MACHINERY IN OPERATION.

3. AN INTERIOR OF A LARGE BUSINESS OFFICE WITH PEOPLE AT THEIR DESKS.

4. CUT TO A CROWDED BASEBALL PARK.

5. CUT TO BATTER MAKING A HIT.

6. CUT TO CROWD SURGING TO THEIR FEET.

7. TITLE CARD: (SUPERIMPOSED OVER THE CROWD) "Your Speech and Your Life"

8. FILM: DISSOLVE OUT.

9. ANNCR: Your voice! What does it mean to you? How do you use it? (PAUSE)

10. Now, for the twelfth program in our series, "Your Speech and Your Life, entitled The Little Woman Speaks.

11. DISSOLVE TO THE NARRATOR'S STUDY FROM BEHIND THE TELEVISION SET.

12. DOLLY IN TO A CLOSE SHOT OF THE NARRATOR SITTING IN HIS USUAL CHAIR.
Hi, there! Well, here we are again to show you how you use speech in your life and what affect speech has in your every-day existence. On this program, we're going to continue our discussion of public speaking. And, this program will be beamed primarily at women and their public speaking problems. But, don't you men stop watching. Most of the things we'll be discussing will be of value to you. However, we wanted to recognize the woman's increasing influence and participation in activities outside the home. Thus, the dedication of this program to the women in
NARR: Our audience. (PAUSE) (CONT)

More and more, women are entering public life. Some run for public office; many others campaign vigorously... our great charitable agencies are largely staffed with women... the business world is no longer exclusively a man's world... and, many of you women find occasions when you must make a public speech. (PAUSE) We now go back to the speech club we've been attending the past two programs. Someday, you'll have to make a speech. Here, then, are the do's and don'ts for you to consider.
THE LITTLE WOMAN SPEAKS

VIDEO

1. THE LAST TWO
   PROGRAMS. ONCE
2. AGAIN, THE CHAIR-
   MAN (BOB) IS
3. ENDING THE BUSI-
   NESS MEETING.
4. ALL THE MEMBERS
   (ELEVEN) ARE
5. PRESENT AND MRS.
   KLINE (WOMAN IN
   SCRIPT NO. 10)
6. IS ALSO SEATED
   AMONG THEM.

AUDIO

BOB: Is there any other new
business? (PAUSE) All
right, then, let's get
to this week's discussion
of public speaking. (PAUSE)

Last week, Mr. Davis was
here to give us a few
pointers to help us get
a good start. This week,

Mrs. Kline, Ruth's mother,
is here to help us. So,

I'll turn the rostrum over
to Mrs. Kline now and
she'll tell us more of
the fundamentals of good
speech making.

HE LEAVES THE
ROSTRUM AND TAKES
A SEAT AS THE WO-
MAN COMES TO THE
FRONT OF THE ROOM
AND BEGINS TO
SPEAK.

WOM: Thank you, Bob. (PAUSE)

You know, women are usually
thought of as great talkers.

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24.
The Little Woman Speaks

Video

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Audio

WOM: Almost any husband will (CONT) say that his wife talks too much. Women are supposed to be great gossipers. How many men think their wives spend the best part of the day talking on the telephone or over the back fence? (PAUSE)

Yes, by reputation, women are great talkers. But, how good are we at making public speeches? Some of us are extremely effective. A few of the better known women speakers have been Frances Parkinson Keyes, Dorothy Thompson, Amelia Earhart, and Eleanor Roosevelt. And of course, there are many, many more in international, national, and local affairs. But,
there are others of us — both men and women — who are not effective public speakers. Yet, every day, hundreds of women are called upon to speak before groups of varying sizes. Maybe at the local Women's Club, or at the Red Cross meeting, or the church social service group, or at a parent-teacher meeting, or at a meeting of the ladies' auxiliary of one of the veteran's organizations. There are countless situations where women — you women — might be called upon to make a speech. It might be a speech of introduction or of welcome and greeting. Or, it might be a
speech in response to a greeting. Then again, it might be a speech of presentation or of acceptance. And, it could be a speech of farewell, dedication, nomination, exposition, or a book review. There are many kinds of speeches that you might be called upon to make. (PAUSE) And, just as you take pride in your clothes and appearance, you should take pride in your ability to make an effective speech. You like to look your best; you should speak your best. (PAUSE) We'll try to show you how to speak effectively now. (PAUSE) I understand that Mr. Davis had
1. Several of the boys prepare speeches last week.
2. So, I've asked some of the girls to do the same thing for this meeting. Their three topics will be "The Conquest of Fear," "The Assets of a Speaker," and "Plan to Succeed as a Speaker." Listen to what they have to say and watch their manner of presentation. When each one has finished, we'll hold a short discussion.
3. (PAUSE) All right, Fran, you're first.
4. Are you afraid to make a speech? When you're asked to make one, does your heart start to
1. "beat faster? And do
you refuse to stand up
and talk in front of an
audience because you're
afraid? (PAUSE) Well,
you're not alone. Many
people are afraid to make
speeches. And most
speakers experience cer-
tain fears before each
speech. My legs are
shaking right now.
(PAUSE) But, what
causes this fear? (PAUSE)
Actually, there are five
basic reasons for this
fear. These are: the
lack of knowledge about
speech-making techniques,
the inferiority complex,
the subjective person-
ality - by this I refer
to the introvert, the
fear caused by a previous
1. GIRL: embarrassing speech ex-
perience...and the uni-

2. versal fear that what you

3. say might not be con-

4. sidered important by your

5. audience. These are the

6. five reasons behind a

7. fear of speech-making.

8. Let's consider each one

9. separately. (PAUSE)

10. First, fear is caused by

11. a lack of knowledge of

12. speech-making. When

13. asked to make a speech,

14. people with this fear

15. always say, "But I

16. haven't the first idea

17. how to make a speech."

18. And, they haven't. But

19. they can learn. There

20. are clubs like ours all

21. over the country....

22. like the International

23. Toastmasters and Toast
GIRL: mistresses clubs. And, many high schools and
(Cont) most colleges offer
speech courses. Anyone who wants to learn
how to make effective speeches can do it.
(Pause) Along this line,
there are people who
really believe that good speakers are born and
not made. This is pure
fallacy. Anyone who
wants to learn and will
work on it, can become
a good speaker, though
right now, I wonder why
anyone would want to make
a speech. (Pause) By
learning the techniques
of speech-making, you
can eliminate this
fear. (Pause) The
second fear is an
1. These are the people who feel they are not sufficiently educated...that they are physically unattractive...or that they do not have an adequate vocabulary to make an effective speech. (PAUSE)

2. Let me point out the fallacies in these reasons against making speeches.

3. First, let's take the person who feels he or she is not sufficiently educated. He feels that a degree constitutes an education and feels inferior if he does not have one. Granted that attendance at school subjects students to formal education. But, are not all of us sub-
VIDEO

1. Jected to education as
2. we read papers, magazines,
3. and books, or as we listen
4. to the radio or watch
5. television? And, do we
6. not learn from experi-
7. ences of every-day life?
8. One does not have to go
9. to college to have an
10. education. (PAUSE)
11. And, the people who feel
12. they are physically un-
13. attractive shouldn't be
14. afraid to speak, either.
15. One woman who was rather
16. large, very large, ac-
17. tually, refused to speak
18. before any audience because
19. she was self-conscious
20. of her size. However,
21. when someone pointed out
22. that she would "carry a
23. lot of weight" on the
24. platform, she decided to

AUDIO

GIRL: (CONT)
take advantage of her imposing appearance.

She went on to become an extremely forceful and effective speaker.

She carried a lot of weight in her speech-making by using her size as an asset...not a liability. (PAUSE)

And, the person who fears that her vocabulary is inadequate has no excuse either. If you want to convey your ideas to your fellow men badly enough, you'll find the words to do it. Listen to the words you hear and find out their meaning. Or, use one of the excellent vocabulary-building books that have been published.

(PAUSE) Really, there are
GIrl: no valid reasons for an
inferiority complexes. You
receive an education by
observing and thinking
about what you read, see,
and hear every day.
You can use physical
handicaps...or what you
consider handicaps...
to help you to be a more
effective speaker. And,
you can develop your vo-
cabulary by listening and
studying. (PAUSE) The
third cause of fear is
the subjective personality.
These are people who live
in themselves, who shun
contact with their fellows.
Once again, this person
can turn his fear into an
asset. When the audience
sees an introverted person
step to the speaker's
<table>
<thead>
<tr>
<th>VIDEO</th>
<th>AUDIO</th>
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<tbody>
<tr>
<td>1.</td>
<td>GIRL; platform, they are will-ing to give that person their attention for these two reasons: first, the introvert does not enjoy speaking and therefore will say what he or she has to say in as short a time as possible, and second, these people seldom speak unless they have to say something. So, once again, the cause of the fear can be turned into an asset. (PAUSE) Now, for the fourth cause of fear, I mentioned previous embarrassing speech situations. By this, I mean that there might have been a time or two when you were forced to speak about a subject you knew nothing</td>
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HE LITTLE WOMAN SPEAKS

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AUDIO

GIRL: about....probably in
(school, Or, you might
have been dragged up
before a group without
warning to make a short
speech. Experiences
like these might cause
strong complexes and
might influence the
person to vow never to
speak before an audience
thereafter. That's un-
fair...unfair to the per-
son and to his community.
That person could have
something valuable to con-
tribute to his society...
but would refrain from
expressing his views
because of the complex.
In a case like this, the
person should gain con-
fidence in knowing that
he or she could make an
1. GIRL: effective speech when
   (CONT) given time to prepare it.
2. After all, the complex was
3. nurtured by experiences
4. resulting from lack of
5. preparation. If a person
6. knows his subject and
7. prepares its delivery,
8. he can make speeches as
9. effectively as anyone
10. else. (PAUSE) Now,
11. we come to the last cause
12. of fear of public speaking.
13. You know, most people
14. have a deep sub-conscious
15. desire to speak in public.
16. They want to put in their
17. two-cents worth, so to
18. speak. But, this longing
19. is checked by the thought
20. that maybe what they
21. think doesn't really
22. matter to others. So,
23. they don't speak. This
5. last fear is common to many public speakers.
6. Will the audience accept them? This fear keeps some people from making speeches. It spurs others on to do their best to gain the acceptance of the audience.
7. As John Barrymore used to say...he's quit making public appearances if he didn't get attacks of stage fright before every appearance.
8. This tension of fear should be used to spur you on to do better every time you speak.
9. (PAUSE) But, how do we conquer these fears that beset us? (PAUSE) Here are four ways. First, find out the assets of a
1. GIRL: good speaker. You
2. (CONT) might have some that you
3. don't even recognize.
4. One of the speakers
5. will tell you what they
6. are in a few minutes.
7. Second, learn the speech-
8. making techniques...the
9. tools of making an ef-
10. fective speech. We
11. discussed some of these
12. at our last meeting.
13. We'll discuss them some
14. more later in this meeting.
15. Third, get all the exper-
16. ience in making speeches
17. that you can. Experience
18. will improve your ability
19. and build your confidence,
20. thus minimizing your
21. fear. And, use your
22. fear as a tonic to
23. spur you on to greater
24. efforts. Don't let
THE LITTLE WOMAN SPEAKS

VIDEO

1. GIRL: fear conquer you; you
2. (CONT) conquer fear. As the
3. late President Franklin
4. Roosevelt said, "We have
5. nothing to fear but fear
6. itself."

SOUND: APPLAUSE AND CHEERS

7. WOM: That was a fine speech,
8. Fran. Thank you.
9. Are there any comments?
10. BOB: The only comment I can
11. make is that it was very
12. well done. And she used
13. all the tools effectively.
14. There was nothing distract-
15. ing about her appearance.
16. Her gestures were used
17. well and not over-abundant.
18. She chose the right words
19. and her voice was perfect.

SOUND: MURMURS OF GENERAL CONSENT

20. MARY: I thought her voice was
21. wonderful, too.
22. YES, IT WAS. CLEARLY.
1. VOC: expressive, convincing, and pleasant sounding. (CONT)
2. You're very fortunate to have the initiative to make your voice work so well for you. (PAUSE)
3. The only criticism I would have of your speech is that you might have made it a bit shorter. (PAUSE)
4. You expanded more than I thought was necessary a few times. (PAUSE) All right, who's next? RUTH: Just a few moments ago, Fran Davis said that one way to conquer fear is to find out the assets of a good speaker. She said that you should gain courage to speak by discovering that you probably have some of the assets already.
RUTH: Now, I'm going to tell you what these assets are.
You can decide which ones you have and which ones you must try to develop. Here they are.
First, a speaker should have the desire to be socially useful. You should want to participate in community affairs and contribute your ideas. Secondly, a speaker should have a "good" character. Whatever you are like goes into your speaking. And, your character shows up when you are speaking. Therefore, it should be respectable. Then, a good speaker should be a clear thinker... a person who can set forth his or
1. RUTH; her ideas in clear, logical sequence. Otherwise, he would only confuse the listeners.
2. And, one of the best
3. ways to become a clear thinker is to take time to think. Set aside
4. periods of time just to sit and think things out.
5. Don't write a speech hastily at the last moment. Plan it well in advance, thinking your subject out before you write it.
6. Then rewrite it as new ideas come to you. Now, the next asset has to do with age. Many people sit back and let the young folks do it. They think they become increasingly less effective with age. Their thinking
RUTH: is wrong. Age usually commands respect. The weight of experience is generally a speech asset. And, of course, poise is another asset. I might define poise as the ability to appear calm although scared silly. Then, a speaker should strive for humor. There's nothing like a few laughs sprinkled through a speech to hold the audience's attention and to impress your ideas on their minds. Of course, a good voice with correct pronunciation and diction is helpful. Tact and tolerance are other assets. The speaker never wants to insult his audience...not if he wants to be successful.
THE LITTLE WOMAN SPEAKS

VIDEO

1. SHE CONCLUDES AND RETURNS TO HER SEAT.

AUDIO

RUTH: Other characteristics of the good speaker are (CONT)

enthusiasm, health, and personality. Surely,

people don't enjoy listening to speakers who are not enthusiastic about their own speeches.

And, a sick person would find it difficult to be enthusiastic. Another desirable quality in a speaker is a sense of the dramatic. However, we must be careful not to become exhibitionists. A knowledge of life is also helpful as is a taste in good clothes and humility. These are the assets of a good speaker. How many do you possess? How many should you try to develop?

SOUND: MILD APPLAUSE
What are the comments on Ruth's speech?

I recognized some of the assets she was talking about...but she left me pretty confused on the others.

What was the point of her speech? I never did understand exactly what her main point was.

She was trying to tell us the assets of a good speaker. Remember that I said the ways to conquer fear were to find out the assets you already possessed, to acquire the speech-making techniques, and to get experience making speeches.

Ruth was listing the assets so you could determine the ones you have and the ones you need.
SHADES OF THE WOMAN SPEAKS

VIDEO

1. SHE HOLDS HER HAND TO THE UPPER PART OF HER THROAT.

AUDIO

JEAN: Well, I didn't get that impression.

RUTH: I said right at the beginning that that was what I was going to do.

JEAN: You did?

RUTH: Yes.

TOM: I had the same trouble Jean had. I didn't get the point either. I was trying to decide what there was about her voice that I didn't like.

WOM: What did you decide?

TOM: It was flat...it sounded tinny.

WOM: Yes. That's because she tightens up the muscles in her throat. It chokes off the sound and makes it sound flat.

TOM: Well, whatever it was, it kept me from listening.
THE LITTLE WOMAN SPEAKS

1. VIDEO

2. AUDIO

TOM: to what she was saying.

(WOM: I'm not surprised.

JERRY: I heard what she said, but

it didn't sound too in-

teresting to me. And she

could have used some humor

herself. I heard her say

something about using

humor in a speech, but

she didn't do it herself.

I also think she could

have been more effective

by showing more examples

or explaining exactly

what she meant by some

of those assets.

JEAN: Maybe we should go over the

assets again...now.

WOM: Yes, that might be a good

idea. Suppose you

list them again, Ruth.

Then we'll discuss them.

RUTH: All right. The first

asset was the desire to
1. RUTH: be socially useful.
   (CONT)

2. DAVE: Do you mean the desire
to help others?

3. RUTH: Yes. Something like that.

4. For instance, I know of

5. a young Korean veteran who

6. has been going around

7. making speeches on behalf

8. of the blood donor drive.

9. And he has been very effec-
tive in getting donors. One

10. of the reasons he has been

11. so effective is that he is

12. alive today because someone

13. gave blood. He knows how

14. much it's needed and what

15. it means to the wounded

16. men. He has a cause...

17. to get blood for his

18. buddies...that helps him

19. make effective speeches.

20. DAVE: I see.

21. JEAN: She should have used an ex-

22. ample like that in her speech.
WOM: Yes. Vivid examples do help to get your point across.

BOB: What was the second asset?

RUTH: A good character.

TOM: That figures.

MARY: People wouldn't have any faith in what you said unless you did have a good character.

RUTH: And, your character would show on the speaker's platform. For instance, an untrustworthy person often has trouble looking her fellows in the eye...she..or he..is shifty-eyed. This shows up when you're speaking.

WOM: And, that's another good reason for maintaining eye contact. If you don't, people might get the impression that you're not trustworthy...whether you are or not.

Always look at your audience.
RUTH: The third asset is the ability to think clearly... to be able to present your ideas in a clear, orderly manner.

GIRL: I thought you made that point very well. Especially when you said anyone could learn to think clearly by taking time to think.

JEAN: It tied in well with writing the speech, too. Taking time to write a good speech...thinking it out well in advance...and rewriting when you get new ideas.

WOM: What was the next asset?

RUTH: The fact that many people think age hurts a public speaker...that people don't pay much attention to the old folks.
JERRY: Oh, that's crazy. I should think that age would be an asset. Most of us respect older people and their ideas. After all, they have the weight of experience in their favor.

BOB: Younger people might not pay any attention to the older folks, but we all find out sooner or later that they have much to teach us...if we'll listen.

BOY: And, as we grow older, we learn to listen to our seniors and heed their advice.

RUTH: That was the point I tried to make...that age is generally an asset to the speaker. They should be proud of their
l'hw! Lim.E WOVAH SPFAKS 711
VIDJl)
AUDIO
1. RU!Ht ail.Yery hair and realize
(RUTL) silvery hair and realize
and realize
that it helps them to be
effective on the platform.
(PAUSE) Now, the next
5. asset was poise.
6. BILL: What did you mean by
that? You said some-
thing about appearing to
be calm while you were
scared silly.
(RUTH) That's poise...the ability
to appear completely in
control of the situation
when you are making a
speech. You might be
scared...and your knees
knocking...but if you
don't let the audience
see that you are afraid,
you have poise.
21. WOM: Most every speaker is
nervous when he gets up
on the platform. If he
or she controls this
VIDEO

1. The little woman speaks nervousness so that the audience doesn't notice it, no harm is done. But
2. if the audience knows that you are nervous,
3. they'll be thinking about that and not listening to you. Some of them will
4. feel sorry for you and be very polite. Others will laugh about it. But,
5. most of them won't be impressed by what you have to say... and your effort will be wasted.
6. (PAUSE) Now, what's the next asset, Ruth?

AUDIO

WOM: That's right. But you said that a sense of humor was the ability to put a few jokes into your speeches.

RUTH: Yes.

TOM: But that's not all of it.
I should think that a sense of humor would include the ability to laugh at yourself. For instance, if you made a mistake or did something wrong. Then you should be able to laugh at yourself and smooth over the error. Take the speaker who was introduced as the president of a very large corporation, which he wasn't. When he rose to speak, he thanked the toastmaster for the introduction, and especially for the promotion to president. Then he explained that he was president of the company's employee group and not the company itself.
6. WOM: That's right. A speaker
2. is more effective if he
1. can sprinkle humor
3. throughout the speech
4. and cover things that
5. go wrong with a joke...
6. or, a sense of humor.
7. (PAUSE) Now, what's the
8. next asset?
9. RUTH: A good voice, correct
10. pronunciation, and clear
11. diction.
12. BOB: This subject has been
13. discussed at length in
14. our previous meetings,
15. but it wouldn't hurt to
16. have you tell us your
17. ideas, Mrs. Kline.
18. WOM: Well, briefly, a speaker
19. must certainly be heard
20. by the audience. To be
21. heard, the speaker should
22. have clean enunciation...
23. make every syllable distinct
24.
...and have enough breath behind his voice to throw it to all corners of the room or auditorium. And, to be pleasantly heard, the speaker should have a friendly voice. Therefore, a clear, friendly voice is an asset to the speaker. What about a sincere voice? By that I mean a voice that reflects a sincere attitude on the part of the speaker. Well, that would certainly be an asset. But it would seem to me that the best way to sound sincere would be to feel sincere. Yes, but a good speaker could sound sincere whether he was or not. That would be an excellent
VIDEO

1. WOJWI
2. SPFAKS
3. VIDl!

A U D I O

WOM: orator...one who could
(CONT)
move an audience through
pure dramatics or by
pretending. The best
way to sound sincere,
though, is to be sincere.

BOB: What about the expressive
voice? A voice that has
shades of meaning.

WOM: This, too, borders on the
dramatic approach...but,
it certainly would be
an asset to the speaker.

I should think that if
the speaker really felt
the moods he was trying
to convey to the audi-
ence, his voice would
reflect these moods and
be expressive. It would
be a colorful, interest-
ing voice...a definite
asset to the speaker.

(PAUSE) What's next?
**VIDEO**

1. RUTH: Tact, tolerance, and
   love of all.

2. MARY: You skipped over that
   one in your speech. I
   didn't get what you
   meant by it.

3. RUTH: Well, a speaker would be
   wise to refrain from
   saying one thing is
   right and others are
   wrong. The effective
   speaker realises that
   every human being has a
   right to his opinion.
   Then when she wants to
   alter that opinion she
   would present persuasive,
   convincing arguments and
   factual material in
   support of her opinion.
   She should assume that
   she is addressing in-
   telligent, thinking people
   and let them make their
RUTH: own decisions. They're going to do this anyway.
Your chances to change
their opinions are much
better when you give them
the facts and arguments
to think out for them-
selves. Your effective-
ness is lessened when
you are dogmatic and
assertive. (FAUSK) The
next asset was enthusi-
asm and health.

JEAN: I thought you explained
that very well in your
speech. You pointed
out that people might
not be interested in a
speech if the speaker was
not enthusiastic about
it herself.

DAVE: And, you also said that
a person who is not feeling
well would have difficulty
DAVE: appearing enthusiastic.

WOM: There's not much doubt that a person should be in good health. Illness generally reduces enthusiasm in any activity.

(PAUSE) What was the next point?

RUTH: A sense of the dramatic.

I said that it was desirable, but not essential.

TOM: But, I've seen some speakers who were carried away by their dramatics.

RUTH: That's one danger. They then become exhibitionists and their dramatics take attention away from what they are saying...from their ideas.

WOM: Dramatics...or a dramatic sense is usually possessed by objective people.... extroverts. But, the
subjective people...introverts...generally make up for the lack of a dramatic sense with clear thinking.

RUTH: Dramatics can be an asset to hold the attention of an audience. But, this is not necessary. A clearly thought out speech can hold an audience with its content. (PAUSE) Another asset is a general fund of knowledge.

BILL: The last time, you said a knowledge of life.

RUTH: Yes, I know. But, I meant to say a general knowledge.

BOB: Well, certainly the more a speaker knows about different subjects, and especially life, the more likely he is
1. to take the right approach (CONT) to different audiences.

2. For instance, if you were
talking to a farm audi-
ence, you wouldn't use

3. examples in the industrial
field....or vice versa.

4. And, a knowledge of life
should help you to know

5. how to approach an audience

6. and motivate it to what-
ever action you wish.

7. RUTH: Yes, that's what I meant
to say. I'm sorry I
didn't get it across.

8. (PAUSE) The next asset

9. was a taste in dress.

10. I didn't expand on it

11. because I thought someone
else would have that in

12. her speech.

13. JEAN: I was only going to mention

14. it in review.

15. RUTH: Oh...well, I'll go into
it in more detail then. (CONT)

Last week, we talked about appearance...but, it was about men. The same principles should apply to women...mainly that the clothes should not distract the audience from what is being said.

Dresses should be of a solid color touched up with light trimming and colorful accessories or jewelry. But, you should be careful that your jewelry doesn't rattle or dangle conspicuously. Dresses should not be too short because they have a way of slipping up when the wearer is seated. The woman speaker should be very careful that her...
1. RUTH: slip doesn't show...either
(_CONT)
2. when standing or sitting
3. on the speaker's plat-
4. form. Hands should not
5. be gloved...they are much
6. more expressive when bare.
7. Now, the matter of hats
8. is up to the individual.
9. But, if they were to de-
10. tract from the speech,
11. they should not be worn. In
12. short, the speaker's appear-
13. ance should be dignified
14. and conservative so that
15. the audience will be free
16. to give its full atten-
17. tion to what she has to
18. say.
19. BOB: It's the same thing with
20. the male speaker.
21. RUTH: Yes. (PAUSE) And, the
22. last asset I mentioned
23. was humility. A good
24. speaker should know that
1. RUTH: there is no such thing
   (CONT) as a perfect speech or
   a perfect speaker. He
   should always remember
2. that his is not the
3. final word. He should
4. not be arrogant. He
5. should have humility in
6. his makeup.
7. WOM: Well, that seems to clear
8. your speech pretty well,
9. Ruth. The next time,
10. you be sure to get your
11. point across better.
12. RUTH: I'll certainly try.
13. WOM: Good. (PAUSE) Well then,
14. let's hear from our next
15. speaker.
16. MARY RISES AND
17. COMES TO THE PLATFORM. HER VOICE
18. IS SHRILL AND
19. PIERCES THE EAR.
20. MARY: My speech will be very
21. short. You remember that
22. Fran said there were
23. three ways to combat fear.
MARY: .....to know the assets, (CONT) to know the techniques, and to get experience.

Well, I'm going to talk briefly about another way to combat fear...and to make a better speech.

My topic is...plan to succeed. Good speeches do not just happen; they're planned. Here now, are the steps in planning a speech. The first rule, as has been pointed out earlier, is to take plenty of time for leisurely and efficient preparation. Last-minute preparation, is seldom helpful to the speech or to the speaker's nerves. Then, as you plan your speech put into it only what the occasion demands...and no more.
One of the fastest ways to kill an audience is to ramble on and on... filling your speech with irrelevancies. Say only what needs to be said and keep it short. Then, arrange your notes, if you use them, in a neat and inconspicuous form. Many speakers find that small file cards are handy for notes. They don't get rumpled and they fit nicely into your hand, if need be. Then, as we have mentioned, rehearse your speech aloud until you are thoroughly familiar with what you are going to say and how you are going to say it. And, finally, play the role
1. VIDEO

2. MARY: the audience expects. If

3. (CONT) you are speaking before

4. your friends or anyone

5. else, be yourself. If

6. you try to affect any-

7. thing that is not true

8. to your personality, the

9. audience will detect

10. it as being phony.

11. You've probably known

12. some people who thought

13. they had to be different

14. on the platform and used

15. affected voices or man-

16. nerisms when speaking.

17. They didn't fool the

18. audience and they would

19. have been better off

20. acting naturally. (PAUSE)

21. So, plan to succeed.

22. Give yourself plenty of

23. time to plan to say

24. only what the occasion

25. demands, using only
1. MARY: that which is significant. Then arrange your notes neatly and inconspicuously and rehearse aloud what you are going to say and how to say it. And, lastly, be yourself when you get up to speak. Plan to succeed. Plan your speech thoroughly. In doing so, you will lessen your fears and improve your speech.

16. WOMAN: Well, you got your ideas across very well, I thought. How about the rest of you? What did you think?

21. BOY: I thought she did very well, too. But her voice is a different matter. It's so shrill.
DAVE: It made my ears ring.

GIRL: The only reason I listened to what she said was because we're here to help one another. If it were a regular speech, I'd cover my ears.

RUTH: Me, too.

WOM: Yes, Mary, your voice is quite shrill and it does detract from what you're saying. You should try to soften it. Any other comments? (PAUSE) No? Well then, these are the fundamentals of making good speeches. Now, you must practice making speeches. You should criticize one another constructively and use this criticism to improve. Then, you will become a more effective speaker.
<table>
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<tr>
<th>VIDRO</th>
<th>AUDIO</th>
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<tbody>
<tr>
<td>1. CAMERA: DISSOLVE BACK TO THE NARRATOR.</td>
<td>NARR: This has been the twelfth in our series on <em>Your Speech and Your Life</em>.</td>
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<td>3.</td>
<td>(FAUSE) Now, be sure to listen to the next program in our series when we will summarize what has been covered in the preceding twelve programs. Here is your announcer to tell you when we will be back. 'Bye now.</td>
</tr>
<tr>
<td>9. DOLLY BACK TO A POSITION BEHIND THE TELEVISION SET.</td>
<td>ANNCR: <em>Your Speech and Your Life</em> was written by Ted Nelson at Boston University and directed by _ _ _ _ _ _ _ _ through the auspices of _ _ _ _ _ _ _ _ _ _ _ _ _ _ Be tuned to _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ TV next _ _ _ _ (DAY) _ _ _ _ at _ _ _ _ (Time) when we will present the thirteenth</td>
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</table>
THE LITTLE WOMAN SPEAKS

1. ANNCR: in our series on Your Speech and Your Life, (CONT)
2. entitled What Are You Going to Do? Join us
3. next week for our final program as we review
4. the entire series, ex-
5. planning what causes some
6. of the more prominent
7. voice faults and explain
8. what may be done to
9. correct our voice faults.
10. This is ________ ________ speaking.
BIBLIOGRAPHY

A. BOOKS


Script No. 13

WHAT ARE YOU GOING TO DO?

In this, the thirteenth program in the series, the entire series is reviewed and brought to a conclusion. In it, the uses of speech in all major situations are reviewed, the importance and effect of speech in these situations is discussed, and the characteristics of an effective speaking voice is presented once again. The more common speech faults are explained and illustrated and suggestions for improving the viewer's speaking voice are made.
WHAT ARE YOU GOING TO DO?

CAST OF CHARACTERS

ANNOUNCER

NARRATOR

*(NOTICE: ALL OTHER CHARACTERS ARE ON FILM CLIPS FROM PREVIOUS PROGRAMS.)*
WHAT ARE YOU GOING TO DO?

SETTINGS

INTERIOR - NARRATOR'S STUDY (SAME AS OTHER SCRIPTS)

*(NOTE: ALL OTHER SCENES ARE ON FILM CLIPS FROM PREVIOUS PROGRAMS.)*
WHAT ARE YOU GOING TO DO?

VIDEO

1. FILM CLIP: A TRAIN SPEEDING DOWN THE TRACK.
2. AN INTERIOR OF FACTORY MACHINERY IN OPERATION.
3. AN INTERIOR OF A LARGE BUSINESS OFFICE WITH THE PEOPLE AT THEIR DESKS.
4. CUT TO A CROWDED BASEBALL PARK.
5. CUT TO A BATTER MAKING A HIT.
6. CUT TO CROWD SURGING TO THEIR FEET.
7. TITLE CARD: (SUPERIMPOSE OVER THE CROWD) "Your Speech and Your Life."
8. FILM: DISSOLVE OUT.
9. ANNCR: Your voice! What does it mean to you? How do you use it? (PAUSE) Now, for the final program in our series, Your Speech and Your Life, called What Are You Going to Do?
10. DISSOLVE TO - "What Are You Going To Do?"
11. DISSOLVE TO THE NARRATOR'S STUDY FROM BEHIND THE TELEVISION SET.
12. DOLLY IN TO A CLOSE SHOT OF THE NARRATOR WHO IS SITTING IN HIS CHAIR.

AUDIO

1. SOUND: A TRAIN WHISTLE
2. ANNCR: A voice of transportation.
3. SOUND: HUM OF MACHINERY
4. ANNCR: A voice of industry.
5. SOUND: THE HUM OF TYPEWRITERS AND VOICES
7. SOUND: HUM OF THE CROWD
8. SOUND: BAT HITS BALL
9. SOUND: CROWD YELLS EXCITEDLY
10. ANNCR: A voice of humanity.
11. ANNCR: Hi, there! Well, here we are again, for one more discussion about Your
WHAT ARE YOU GOING TO DO?

**VIDEO**

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7. 
8. 
9. **CAMERA**: SLOW DISSOLVE.
10. 
11. 
12. 
13. **FILM**: SAME SCENE AS FROM PAGE 15. DISOLVE TO INTERIOR OF A PRIMITIVE CAVE WITH PREHISTORIC MAN AND WOMAN. MAN IS MAKING A WEAPON, WOMAN IS COOKING.
14. 
15. 
16. 
17. 
18. 
19. 
20. 
21. 
22. 
23. MAN Crosses to WOMAN, rubs his STOMACH, points to
24. 

**AUDIO**

NARR: (CONT) Speech and Your Life.

This will be the last program in the series. In it, we will sum up what has been done the past few weeks and try to arrive at some conclusions. (BOARD FADE)

Do you remember how we said the first men and women on Earth learned to talk? (PAUSE) (ON FILM) It was the beginning of time... people didn't yet know that they could talk. How then, did they communicate with one another?

It is believed that the first human beings used a language of gestures or signs.

SOUND: OF PEOPLE IN SCENE
WHAT ARE YOU GOING TO DO?

VIDEO

1. HIS MOUTH AND TO FOOD. WOMAN TAKES
2. FOOD FROM FIRE AND GIVES IT TO HIM.
3. HE RETURNS TO FORMER PERCH AND ATTACKS HIS FOOD WITH GUSTO. THE WOMAN
4. TAKES FOOD FOR HERSELF AND CROSSES TO JOIN MAN ON HIS PERCH.
5. CAMERA: DISSOLVE BACK TO THE NARRATOR.

AUDIO

MAN: NOISE OF EATING

WOMAN: NOISE OF EATING

6. NARR: We still talk with gestures, although they have come to support our words instead of being the only means of communication.

7. (PAUSE)

8. (ON FILM) But, signs weren't enough. Although gestures have been used all through the years, there was need for more flexible means of communication.

9. MAN KISSES WOMAN.

10. SOUND: GUTTERAL SOUNDS FROM MAN, SIGHS FROM WOMAN.

11. NARR: And those might well have been the world's first words.
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<th>VIDEO</th>
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<tbody>
<tr>
<td>1. CAMER A: DISSOLVE BACK TO THE NARRATOR.</td>
<td>NARR: But, still, in being able to talk only with gutteral tones, people had to be very close to one another to hear and understand. Until one day man discovered that he could raise his voice in volume and project it throughout the valley.</td>
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<td>11. FILM: DISSOLVE TO THE SAME SCENE AS PAGE 10, CAVEMAN STANDING WITH HIS FOOT ON CARCASS OF DEAD ANIMAL, BEATS CHEST AND GIVES TARZAN YELL.</td>
<td>MAN: TARZAN YELL AND BEATING OF CHEST.</td>
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<td>17. CAMER A: DISSOLVE BACK TO THE NARRATOR.</td>
<td>NARR: Then, as civilization progressed, these gutteral sounds and yells took the form of words. Until today the world talks in many different languages. And, not only to people who are close enough to</td>
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</table>
WHAT ARE YOU GOING TO DO?

VIDEO

1.
2.
3.
4. FILM: DISSOLVE TO THE SAME SCENE
5. AS PAGE 22.
6. MAN TAKES RECEIVER AND APPROACHES THE SPEAKER WITH CAUTION. HE STANDS WITH MOUTH AGAINST SPEAKER AND SHOUTS.
7.
8.
9.
10.
11.
12.
13. LOWERS VOICE, BUT STILL LOUDER THAN NORMAL.
14.
15.
16. CAMERA: DISSOLVE BACK TO THE NARRATOR.
17.
18.
19.
20.
21.
22.
23.
24.

AUDIO

NARR: hear our natural voices, (CONT) either. There was the invention of the telephone....

MAN: Hello, Ed?....Yeah, this is George...Can you hear me?....What?....Oh, I needn't shout. Oh!

How's this? Can you hear me now?....You can't.

Well, what do you know!

NARR: And now, we can talk to people in almost any part of the world on the telephone. And we have radio and television so that we can talk to hundreds, thousands, or millions of people at the same time...just as I'm
WHAT ARE YOU GOING TO DO?

VIDEO

1. TARE YOU GOING TO DO? ...

2. NARR: talking to you right now. (CONT)

3. AUDIO (PAUSE) Actually, speech

4. is our primary means of

5. communicating with the

6. people around us. We

7. write letters and mes-

8. sages and send telegrams

9. and cables. But mostly,

10. we talk. We talk to the

11. other members of our family.

12. FILM: DISSOLVE TO THE SAME SCENE AS PAGE 57.

13. MOTHER IS PREPAR-

14. ING BREAKFAST

15. AS TEEN-AGE

16. DAUGHTER ENTERS,

17. READY FOR BREAK-

18. FAST AND SCHOOL.

19. SHE CROSSES TO

20. MUM AND KISSES HER.

21. GIRL: Hi, Mum! (KISS)

22. MUM: Hi, yourself! Sit down,

23. dear, and I'll have

24. your breakfast in a

25. minute.

26. GIRL: Oh, what a beautiful day!

27. MUM: That it is! But are you

28. sure it doesn't have
WHAT ARE YOU GOING TO DO?

**VIDEO**

1. **FATHER ENTERS WITH PAPER IN HAND; HIS MOOD IS PLEASANT AS HE BRUSHES A KISS ON MUM'S CHEEK AND GOES TO THE TABLE AND SITS.**

2. **MUM PUTS JUICE BEFORE THEM.**

3. **TEEN-AGE BOY ENTERS COMPLETELY DRESSED EXCEPT FOR A TIE. HIS VOICE IS LOUD, BLAXING. FATHER WINGES AT BOY'S VOICE.**

4. **HE EXITS.**

5. **CAMERA: DISSOLVE BACK TO THE NARRATOR.**

6. **NARR: This is one of the uses of the speaking voice in our social**

**AUDIO**

1. **MUM:** something to do with the school dance tonight?

2. **GIRL:** (BLUSHING) Oh, Mother!

3. **MUM:** Good morning, Dear!

4. **DAD:** (SLEEPILY) Hum!

5. **GIRL:** Hi, Dad! What's new?

6. **DAD:** (SLIGHTLY DISTURBED, BUT PLEASANTLY) Must you be so exuberant so early in the morning?

7. **GIRL:** But, it's such a beautiful day!

8. **DAD:** Hum!

9. **BOY:** Have you seen my green tie, Ma?

10. **MUM:** It was in your drawer, yesterday.

11. **BOY:** Thanks. Hi, Dad!

12. **DAD:** (ANNoyED GRUNT)

13. **BOY:** Hi, Crumb!

14. **GIRL:** Hi.
WHAT ARE YOU GOING TO DO?

NARR: lives...communicating (CONT)
with our families. Also,
we use our voices in
our social lives when we
talk to our neighbors.

FILM: DISSOLVE TO THE
SAME SCENE
AS PAGE
EXTERIOR STREET
SCENE IN RESIDENTIAL AREA.
WE FIND FATHER
WALKING TO TRAIN
STATION AS ANOTHER
MAN COMES DOWN HIS
WALK AND FALLS IN
STEP WITH DAD.
THE MAN HAS A
CIGAR IN HIS
MOUTH AND MUMBLES
AS HE TALKS.

MAN: 'Morning, George.
DAD: Good morning.

MAN: On the way to the train?
DAD: Yes.

MAN: Go along with you. Do
you mind?
DAD: Not at all.

NARR: Also, our voices play an
important role in our
relations with our
friends in every-day
situations whether it's
in person or on the
WHAT ARE YOU GOING TO DO?

VIDEO

1.

2. FILM: DISSOLVE TO THE SAME SCENE AS PAGE 122 IN THE DAVIS' KITCHEN WE FIND MR. AND MRS. DAVIS PLAYING CARDS WITH THE CIGAR-CHEWER AND HIS WIFE, A SMALL WOMAN WITH A HIGH, SHRILL VOICE. IT'S THE LAST PLAY AROUND ON THE HAND AND CIGAR-FACE WINS THE ROUND AND HAND WITH A FLOUR-ISH. DAD TAKES CARDS AND STARTS TO SHUFFLE.

AUDIO

NARR: telephone. (CONT)

MAN: (GUFFAW) Set yuh! Guess that'll teach you to over-bid your hand. (GUFFAW)

DAD: (GROUCHY) You shouldn't have bid on that hand, dear.

MUM (SMILING) I guess not.

WOM: Did you hear about Sally Watson, Frances? She's going to leave her hus­band. At least that's what Betty told me. Of course, I don't know if it's true. But Betty is usually pretty accurate.

DAD FINISHES THE SHUFFLING. HE PASSES DECK TO MAN

And, I do know that Sally
WHAT ARE YOU GOING TO DO?

1. FOR CUT AND THEN TRIES, UNSUCCESSFULLY TO GIVE CARDS TO WOMAN FOR DEAL. FINALLY HE STOPS HER GOS- SIP.

2. VIDEO

3. WOM: and Dick haven't been getting along with one another. But, don't tell anyone I told....

4. DAD: It's your deal, Ruth.

5. WOM: Oh, so it is!

6. FILM: DISSOLVE TO SAME SCENE AS PAGE 345

7. AN INTERIOR SHOT OF A PRIVATE HOUSE PHONE. A YOUNG GIRL IS TALKING.

8. GIRL: Well, I don't know, Johnny! I really shouldn't go out tonight. I have a lot of studying to do...Oh, don't mind that, Johnny. It's just the other party on the line trying to get the phone...I'd love to (BOARD FADE) go with you.

9. NARR: Every day, we talk to our family and friends for a number of reasons. For the younger members of
WHAT ARE YOU GOING TO DO?

1. WHAT ARE YOU GOING TO DO?  

2. NARR: our audience, voices (CONT)
   play an important part
   in their school lives.

3. Certainly, you talk
   with your friends at
   school. And, much of
   your class work involves
   speaking.

4. FILM: DISSOLVE TO SAME
   SCENE AS PAGE 211.
   IN THE CLASSROOM
   THE INSTRUCTOR
   ASKS A QUESTION.

5. INSTR: I have a question I
   would like to ask.

6. BILL: Well...uh...let me see.

7. He should be careful
   how he looks...what
   impression the audience
   gets of him. He...uh...

8. I remember one speaker
   I saw who squirmed all
   over the platform...the
   impression was bad.
**WHAT ARE YOU GOING TO DO?**

<table>
<thead>
<tr>
<th>VIDEO</th>
<th>AUDIO</th>
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<tbody>
<tr>
<td>1. FILM: DISSOLVE TO SAME SCENE AS PAGE 221.</td>
<td>TEACH: Diane?</td>
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<tr>
<td>IN THE CLASSROOM, DIANE'S HAND IS RAISED.</td>
<td>DIANE: Is it true that Shaw didn't have trouble getting his plays produced after he became better known?</td>
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<td>9. CAMERA: DISSOLVE BACK TO THE NARRATOR.</td>
<td>NARR: Classroom procedure consists of answering the teacher's questions, asking questions of your own, reciting and various other speech functions. Hardly a day goes by when the student doesn't use his or her voice for one reason or another. (PAUSE) The same is true of the business person. For some examples.....</td>
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<td>23. FILM: DISSOLVE TO SAME SCENE AS PAGE 222.</td>
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<td>24. MR. DAVIS APPROACHES</td>
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<td>THE ELEVATOR WITH</td>
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<td>A SERIOUS EXPRESSION ON HIS FACE.</td>
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<td>ELEVATOR.....</td>
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<td>WITH A GENUINE</td>
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<td>DOLLY IN TO GIVE</td>
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<td>THE CAR STOPS.</td>
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<td>DAVIS WALKS OUT.</td>
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<td>DISOLVE TO SAME</td>
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</table>
WHAT ARE YOU GOING TO DO?

1. SALES: wanted anything from us (CONT)
   this month.

2.  

3. FILM: DISSOLVE TO SAME
   SCENE AS PAGE 713
4.  A CUSTOMER AP-
   PROACHES THE
5.  COUNTER BEHIND
   WHICH IS A VERY
6.  PLEASANT LOOKING
   SALESPERSON.

7.   CLEAR: (SPEAKS WITH A VERY CLEAR
     AND PLEASANT VOICE)
     Good afternoon. May I
     help you?

8.   CUST: Why, yes, please. I'm
     looking for an electric
     alarm clock with a
     pleasant-sounding alarm.

9.   CLEAR: I see. Well, let's see
     if we can find the one
     you're looking for.
     This one could be it.
     We'll just try it out
     for you.

10.  CUST: Fine.

11.  PLEASED BY
     FRIENDLY GREET-
     ING.

12.  PICKING UP THE
    CLOCK, ADJUSTS
    CONTROLS TO SET
    THE ALARM OFF.

13.  

14.  

15.  

16.  

17.  

18.  

19.  

20.  

21. FILM: DISSOLVE TO THE
        SAME SCENE AS
22.  PAGE 713,
    THE BOSS IS
23.  STANDING BY
    THE SECRETARY'S
24.  DESK.
WHAT ARE YOU GOING TO DO?

VIDEO

1. Wll. A T J. P. E YOU ClOING TO DO?
2. 6.
3. 9.
4. 10.
5. u.
6. 12.
7. 13.
9. 15.
10. 16.
11. 17.
12. 18. FILM:
13. DISSOLVE TO SAME SCENE AS PAGE 289.
14. MR. ROGERS ENTERS AND APPROACHES THE SECRETARY WHO IS TYPING.
15. 19.
16. 20.
17. 21.
18. 22.
19. 23.
20. 24.
21. SHE REACHES FOR
22. SEC: Good morning, Mr. Rogers.
23. ROGERS: Good morning, Mary. Anything for me?
24. SEC: Yes! Mr. Leeds was in

AUDIO

CRUDE: (SPEAKS IN A PLEASANT, CLEAR, INTERESTING VOICE) Miss Bronson, would you please write one of our form letters of apology to Mr. C. L. Jason of the Jason Company?

SUGARY: Yes, sir.

CRUDE: We billed him twice by mistake. You'll find a copy of the form letter in the files.

SUGARY: Yes, sir.

CRUDE: And please bring it in to me as soon as it's typed.

SUGARY: Right away, Mr. Rafton.

CRUDE: Fine. Thank you.
WHAT ARE YOU GOING TO DO?

VIDEO

1. A PILE OF NOTES.

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9. 

10. 

11. 

12. 

13. 

14. 

15. FILM: 

DISSOLVE TO SAME SCENE AS PAGE 363.

MR. ROGERS AND LEEDS ARE SEATED WITH THREE OTHER MEN AND WOMEN.

ROGERS LOOKS AT HIS WATCH AND RISES IMPATIENTLY.

AUDIO

SEC: a little while ago.

(CONT)

(ROGERS: Any news on the Ames account?)

ROGERS: Good. Anything else?

SEC: Yes. Several letters and this message from Miss Andrews.

SPX: Yes. He has an appointment with Mr. Prescott this morning and expects to close the sale.

He'll check in with you right after he sees Mr. Prescott.

ROGERS: Good. Anything else?

SEC: Yes. Several letters and this message from Miss Andrews.

SPX: Yes. He has an appointment with Mr. Prescott this morning and expects to close the sale.

He'll check in with you right after he sees Mr. Prescott.

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SEC: Yes. Several letters and this message from Miss Andrews.
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<thead>
<tr>
<th>VIDEO</th>
<th>AUDIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>ROGERS: million a year, if we (CONT) can hold on to it. It will be up to us to do the job. (PAUSE)</td>
</tr>
<tr>
<td>2.</td>
<td>THE DOOR OPENS AND MASON COMES IN.</td>
</tr>
<tr>
<td>3.</td>
<td>Now..... Where have you been, Mason?</td>
</tr>
<tr>
<td>4.</td>
<td>MASON: I'm sorry, sir. Something came up that I couldn't leave.</td>
</tr>
<tr>
<td>5.</td>
<td>ROGERS: We have telephones here. The next time, give us a call and let us know.</td>
</tr>
<tr>
<td>6.</td>
<td>MASON: Yes, sir, I will.</td>
</tr>
<tr>
<td>7.</td>
<td>CAMERA: DISSOLVE BACK TO THE NARRATOR.</td>
</tr>
<tr>
<td>8.</td>
<td>NARR: In the business world, we have many uses for our voices...as you have just seen. Among them are greetings to the people with whom you work, the sales or business interview, meeting and talking with customers, giving directions to your</td>
</tr>
</tbody>
</table>
WHAT ARE YOU GOING TO DO?

1. (CONT)

2. fellow workers or employees, relaying messages, holding conferences. There are any

3. number of business functions in which the voice plays an important part.

4. (PAUSE) The same is

5. true of professional people.

6.

7.

8.

9.

10.

11. FILM: DISSOLVE TO SAME
    SCENE AS PAGE 579.
    THE TEACHER
    STANDS AT HIS
    DESK.

12.

13.

14. TEACH: In the classroom, or any

15. other educational situation, speech is extremely

16. important...the student's

17. speech and, especially

18. the teacher's speech.

19. Speech is an instrument

20. of teaching. Through

21. speech, the teacher im-

22. parts knowledge and

23. ideas to his or her
WHAT ARE YOU GOING TO DO?

VIDEO

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9. DISSOLVE TO AN INTERIOR OF A MINISTER'S STUDY. THE MINISTER SITS AT A DESK WRITING A SERMON. HE LOOKS UP.

AUDIO

TEACH: students. Improper speech may greatly reduce a teacher's effectiveness. The teacher must guide the student through the fulfillment of his or her educational needs.

MINIS: In much the same way, the religious leader, regardless of religion or denomination, must guide the parishioner through the fulfillment of his or her religious needs. To do this, the religious leader must communicate with the parishioner. Speech is the primary means of communication.
WHAT ARE YOU GOING TO DO?

VIDEO

1. DISSOLVE TO THE LAW OFFICE OF THE LAWYER WHO LOOKS UP FROM HIS DESK.

2. AUDIO

LAWYER: In a sense, the lawyer ministers to the legal needs of his clients. His voice is not only important in communicating with these clients. It plays a definite part when he pleads their cases before a judge or a jury.

3. DOCTOR: As the teacher serves the educational needs, the clergyman serves the religious needs, and the lawyer serves the legal needs of the people, the doctor serves their health needs. To do this, he must have their confidence. If he sounds confident, the
WHAT ARE YOU GOING TO DO?

VIDEO

1.

2.

3. DISSOLVE TO THE
OFFICE OF AN ARMY
OFFICER WHO LOOKS
UP FROM HIS DESK.

4. patient will feel con-

fident.

CONT)

AUDIO

5. OFFICER: Military men must be

6. able to speak clearly,

7. concisely, and accurately.

8. Military leaders hesitate

to put anyone in a po-

9. sition of command who

10. cannot do so. The

11. military serves the

12. security needs of nations

13. and peoples by defend-

14. ing them against aggressors.

15. A man who cannot impart

16. his ideas to his command

17. in clear, distinct lan-

18. guage, and with suffi-

19. cient volume to be heard,

20. is not qualified to give

21. commands on which human

22. life may depend.

23.

24. CAMER: DISSOLVE BACK TO
<table>
<thead>
<tr>
<th>VIDEO</th>
<th>AUDIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <strong>THE HARRATOR.</strong></td>
<td>NARR: Most professional people use their voices a great deal. They must talk to their clients, patients, parishioners, or associates in many different situations. (PAUSE) As a matter of fact, there are few fields of endeavor in which speech is not involved. Certainly, the scientist or engineer spends a great deal of time over the workbench or drawing table. But, once he comes up with a solution to his problems, he has to explain them...yes, and sell them. These activities involve speech. None of us can ignore speech in our business or professional careers. (PAUSE)</td>
</tr>
</tbody>
</table>
WHAT ARE YOU GOING TO DO?

VIDEO

1.

2.

3. FILM: DISSOLVE TO SAME SCENE AS PAGE 61.

4.

5. A MEETING OF A YOUNG PEOPLE'S GROUP IN WHICH WE FIND JACK AND FRAN WITH THEIR FRIENDS.

6.

7.

8.

9.

10.

11.

12.

13.

14.

15.

16.

17.

18.

19.

20.

21.

22.

23.

24.

AUDIO

NARR: Neither should we ignore our speech in our civic lives....(PAUSE).......

Right now, let's take a look at our speech functions in good citizenship.

Here we find our two youngsters from the Davis family with some of their friends at a youth group meeting at church.

GIRL: So far, we've had two of us say that people should be allowed to vote at age eighteen, instead of waiting until they are twenty-one, and only one has said they should be twenty-one before being allowed to vote. What do you think, Sally?

SALLY: Well, I agree with your brother that we should be allowed to vote when we're
SALLY: eighteen. After all, the boys are old enough to go into the Army at eighteen and girls are old enough to get married. Why shouldn't they be allowed to vote?

BOY 2: But, some kids don't know enough about it to vote intelligently when they are eighteen.

BOY: Well, there are some who don't know enough when they're twenty-one.

BOY 3: That might be, but it's even truer of people under twenty-one. We aren't really mature enough yet.

SALLY: Well, I still think Jack is right.

GIRL: Well, let's not get into an argument about it. If you want to talk, ask me for the floor. I'm
WHAT ARE YOU GOING TO DO?

1. DISSOLVE TO
   THE NARRATOR.

2. NARR: That a girl! You tell
   them! Every discussion
   should be handled properly.
   (PAUSE) Now, let's see
   what the adults are doing.

3. This is Mrs. Davis' women's
   club. Of course, she
   couldn't make it today.

4. So, the vice-president is
   introducing the featured
   speaker while Mrs. Davis
   recovers from the grippe.

5. V.P.: Ladies, with our dear
   Mrs. Davis in bed with
   the grippe, it becomes my
   great honor to introduce
   today's speaker. Of
   course, she doesn't need
   an introduction. Her
V.P.: exploits are known to all
(V.O.)
of us and her efforts to
further the work of our
little group have endeared
her to us. Born right
here in our own home town,
our speaker went through
our own public schools
where she was President
of the Drama Club and
Editor of the school
paper. And then she went
on to State University where
she excelled in women's
sports and was a great
student leader....

NARR: Whether it's a discussion
group, a club meeting, a
banquet, a political speech,
or any other civic gathering,
our voices are always
in use. That is, when we
contribute our ideas to
these civic situations, we
WHAT ARE YOU GOING TO DO?

VIDEO

1.
2.
3.
4.
5.
6.
7.
8.
9.
10.
11.
12.
13. FILM: DISOLVE TO SAME SCENE AS PAGE 53.
14.
15.
16.
17.
18.
19.
20.
21.
22.
23.
24.

AUDIO

MARIL use our voices to put across these ideas.

(PAUSE) Another specialized situation in which our voices are all-important, is the use of the telephone.

We all use the telephone from time to time, and many of us use this instrument several times a day or more.

SOUND: THE TELEPHONE RINGS

BOY 2: Hello!

BOY: Hi, Jim?

BOY 2: Yeah! What do you want, Jack?

BOY: How'd you know it was I?

BOY 2: Who else has a voice like that? What do you want?

BOY: Are the Panthers playing a game after school today?
WHAT ARE YOU GOING TO DO?

1. "What are you going to do?"

2. "Let's go swimming.

3. "Fine by me.

4. "Let's dissolve for lunch.

5. "Okay.

6. "And I'll be over to the field and we'll see.

7. "Really! Gee, swell!

8. "Yeah.


10. "I'll see you there this afternoon.

11. "Yeah. See you.

12. "Okay.

IHA! AR! YOU GOING TO DO?

VIDEO

1. DISSOLVE BACK TO THE NARRATOR.
2. OPER: you? (PAUSE) Miss Swanson? Just a moment,
3. please. (PAUSE) Good morning & The Maxwell Company. May I help you? (PAUSE) Mr.
4. Frank? Just a moment,
6. Wright? Just a moment,
7. please. (PAUSE) Good morning! The Maxwell Company. May I help you?
8. 10.
9. 11.
10. 12.
11. 13.
13. 15.
14. 16.
15. 17.
16. CAMER A: DISSOLVE BACK TO THE NARRATOR.
17. NARR: Whether it's for social reasons or for business purposes, we use the telephone a great deal.
18. And, on the telephone our voices are the sole element by which the other person judges us. They can't
<table>
<thead>
<tr>
<th>VIDEO</th>
<th>AUDIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>NARRs see us; they can only</td>
</tr>
<tr>
<td>2.</td>
<td>(CONT) hear us. (PAUSE) Thus,</td>
</tr>
<tr>
<td>3.</td>
<td>we have seen that our</td>
</tr>
<tr>
<td>4.</td>
<td>voices play a large role</td>
</tr>
<tr>
<td>5.</td>
<td>in our daily lives...in</td>
</tr>
<tr>
<td>6.</td>
<td>our social, business,</td>
</tr>
<tr>
<td>7.</td>
<td>professional, civic,</td>
</tr>
<tr>
<td>8.</td>
<td>and school lives. We</td>
</tr>
<tr>
<td>9.</td>
<td>all talk...we all talk</td>
</tr>
<tr>
<td>10.</td>
<td>a great deal. (PAUSE)</td>
</tr>
<tr>
<td>11.</td>
<td>Therefore, our voices</td>
</tr>
<tr>
<td>12.</td>
<td>must be important to us.</td>
</tr>
<tr>
<td>13.</td>
<td>(PAUSE) The same prin-</td>
</tr>
<tr>
<td>14.</td>
<td>ciples apply in every phase</td>
</tr>
<tr>
<td>15.</td>
<td>of our lives...whether our</td>
</tr>
<tr>
<td>16.</td>
<td>activity is social, civic,</td>
</tr>
<tr>
<td>17.</td>
<td>or business in nature.</td>
</tr>
<tr>
<td>18.</td>
<td>In a sense, we are selling</td>
</tr>
<tr>
<td>19.</td>
<td>ourselves to those around</td>
</tr>
<tr>
<td>20.</td>
<td>us...we want them to</td>
</tr>
<tr>
<td>21.</td>
<td>like us. To understand</td>
</tr>
<tr>
<td>22.</td>
<td>how important our voices</td>
</tr>
<tr>
<td>23.</td>
<td>are in all situations of</td>
</tr>
<tr>
<td>24.</td>
<td>life, let's hear what a</td>
</tr>
</tbody>
</table>
WHAT ARE YOU GOING TO DO?

VIDEO

1. 
2. 
3. 
4. FILM: DISSOLVE TO SAME
    SCENE AS PAGE 5. HALL: MAN IN HIS OFFICE. 
5. 
6. 
7. 
8. 
9. 
10. 
11. 
12. 
13. 
14. 
15. 
16. 
17. 
18. DISSOLVE TO AN-
    OTHER OFFICE.
19. 
20. 
21. 
22. 
23. 
24. 

AUDIO

MARR: few business executives
(cont) have to say about voices
and their importance.

In my opinion, it is
always helpful, no
matter what the job, to
have desirable speech
habits. After a person
has been on the job for
a while, I believe that
the more successful he
is in expressing himself
orally, the better will
be his chances for ad-
ancement in the organi-
sation.

CHAP: One of the most important
factors in an employee is
his or her manner of
speech. This is parti-
cularly true if the
worker is to deal with
WHAT ARE YOU GOING TO DO?

1. CHAP: the public either over
   (CONT)
2. the counter or on the
3. telephone. Proper
4. speech is of even greater
5. importance for those em-
6. ployes who meet the public
7. directly as a part of
8. their jobs. A worker with
9. poor speech habits cannot
10. be given a position which
11. calls for contact with
12. customers. As a result,
13. this worker may be held
14. back, although he or she
15. may be qualified in
16. other ways for advance-
17. ment.

18. DISSOLVE TO AN-
OTHER OFFICE.

19. SHEET: In our experience, the ef-
20. ficiency of some depart-
21. ments may vary as much as
22. 25 to 50 percent depending
23. upon the ability of employees
24. to express themselves
What are you going to do?

Audio:

1. Sheet: Effectively. This also (cont)
2. depends on their ability to get along with those
3. around them, above them,
4. and below them in the work
5. situation. In other words,
6. knowledge of words and how
7. to speak them distinctly
8. and arrange them correctly
9. is as important as the
10. knowledge of the job. We
11. must say what we think in
12. terms that have similar
13. meaning to the people we
14. speak to. (Pause) In the
15. case of supervisory posi-
16. tions, the ability to in-
17. fluence the conduct and
18. views of others by sound
19. reasoning is even more
20. important to the success-
21. ful administrator of
22. affairs.
23.
24. Dissolve to another
ABBOT: Little mannerisms prevent most desirable speech, such as covering one's mouth when talking, mumbling, an inflection of the voice. It is usually felt that an individual's personality is reflected in a person's speech.

NARR: That last fellow had the central core of the importance of speech. He said, "It is usually felt that an individual's personality is reflected in a person's speech." People judge us partially by the way we speak. They judge our appearance, our actions, our friends, our speech. We are judged by any number of things. But, consciously or unconsciously, one of the things that
WHAT ARE YOU GOING TO DO?

VIDEO

1. 
2. 
3. 
4. 
5. 
6. 
7. 
8. 
9. 
10. 
11. FILM: DISSOLVE TO SAME SCENE AS PAGE 260. 
12. HIS VOICE IS CLEAR, EXPRESSIVE, INTERESTING AND FRIENDLY. 
13. 
14. 
15. HER VOICE IS CLEAR, EXPRESSIVE, INTERESTING, FRIENDLY. 
16. 
17. 
18. 
19. 
20. HIS VOICE IS CLEAR, EXPRESSIVE, INTERESTING, FRIENDLY. 
21. 
22. 
23. 
24. 

AUDIO

NARR: (CONT) we judge and are judged on is our speaking voice. 
(PAUSE) Let's listen to a few of the most common American voice types. 
You judge which ones you think would be the most effective in helping to win friends and influence people. 

BOX: Wait a minute! Wait a minute! We'll never get anything done if we all talk at once. 

GIRL: That's for sure. But, how can we conduct a meeting? We don't have any officers. We don't even have a constitution. 

BOB: The Congress of the United States elects a chairman pro tempore until they elect their officers. He acts as a temporary
<table>
<thead>
<tr>
<th>VIDEO</th>
<th>AUDIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. BOB: chairman and conducts the meeting until a speaker is elected.</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>(CONT)</td>
</tr>
<tr>
<td>3.</td>
<td></td>
</tr>
<tr>
<td>4. HER VOICE IS FLAT, DULL EXPRESSIONLESS.</td>
<td>BETH: Well then, let's appoint a chairman pro tem or temporary chairman... or whatever you call it.</td>
</tr>
<tr>
<td>5.</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td></td>
</tr>
<tr>
<td>8. HIS VOICE IS WEAK, SPIRITLESS, INAUDIBLE.</td>
<td>BILL: Yes, that seems like a good idea.</td>
</tr>
<tr>
<td>9.</td>
<td></td>
</tr>
<tr>
<td>10. HER VOICE IS GOOD QUALITY BUT MONOTONOUS - &quot;JOHNNY-ONE-NOTE.&quot;</td>
<td>JEAN: But, who'll we elect? Who knows how to conduct a meeting?</td>
</tr>
<tr>
<td>11.</td>
<td></td>
</tr>
<tr>
<td>12.</td>
<td></td>
</tr>
<tr>
<td>13. HER VOICE IS SHRILL, PIERCING.</td>
<td>MARY: Bob, you know how to conduct a meeting, don't you?</td>
</tr>
<tr>
<td>14.</td>
<td></td>
</tr>
<tr>
<td>15.</td>
<td></td>
</tr>
<tr>
<td>16.</td>
<td></td>
</tr>
<tr>
<td>17. HIS VOICE IS MUFFLED, GUTTERAL.</td>
<td>DAVE: Well, none of us has, for that matter. That's why we're here.</td>
</tr>
<tr>
<td>18.</td>
<td></td>
</tr>
<tr>
<td>19.</td>
<td></td>
</tr>
<tr>
<td>20. HIS VOICE IS NASAL.</td>
<td>JERRY: You might as well do the honors, Bob.</td>
</tr>
<tr>
<td>21.</td>
<td></td>
</tr>
<tr>
<td>22. HIS VOICE IS SLURRY, INAR TICULATE.</td>
<td>TOM: Sure, Bob! It'll only be until we elect a president.</td>
</tr>
<tr>
<td>23.</td>
<td></td>
</tr>
<tr>
<td>24.</td>
<td></td>
</tr>
</tbody>
</table>
WHAT ARE YOU GOING TO DO?

1. WHAT ARE YOU GOING TO DO?

2. Everyone applauds and cheers.

3. Dissolve back to the narrator.

4. NARR: In that group are the eight major types of American voices. Which ones did you like?

5. Which of these people would be most effective with you. Was it this girl?

6. Dissolve to same scene as page 699.

7. Ruth rises and steps to the front. Her voice is flat.

8. RUTH: Just a few moments ago, Fran Davis said that one way to conquer fear is to find out the assets.
WHAT ARE YOU GOING TO DO

VIDEO

1.
2.
3.
4.
5.
6.
7. CAMERA: DISSOLVE BACK TO THE NARRATOR.
8.
9.
10.
11.
12.
13.
14.
15. HE TIGHTENS HIS MOUTH CAVITY AND EFFECTS A FLAT VOICE.
16.
17.
18.
19.
20.
21.
22.
23.
24. FILM: DISSOLVE TO THE

AUDIO

RUTH: (CONT) of a good speaker. She said that you should gain courage to speak by discovering that you probably have some of the assets already....

MARR: This is the "flat" voice. This is because the mouth is literally flattened out. The jaws, tongue and palate are held together so closely that flat, narrow sounds come out...something like this. You can actually feel your mouth is tight. And the sounds come out flat...(NORMAL) not round, open sounds that we find pleasing. Do you have a flat voice? (PAUSE) How effective do you think this next voice is?
### WHAT ARE YOU GOING TO DO?

<table>
<thead>
<tr>
<th>VIDEO</th>
<th>AUDIO</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1.</strong> SAME SCENE AS PAGE</td>
<td>BILL: (CLEAR THROAT) I think</td>
</tr>
<tr>
<td><strong>2.</strong> HIS VOICE IS WEAK, BARELY AUDIBLE.</td>
<td>it's been pretty well</td>
</tr>
<tr>
<td><strong>3.</strong></td>
<td>established that we're</td>
</tr>
<tr>
<td><strong>4.</strong></td>
<td>all interested in starting</td>
</tr>
<tr>
<td><strong>5.</strong></td>
<td>a club like this. But,</td>
</tr>
<tr>
<td><strong>6.</strong></td>
<td>there really isn't much</td>
</tr>
<tr>
<td><strong>7.</strong></td>
<td>we can do today. I sug-</td>
</tr>
<tr>
<td><strong>8.</strong></td>
<td>gest we select some of-</td>
</tr>
<tr>
<td><strong>9.</strong></td>
<td>ficers and appoint some</td>
</tr>
<tr>
<td><strong>10.</strong></td>
<td>committees to get the</td>
</tr>
<tr>
<td><strong>11.</strong></td>
<td>information we need.</td>
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<td><strong>12.</strong> HE SITS.</td>
<td>NARR: Here we have the weak</td>
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<td><strong>13.</strong> CAMERA: DISSOLVE BACK TO THE NARRATOR.</td>
<td>voice. The cause of a</td>
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<td><strong>14.</strong></td>
<td>weak voice is improper</td>
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<td><strong>15.</strong></td>
<td>breathing. If you have</td>
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<td><strong>16.</strong></td>
<td>a weak voice, it's because</td>
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<td><strong>17.</strong></td>
<td>you don't have enough</td>
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<td><strong>18.</strong></td>
<td>breath behind it...like</td>
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<td><strong>19.</strong></td>
<td>this. You use very little</td>
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<td><strong>20.</strong> HE EFFECTS A WEAK VOICE.</td>
<td>breath behind your speech</td>
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<td><strong>21.</strong></td>
<td>and make very little</td>
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<td><strong>22.</strong></td>
<td>sound. (NORMAL) Wouldn't</td>
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<td><strong>23.</strong></td>
<td>it be better to put some</td>
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What Are You Going To Do?

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<tr>
<th>Video</th>
<th>Audio</th>
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<tbody>
<tr>
<td>1.</td>
<td>NARR: force behind your voice... (CONT)</td>
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<td>2.</td>
<td>to make it sound alive and full of energy? Of course, you can over-do it and put too much force behind your voice. Then your voice would be blaring and equally distasteful. (NORMAL)</td>
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<tr>
<td>3.</td>
<td>There's a happy medium where you use enough breath to sound alive and energetic without blasting your listeners. Do you have a weak voice or a blaring voice? (PAUSE) Now, we should also beware of a monotonous voice of which there are many kinds. We have the high-pitched monotonous voice.</td>
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<td>4.</td>
<td>HE SPEAKS IN HIGH-PITCH WITHOUT VARIETY.</td>
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<td>5.</td>
<td>HE SPEAKS IN LOW PITCH WITHOUT VARIETY.</td>
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<td>6.</td>
<td>HE BLARES.</td>
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</table>
WHAT ARE YOU GOING TO DO?

1. HE SPEAKS AT SLOW, MONOTONOUS RATE.

   VIDEO

2. HE SPEAKS AT FAST, MONOTONOUS RATE.

3. HE SPEAKS AT NORMAL RATE, BUT MONOTONOUSLY.

4. HE SPEAKS AT FAST, MONOTONOUS RATE.

5. HE SPEAKS AT NORMAL RATE, BUT MONOTONOUSLY.

6. HE SPEAKS AT FAST, MONOTONOUS RATE.

7. HE SPEAKS AT NORMAL RATE, BUT MONOTONOUSLY.

8. HE SPEAKS AT FAST, MONOTONOUS RATE.

9. HE SPEAKS AT NORMAL RATE, BUT MONOTONOUSLY.

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12. HE SPEAKS AT FAST, MONOTONOUS RATE.

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14. HE SPEAKS AT FAST, MONOTONOUS RATE.

15. HE SPEAKS AT NORMAL RATE, BUT MONOTONOUSLY.

16. HE SPEAKS AT FAST, MONOTONOUS RATE.

17. HE SPEAKS AT NORMAL RATE, BUT MONOTONOUSLY.

18. FILM: DISSOLVE TO SAME SCENE AS PAGE

19. MARY RISES AND STEPS TO THE PLATFORM. HER VOICE IS SHRILL.

20. MARY: My speech will be very short. You remember that Fran said there were three ways to combat fear... to know the assets, to know
WHAT ARE YOU GOING TO DO?

VIDEO

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HE SPEAKS IN A RASPING VOICE.

AUDIO

MARY: the techniques, and to get experience. Well, I'm going to talk about another way to combat fear...and to make a better speech. My topic is: Plan to Succeed.

NARR: It's not difficult to identify this voice as a shrill one. This is the type that really is distasteful to the ear. The high, shrill voice is usually a fault of women. The man with a similar fault would have a rasping voice... like this. It would sound brassy and harsh; not at all pleasant.

(NORMAL) In either case, these voice types certainly aren't pleasant.

(PAUSE) What do you think of this next one?
WHAT ARE YOU GOING TO DO?

VIDEO

1. FILM: DISSOLVE TO SAME
   SCENE AS PAGE 373.
2. DAVE RISES AND SPEAKS. HIS
   VOICE IS MUZZLED AND GUTTERAL.
3. DAVE: Yes, the constitution
   should show what officers
   a club will have and
   what their duties are.
   It also states how they
   are to be elected and
   what percentage of the
   vote they have to have
   to be elected.
4. NARR: Here we have the guttural
   tone...the tone we use
   to shoo off a pesky,
   barking dog. I wouldn't
   advise this voice for
   making friends. Would
   you? (PAUSE) Now, for
   the next general type.
   How effective would you
   say this voice is?
5. JERRY IS STANDING
   AND SPEAKS IN A
   NASAL TONE.
6. DISSOLVE BACK
   TO THE NARRATOR.
Instead of electing officers right now, I suggest you appoint a nominating committee to present a slate of officers next meeting.

That'll give us some time to consider who to nominate.

That, of course, was the nasal voice. The best way to determine whether or not you have a nasal voice is to say something that has no "n's", "m's", or "ng's" in it while holding your nose. For instance, say "The cats sleep peacefully by the hearth." Say it while holding your nose and again without holding your nose. If they sound differently, you have nasal speech.
WHAT ARE YOU GOING TO DO?

VIDEO

1. NARR: Another test is to hold
2. (CONT) a mirror under your nose
3. while saying the same
4. sentence. If there is
5. moisture on the mirror,
6. your voice is nasal in
7. quality. Try it and
8. find out whether or not
9. you have this voice fault.
10. (PAUSE) Now, for the
11. last voice type. Deter-
12. mine whether or not you
13. would be favorably im-
14. pressed by this voice.

15. FILM: DISSOLVE TO
16. SAME SCENE AS
17. PAGE 705.
18. HIS VOICE IS
19. SLURRING, IN-
20. DISTINCT.

TOM: I had the same trouble
21. Jean had. I didn't get
22. the point either. I was
23. trying to decide what
24. there was about her voice
25. that I didn't like.

CAMERA: DISSOLVE BACK
26. TO THE NARRATOR.

NARR: This last was the slurring,
27. indistinct voice and is
WHAT ARE YOU GOING TO DO?

1. WHAT ARE YOU GOING TO DO?
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4. WHAT ARE YOU GOING TO DO?
5. WHAT ARE YOU GOING TO DO?
6. WHAT ARE YOU GOING TO DO?
7. WHAT ARE YOU GOING TO DO?
8. FILM: DISSOLVE TO THE
SAME SCENE
AS PAGE 657.
IN THE CLASS-
ROOM, DISCUSSION
IS IN PROGRESS.
9. WHAT ARE YOU GOING TO DO?
10. WHAT ARE YOU GOING TO DO?
11. WHAT ARE YOU GOING TO DO?
12. WHAT ARE YOU GOING TO DO?
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21. WHAT ARE YOU GOING TO DO?
22. WHAT ARE YOU GOING TO DO?
23. WHAT ARE YOU GOING TO DO?
24. WHAT ARE YOU GOING TO DO?

VIDED

AUDIO

MARR: one of our most common
American voice faults.
Do you slur your words?
(PAUSE) Now, let's
listen to four other
voices and see how effec-
tive they sound to us.

MARR: (CONT) I thought that he main-
tained pretty good eye-
contact, though. And,
except for his nervous-
ness, his presentation
was all right.

BOY: I don't know, I had the
impression that he wasn't
sincere. He didn't have
any enthusiasm for what
he was saying.

DAD: Yes. That goes right
along with the weak voice.
(PAUSE) Well, let's hear
WHAT ARE YOU GOING TO DO?

1. DAD: our next speaker...who,
   (CONT) I gather will be talking
   about the voice as a
   speech-making tool.

2. HE RISES AND TAKES
   HIS PLACE BEFORE
   THE GROUP, SPEAK-
   ING WITHOUT NOTES
   AND TALKING IN A
   CLEAR, EXPRESSIVE,
   INTERESTING, FRIEND-
   LY VOICE.

3. BOB: Since there is but one
   tool not covered...that
   of the speaking voice...

4. Mr. Davis is correct in
   predicting that as my
   topic. I shall attempt
   to put my dramatic ability
   to use...and show you some
   of the different faults
   found in American voices.

5. As I talk, you decide
   whether or not you would
   enjoy listening to these
   voices in a full-length
   speech.

6. NARR: Now, there were four people
   who had what we might call
   good speaking voices.

7. But, why were they good
   voices? (PAUSE) For the
WHAT ARE YOU GOING TO DO?

VIDEO

1. NARR: answer, let's go to an
   (CONT)
   executive of the tele-
   phone company.

2.

3.

4. FILM: DISSOLVE TO SAME
   SCENE AS PAGE 444.
   TELEPHONE EX-
   ECUTIVE IN HIS
   OFFICE.

5. STOKES: Over the telephone, your
   voice is you. The person
   on the other end of the
   line can't see you. He
   can't tell how you're
   dressed. He can't see
   your smile or your facial
   expression. Yet, you are
   face to face with him.
   Because he hears your
   voice and draws a mental
   picture of you. He sees
   you through your voice.
   (PAUSE) What then, is
   a good telephone voice?

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19. DISSOLVE.

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WHAT ARE YOU GOING TO DO?

VIDEO

1. DIGITAL
2. CABLE
3. AUDIO
4. DIGITAL
5. CABLE
6. AUDIO
7. DIGITAL
8. CABLE
9. AUDIO
10. DIGITAL
11. CABLE
12. AUDIO
13. DIGITAL
14. CABLE
15. AUDIO
16. DIGITAL
17. CABLE
18. AUDIO
19. DIGITAL
20. CABLE
21. AUDIO
22. DIGITAL
23. CABLE
24. AUDIO

AUDI0

STOKES: has shades of meaning...
(CONT) not a dull, flat voice.

It's your natural speaking voice....you don't

have to shout into a telephone if you hold it in

front of your mouth properly. And last, it's a

friendly voice...a voice with a smile. This is

the good voice...a clear, expressive, natural,

friendly voice.

CAMERA: DISSOLVE BACK TO THE NARRATOR.

NARR: Let's explain the voice in different words, just
to make sure we all understand. A good speaking

voice is vital and alive...
it's expressive of shades of meaning...and free from

monotony. It is also

pleasant and sincere...and

distinct and articulate.

(PAUSE) Do you have a good
WHAT ARE YOU GOING TO DO?

VIDEO

AUDI0

1. speaking voice...one that helps you in your social, business, and civic lives?

2. (PAUSE) If you don't know, you can find out

3. by having it recorded for a very small expense. Or,

4. you may find out just by asking your friends and your family what they think of your voice.

5. (PAUSE) If you don't have a good speaking voice, you can get one if you want to try. Most of us can improve our voices just by thinking about our speech as we talk. Listen to ourselves as we talk and try to make our voices clear, expressive, interesting, and friendly.

6. After a while, we'll be talking naturally with

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WHAT ARE YOU GOING TO DO?

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<th>AUDIO</th>
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<tr>
<td>NARR: effective voices. (PAUSE)</td>
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<td>(CONT) Others of us might have</td>
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<td>voice faults that will</td>
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<td>require the help of a</td>
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<td>speech instructor or</td>
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<td>correctionist. These</td>
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<td>people may be found at</td>
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<td>most universities and</td>
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<td>colleges in your area and</td>
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<td>probably have clinics for</td>
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<td>your benefit, as well as</td>
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<td>for their regular students.</td>
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<td>(PAUSE) Then, we all can</td>
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<td>benefit by joining a speaking club like the Toastmasters Clubs or Toastmistresses Clubs International.</td>
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<td>If there is no such club in</td>
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<td>your area, you might get</td>
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<td>some of your friends to</td>
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<td>gether and start one. (PAUSE)</td>
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<td>If we really want to im</td>
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<td>prove our speech and become</td>
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<td>more attractive to our</td>
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</table>
WHAT ARE YOU GOING TO DO?

VIDEO

1. friends and associates,
   (CONT)
2. we can find the time and
3. the way to improve our
4. voices. I hope you'll
5. find out whether or not
6. you have an effective
7. speaking voice and then
8. find the time and the way
9. to improve it. This
10. series of programs has
11. shown you how much we use
12. our voices in our daily
13. lives. You've seen how
14. your speech can affect your
15. personal relationships and
16. your careers. And, you
17. know what characteristics
18. make up a good speaking
19. voice. (PAUSE) Now, it's
20. up to you to make your
21. voice effective. (PAUSE)
22. Remember, a good speaking
23. voice can improve your
24. chances for success in
WHAT ARE YOU GOING TO DO?

VIDEO

1. DOLLY BACK TO A POSITION BEHIND THE TELEVISION SET.

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8. TITLE CARD: DISSOLVE TO - "Your Speech and Your Life"

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AUDIO

NARR: your personal, business, and civic lives. (PAUSE)

Thank you for letting us visit with you. We hope we've been able to help you. 'Bye, now....and ....good speaking!

ANNCR: Your Speech and Your Life was written by Ted Nelson at Boston University, and directed by through the auspices of This is speaking.
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A. BOOKS


*NOTE: All other materials on film clips from previous scripts are given reference in their respective bibliographies.*
PART III

CONCLUSIONS
The author set out to provide a vehicle through the medium of television which would (1) arouse an awareness in the general public of the value of effective speech, (2) illustrate the use and misuse of speech in everyday situations, and (3) motivate the public to make the most effective use of their speech powers. To accomplish this purpose he has written thirteen half-hour dramatic-narrative film scripts designed for presentation on television stations for the mass audience or on standard motion picture projectors for selected groups. These scripts cover the major activities of speech communications likely to be experienced frequently in the everyday lives (social, business, and civic) of the average person.

It is the opinion of the author that he has accomplished what he set out to do. He has provided the vehicle. Once the series is produced and presented on television to a large audience the immediate purposes of the author will have been fulfilled. However, in no way has the author solved the speech communications problems of men. He has simply shown the need for an effective voice, the characteristics of such a voice, and the accepted good manners in using such a voice.

If the author were to write the series of programs again, he would seriously consider the following changes in content and construction: the possibility of expanding the length of the series by using a fifteen-minute format in place of the half-hour length...simplifying the presentation by covering but one phase of each major topic in each of these shortened programs...expanding the coverage of this broad area
with recommendations as to where people with these afflictions might find the personal attention of qualified speech correctionists. However, a follow-up series dealing primarily with speech improvement and covering such subjects as proper breathing, voice placement, diction, articulation, etc. would add immeasurably to the value of these first thirteen programs.

A further suggestion of the author for continued graduate study in connection with this series has to do with the production of the programs. He feels that the production problems that will be encountered in producing these programs are of sufficient magnitude to satisfy the requirements for graduate study if a production analysis and critique would satisfy the written thesis requirements of the school involved.

If the foregoing suggestions are carried out, the author feels that a great deal will have been done to help men use his power of speech to enhance his position in his society.
PART IV

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E. CORRESPONDENCE

Abbott, Norman H., Director of Counseling and Placement, Boston University, Boston, Mass.
Halladay, Sherman R., Employment Manager, H. P. Hood & Sons, Boston, Mass.
Jackson, Charles O. Jr., Assistant Student Placement Officer, Massachusetts Institute of Technology, Cambridge, Mass.

F. PERSONAL INTERVIEWS

P. PERSONAL INTERVIEWS (CONTINUED)

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Scheets, George, Personnel Manager, Sears Roebuck and Company, Boston, Mass.

