

LADIES AND GENTLEMEN:  
/ GOOD MORNING! / 

THIS BOOK, / HOW TO BE  
AN AMAZING SPEAKER, /

IS ABOUT REAL-LIFE  
LESSONS / ON CREATIVE  
COMMUNICATION, / 

EFFECTIVE 

PRESENTATION, / AND  
HUMOROUS SPEECHES. /

IT IS WRITTEN BY

LLOYD LUNA, / THE #1  /  
MOTIVATIONAL SPEAKER

IN THE PHILIPPINES /  
ACCORDING / TO HIS

MOM. [LAUGHTER] 

 pitch drop



This book is presented to:

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## Also by LLOYD LUNA

*Paano Maging Successful*

Why Am I Working?

Why Good People Fail

Where To Find Success

Alphabet of Achievement

Is There A Job Waiting For You?

The Internet Marketing Handbook

Nurse Your Future

Why Am I In Love With You?

*Paano Magmove On*

LLOYD LUNA

**HOW TO BE AN  
AMAZING SPEAKER**

Real-life Lessons on Creative Communication,  
Effective Presentations, and Humorous Speeches



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# Dedication

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To Al Ian Barcelona,  
for giving me my first public speaking stage  
and all those years of brotherly friendship



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# Introduction

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After an hour of motivational talk that I'd spice up with nonstop humor, the audience often just couldn't get enough of me. They would shout "More! More!" in chorus and I would then oblige them by extending my talk for another 30 minutes or so.

Often, after only the first five minutes, the audience in a good many of such talks would rather that the speaker stop and leave the stage. Why then would they want an extension in my case?

Do they love my presentation? Do they love being entertained while being taught at the same time? Or do they just plain love me?

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Make a guess. Because unless you see me on stage or watch me on YouTube, you won't have a proper appreciation of how I do it.

But as tempting as it is to make this book about me, it really isn't about me. It's really about you. It's just that I can only do it by talking about me. I just need to tell stories about me to make a point, that's all. For this book is not a product of a routine Google search or the typical how-to that you find in the Internet. To teach you about public speaking, I can only talk about my own successes and failures in doing it. Indeed, this is about my real-life experiences in public speaking.

And I'll tell you right off that my public speaking career has not always been a 100% success. There were failures, too, especially in the early years. And I made mistakes that I had to pay for heavily.

In the beginning, I can see now, my motivational talks must have tortured many people to death from boredom. I'm exaggerating, of course, but that's the thought that always came to mind when I'd see them leave their seats one by one. The situation was such that when the last person was about to leave the room, I'd be almost tempted to run after him or her and say, "Hey, please wait for me. I'm about to leave as well."

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I'd get feedback from lots of people that I did great, only to hear later from friends that those very same people told them that I had messed up. It's doubly painful to learn that some seemingly appreciative people would actually talk behind my back about my speaking performance.

Some give honest feedback, of course. But others would lie so you won't get hurt. And if you're not very mindful about the quality of your public speaking, you'd probably end up believing those who do lie about your performance.

The thing is that as a public speaker, you should know when people do like you and when they don't. That way, you can further improve on what they liked and avoid repeating what they didn't the next time around—assuming that you'd be given a second chance.

You are the best judge of your own performance.

And so, generally, this book is about you, you who bought this book (or borrowed this book by force from a friend because you didn't have the money to buy a copy), you who probably have the same dream that I had many years ago—the dream of someday becoming a master of the stage in public speaking.

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The road to effective public speaking and to dynamic presentations or simply amazing speeches is long and never-ending. Once you feel that you're getting your rhythm and you're already comfortable speaking before large audiences, you need to take time to review your performance and find out what you can still improve on. Complacency is your worst enemy.

In 2012, just when I felt I was already on top of my game, having already gained recognition as an outstanding young public speaker in the lecture circuit, I encountered someone who made me feel so amateurish.

This was in an event attended by more than a thousand people, an event that was supposed to highlight me as a superstar. But unexpectedly, one motivational standup comedian stole the thunder from me, making the audience fall from their seats in laughter and drawing great praises as he finished and left the stage.

His amazing performance got me so disoriented that when it was my turn to speak, I went totally out of focus. How could it be possible for someone to be better than me?

Speaking but thinking at the same time of how I could get the upper hand from that speaker and win back my audience,

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I left my strength zone, experimented on stage with all sorts of attention-getting contrivances, and eventually messed up.

It was a very long day for me. Honestly, I came up with probably the most physically tiring and emotionally draining speech I had delivered in years. I didn't like my performance. I'm sure my audience didn't like it, too. Nobody liked it.

Thinking about it now, that performance was a disaster waiting to happen. When I had already arrived at my comfort zone, and when I allowed the accolades and high praises for my public speaking at that point get into my head, that was the beginning of my fall.

Call it a wake-up call. When a perceived stardom drowned me, failure struck me and I was forced to bring myself back to where I needed to be—reality.

This is what this book on public speaking is all about—reality. Because the truth is, you can't fake it in public speaking. Sooner than later, people would know or feel if you're genuine or fake, if what you say is true or not, if you are really sincere or just making a business out of your craft.

In this book then, I will share real lessons, real stories, and real experiences in public speaking. I hope to put them together and present them in a narrative that is interesting

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and compelling enough to encourage you to speak like no other.

I wrote this book with no intention of making you become like me. No, I don't expect you to be like me—not even close. It would be unfair to you. Instead, I sincerely want you to become better in public speaking than I am.

As a public speaker or a presenter or a teacher, your privilege to speak and influence a lot of people comes with it a responsibility to make the presentation worth their time, effort, and money. Listening to a boring and uninteresting presentation given by an equally boring and uninteresting speaker is wasted time for both the speaker and the audience.

When you get that rare opportunity to hold the microphone behind a podium during a special gathering, do your presentation with all your energy, with all your attention, with all your genuine intention, and with all your heart—or don't do it at all.

Save yourself from disgrace and spare yourself from the disgust of judgmental audiences that silently curse you even as you speak.

Prepare for a magical performance that will amaze everyone in your audience. Develop your unique set of skills for

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keeping their eyes and minds open, wanting for more from you. Grow your own innate talent for capturing the heart of the people watching and listening to you. Celebrate your own style for keeping audiences awake and alive. Always be a better version of yourself one speaking engagement after another. Keep on improving your presentation. Tirelessly upgrade yourself, level up, and stay cool.

And keep in mind that public speaking is not only an art form. There is some science in it as well. Who knows if there is some mathematics, music, history, geography, chemistry, physics, astronomy, and economics in it, too?

How you will fare in blending the art and the science and all those other stuff in public speaking will definitely define you as an amazing public speaker.

Think of yourself as the light that shines through every person in front of you. A river that flows in their veins. A blanket that gives them comfort. A compass that gives them direction.

Never fail the people that have given you their time, money, energy, and opportunity to be heard and to be seen. You owe them that honor and privilege.

## **LLOYD LUNA**

Lastly, the prospect of public speaking stardom can be realized only if you have the purest desire to serve the people. You speak not because you want to be a star. You are a star so that's why you speak. You shall have truly become an amazing speaker when your light shines in the hearts of those who stop, look, and listen to you.

Lloyd A. Luna

November 6, 2015

Makati City, Philippines

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WHY SO AFRAID, MY FRIEND?

## Fighting Stage Fright

### *In this chapter*

- ▶ An accidental public speaker
- ▶ Three reasons for being afraid
- ▶ The keys to control your fear
- ▶ Where to buy self-confidence

Fear. That's what keeps you from speaking in front of an audience. In fact, funny studies say that the people's number one fear is public speaking. Fear of death comes a close second.

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For this reason, we'd be probably better off dead than when delivering a eulogy during a wake. In one speech I prepared for a client who is a pioneering businessman in the garments industry, I wrote:

*Na kung pupunta ka pala sa isang lamay / mas OK sa yo / na ikaw na lang yung nilalamay / kaysa ikaw yung magsasalita / at magbibigay ng eulogy / sa harapan /*

*Guilty ako / na takot akong magsalita / pero hindi ako guilty / na mas takot akong magsalita / kaysa mamatay / dahil pwede namang hindi ako magsalita / at least buhay pa ako /*

*So katulad ng marami sa inyo / hangga't kaya ko / iiwasan kong magsalita / pag may invitation for me to speak / sasabihin ko busy ako /*

*Bakit ko naman gagawin / ang isang bagay na kinatatakutan ko / nakakahiyang mapahiya / kaya for the longest time / I was able to avoid / speaking in public / na-master ko / ang art of avoidance.*

### **Asking and doing**

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By asking the question, “How do I overcome stage fright?”, you are halfway winning the battle and you are on to a good start in your public speaking career.

## FIGHTING STAGE FRIGHT

But the other half is not as easy as asking that question. It requires action, passion, and decision—a lot of them. Quite frankly, this is why many aspiring speakers give up. Although they ask the right questions and come up with the right answers, they don't necessarily put into action those right answers. They may not necessarily be lazybones but for whatever reason, they simply don't take action.

Knowledge is one thing and action is another. I can bet many people have read and researched a lot about public speaking and have fallen in love with its theories. But when they don't take action and put them to practice, all of that reading and research are soon forgotten and just go to waste.

And if you are not decisive in pursuing a public speaking career, chances are you will falter at the very beginning and probably abandon your desire altogether in the middle of the game. In the end, public speaking would become one of your many unfulfilled dreams.

And for teachers, this book has a special chapter for you. Remember that your profession requires you to be good communicators, even if you do this mostly in the classroom with your students or pupils as your audience. You will therefore be most effective if you can develop yourself into

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amazing public speakers rather than just remain boring practitioners of the teaching method.

Everyone can overcome the fear of public speaking if the reason for doing so is much greater than that fear. As I always say,

When the desire of your heart is greater than your fear, your fear somehow becomes afraid of your desire.

Therefore, it's either you're afraid but you do it nonetheless, or you're afraid and so you don't do it at all.

### ***Born or made?***

---

You're right. Public speakers are made. But they have to be born first.

You can't speak without having to come out or taken out of your mother's womb. That's why you have to be out in public so you can speak in public. Speaking inside your mom's womb could very well be called private speaking.

Since public speakers are made, there have to be some processes involved in it. Let me give you some starters.

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### ***I was born a shy-type (believe it!)***

---

Never mind where and when I was born. But if you insist, sending me anything of value will be best sent in the month of May. My birthplace was in Gumaca, Quezon, a bit of information that my fellow Quezonians can use to get a huge discount should they invite me as a motivational speaker.

Growing up, I wasn't very talkative. In fact, I grew up uncomfortable when meeting people and talking with them.

When I was about four or five years old, my grandmother would take me to our village hall to attend Holy Mass. Kids of my same age would be playing around. I would just sit in the corner. After the mass, my grandmother, we called her Lola Dazon (short for Corazon), would mingle with the elderly people in attendance. She would leave me sitting somewhere.

Did I ever move an inch during those occasions? Never. I would only move my eyes to look around. When she got back to pick me up, I would be in the exact same seat in exactly the same position where she had left me.

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Our house was not my social turf either. When visitors were expected to come, I usually would look for a place to hide. Normally, I had this spot beside our cabinet in the living room.

I became an expert at hiding and shying away from people.

Unlike some other kids, I grew up with a fear of people. If there was an opportunity to hide, I would. In school, I was fearful of people as well.

I remember an incident when I was in my third grade. It was first day of classes. I was late. I didn't want to get inside the classroom for fear that everyone would be looking at me. So I looked for a place to sit and wait for our class to end.

I didn't cut classes. Or at least I wasn't aware it's what we now call "cutting classes."

For some reason, my sister Celeste, who was in her fifth grade then, got to where I was seated. Angrily, she forced me to stand up and get inside our classroom.

It was so embarrassing!

Graded recitation would paralyze me. I hated speaking in front of the class. If I could absent myself during recitation, I

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would. I would feign having a fever or headache just to skip class recitation. I wasn't necessarily afraid at that time, but I simply didn't enjoy public attention.

### ***Therefore, I write***

---

How do you express your feelings and thoughts when you don't want to speak?

Some people dance. Some people sing their hearts out. Some make incredible paintings. Some create wonderful sculptures.

I write.

I started when I was in my fifth grade. I was the managing editor of our school paper, *Ang Sinag* (that's Tagalog for "The Ray"). It was when our school first exposed me to writing competitions.

Now that was something I really enjoyed. It enabled me to express myself far from the public eye. I no longer had to be shy because no one would be looking at me as I write. What people see is the finished product. So I continued doing that

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until college. Consistently from grade school to college, I would be part of the staff of a school paper.

### ***An accidental public speaker***

---

While in college, I worked as a volunteer at the Office of the President in Malacañang. I assisted my immediate boss, Al Ian Barcelona, in cascading then President Gloria Macapagal-Arroyo's vision of a Strong Republic. Al Ian Barcelona became my first public speaking mentor as I joined him in public presentations to various schools and communities.

My job was to make sure my boss looked good every time he had a speaking engagement. I made sure that everything was set and in order. I would prepare his Powerpoint presentations, carry his laptop and projector, set them up, and manually click his slides as he presented his modules.

But that's how far I got involved in his public presentations. My job did not require to speak in front of an audience.

But one fine day at the Pampanga Agricultural College in Magalang, Pampanga, my boss asked me to speak to an audience about my volunteer work, about why I believe in

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what we do and why I spend my time helping the government.

“You must be kidding me, Boss!” I told him. “You must be out of your mind. I know you as a practical joker so today, I’d take that as the funniest joke ever. I’ll just go to the rest room. Ok. Bye!”

But he insisted on what he wanted me to do. I didn’t have much of an option.

The next thing I knew, he was already introducing me to a crowd of a hundred and fifty people. Still unsure about what to say and how to say it (and oh, Good Lord, why should I be doing this!) my body started to tremble and my hands started to shake.

When my name was called, everybody applauded. I stood up and left my chair. Walking to the stage that was less than ten steps from where I was seated, I walked what I felt was the longest walk I had taken in years. At those moments, I wished that I could move the stage farther away, perhaps by 10 kilometers, so the program would be over before I could even reach that stage.

When I finally got to the podium and my boss handed me the microphone, I looked down and in my mind I saw my

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soul back where I had been seated, waiving and admonishing me with these words: “Get back here, you fool! You don’t have the right to speak. You’ll just mess up!”

But I was now locked in onstage. Perspiring, shaking, freezing, I started to open my mouth just to get the thing done and over with.

And so in front of an audience of mainly student leaders and teachers, I delivered a motivational speech on volunteerism—a speech without logic, without consistency, without direction, and without substance!

Needless to say, I did mess up. I finished my 30-minute talk with no one appreciating or enjoying it, except perhaps for one or two people who were not in their right mind like me during my talk.

Walking down from the stage, I was so ashamed of what I had done. Of course, my boss said that my talk was fine, but I knew it wasn’t. I somehow have a sixth sense for what people enjoy and what they hate, and I was definitely sure they hated my talk. For one, I knew that some of the jokes I cracked in my talk—jokes that I alone understood—weren’t funny at all.

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From then on, I would ask this question in conversations with myself: “Do I want to continue this public speaking work?”

Figuring out the answer to that question was very difficult. It made me think deeply if I was really cut out for public speaking or not. I thought that maybe one failed attempt is enough to call it quits. But then maybe I needed to do it one more time and see if I can do better.

I couldn't decide.

Then I told myself: “I can choose to stop it right here and never hold a microphone again. But if I choose to continue this path, I must learn the art of public speaking that not only inspires but amazes the audience.”

I chose the latter, and it got me started in the painful, agonizing, and perspiring process of mastering the craft of public presentation.

### ***Why so afraid?***

---

What keeps you from speaking in public? What makes you so afraid of people? What keeps you from sharing your thoughts and ideas to people who might need them?

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I can only guess a handful of the most important reasons. They are:

- Fear of other people's opinion (I don't know what people may say, feel, and think of me)
- Fear of the subject matter (I don't know what to say)
- Fear of the presentation (I don't know how to organize my ideas)

I believe that reasons other than these three are unfounded and senseless.

### ***Fear of other people's opinion***

---

Public speaking is partly an art. So if you are to be a good public speaker, you must prepare to be an artist. To become one, of course, requires a lot of training, trials, and tribulations. Like any of the creative arts, public speaking is performance and as such requires lots of rehearsals and preparations.

In the same way as any performer in the creative arts, it is natural for public speakers to be afraid of other people's

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opinion. And why not? Isn't it natural to be mindful about what people think or say or feel about us regardless of whether we are public performers or not?

The truth is everybody is afraid to be judged. And that's probably the main reason why most people are so afraid of public speaking. They don't want to be judged or talked about. They want to be accepted. They want to get other people's approval. But going onstage to publicly perform may ruin their reputation should they perform badly.

What keep us from standing up in front and speak are questions like these: "What will they say?" "What if they don't like it?" "What if I mess up?" "Will I look stupid?" "What will they say about my grammar?" Indeed, I have met a lot of people with so much to share but with so little self-confidence for fear that they might end up unaccepted.

But here's the thing. Whether you speak or not, whether you make sense or not, whether you are charming or not, people will always have something to say about you whether good or bad. So, why not take chances and just speak?

To be great, every artist needs public approval. That's why there are painting exhibits, concerts, and theater performances. That's why we can't disregard public opinion. Good or bad, it serves its purpose.

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### ***Fear of the subject matter***

---

If you are not an expert in your chosen topic or subject matter, it's better not to speak publicly about it. It only takes a short while before people realize you're fooling around with them.

The depth of your courage to speak in public depends on how well you know the subject matter. If you don't have some solid ideas about the topic given to you, it's difficult to drag yourself on stage and talk about it. That's where your familiarity of the subject matter comes in. If you know enough, your fear will disappear.

Your familiarity of your subject matter is one tool to lessen if not totally eliminate stage fright. You don't have to be afraid because you know what you are talking about and chances are, you can answer all questions people might ask after your presentation. And yes, you can handle the heat of the question-and-answer portion.

Public speaking is indeed something to fear if you have little or no knowledge about the subject matter. Also remember

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that your self-confidence mostly emanates from your mastery of the subject.

Recall that during class recitation in school, it was foolish to raise your hand if you didn't know the answer. And even if you knew the answer but were not so sure about it, you'd hesitate to recite for fear that you might be wrong.

### ***Fear of the presentation***

---

But even if you're an expert in your chosen topic, the challenge is how to organize your knowledge into an amazing presentation—and by amazing presentation, I don't mean doing all sorts of animation or using fancy visual effects. Personally, I'm not a fan of those digital frenzies unless they are absolutely necessary, for they shift the attention of your audience from you, the public speaker, to your presentation tool.

It's not the Powerpoint that people go to see. It's you.

The popular adage that knowledge is power is not completely true. For me, well-organized knowledge is power. If your knowledge isn't organized, it won't serve its purpose. Even if you are a genius, you need to organize your thoughts and the

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flow of your presentation well to make an effective public presentation.

That's one main reason why many people are afraid to speak in public. Having too many ideas may not be good for a public speaker unless they are organized and crafted to fit an occasion. This is because you don't have forever to talk in front of people. There is always a time limitation.

Time was when people just wrote on paper what they needed to say and read it before an audience. Not anymore. Most talks today are done with technology at the speaker's disposal. People have gotten used to looking on the screen to see what you have to say. Oftentimes, they like what they see on screen more than what they are hearing from you. And I think that's actually a disaster, a disgrace to the art of public speaking.

How you organize your thoughts is as important as their substance. A substantial speech with poor organization of ideas is worthless. Ironically, even nonsense speeches could sound worthy when the flow of their thoughts is logical and well-crafted. But of course you don't want your speech to be substantial but worthless to your audience, or for it to be actually worthless but accepted. You want it to be both substantial and worthy.

## FIGHTING STAGE FRIGHT

### ***Bring out the public speaker in you***

---

Overcoming these three fears—fear of public opinion, fear of the subject matter, and fear of the presentation—will help you get your public speaking career started. I know this sounds easier than done but, hey, there's no other way to do it.

I wish I have the keys to open the doors of opportunity for conquering your fears. But your fears are too personal, so no one can best control it than you. You own the keys.

Sometimes people ask me, “Sir, do you still get nervous before your talk?” I'd tell them, “In over 10 years of doing it, yes, I still feel that butterfly in my stomach.”

They always get surprised by that answer from a veteran public speaker like myself.

But here's the catch: Once I get hold of the microphone, reach the podium, and get to face my audience, all my fears disappear. I'm now on for an amazing show for people who in my mind expect so much from me.

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I can't be less than what they expect to see and hear and feel. I must be truly an "experience" for them, not just another speaker among the many they have heard in the past. I must be on top of my game, in my best shape, with incredible energy and as charming a personality I could muster.

But it's not necessary to eliminate all of your fears. In fact, I'd tell people, "It's ok to get nervous. When you no longer feel afraid, then that's the time to be afraid."

So instead of figuring out how to totally get rid of your fear, why not control it instead? Fear can be your ally because it's your balancing tool to avoid too much self-confidence.

To be somewhat afraid but decisive in performing your art in front of people is actually a good thing, for your performance on stage will define your experience as well as that of your audience.

For me, public speaking is synonymous with experience. What experience would you like your audience to have?

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### ***Self-confidence for sale?***

---

If you are no longer afraid of other people's opinions, if you have the expertise to talk about the subject matter, and if you know that you have organized your thoughts about it well, then you have finally come up with the very recipe to self-confidence in public speaking.

Self-confidence is personal. It comes from within, never from outside. Anyone who tells you that self-confidence can be taught is mistaken. It cannot possibly come from your teacher, from your parents, or from your public speaking coach. It comes from the things that cannot be taken away from you.

Popularity and fame. Status and money. Looks and shapes. They don't mean anything when it comes to having confidence.

I always thought that it's ridiculous how Manny Pacquiao still dominates boxing considering his age and the rise of much younger talented boxers. Surely his power is fading, but his confidence evidently doesn't come from his power or athleticism. It comes from his love and mastery of himself, his game, his craft. It comes from his mastery of the art of boxing.

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That's why self-confidence is not for sale. And it never will go on sale. You'll acquire it when you are resolved to dominate your game. This is because once you get into the game of public speaking, every engagement will be another unique experience and a brand-new challenge. And to sustain a public speaking career, you need to keep yourself afloat in an industry dominated by much older and much more experienced speakers. The environment is not too forgiving and the game is highly competitive. Your every performance, along with the self-confidence that you bring to it, is the key to success in public speaking.

WHAT MAKES AN AMAZING PUBLIC SPEAKER?

## Mastering the Art

### *In this chapter*

- ▶ Respect for the art
- ▶ Mastery of your self
- ▶ Mastery of your topic

So what if you're the speaker at an event? What does it make of you? A superstar? A celebrity? A hero? The man of the hour?

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Do people love every speaker they hear? Do they love what you are saying? Do they really pay attention to you?

Having the vantage point onstage to look at your audience, you will get a fairly good idea of what they are doing as you speak. It's precisely how they respond to you as you speak that will give you a clear picture of your speaking performance.

But how many so-called public speakers actually ignore or overlook these clues from the audience? A lot of them. They speak for the sake of speaking. They go in front once their name is called. They do it simply to comply with what they are expected to do.

I assume that they are good people though. But when they totally disregard the basics of the art of public speaking, they utterly disrespect the art itself.

So precisely what is it that makes an amazing public speaker? It is respect for the art of communicating to people.

But how do you do it?

To be an amazing public speaker, you must be the master of who you are, of what you talk about, of how you deliver your message, of where you speak, and of who your audience is.

## MASTERING THE ART

### ***Respect for the art***

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If your number one motivation for learning public speaking is your own self-interest, like, say, aiming for stardom or monetary reward, then you are missing an important point about public speaking.

In public speaking, “public” literally comes first before “speaking.” This means that this activity is more for the public’s benefit than for yours. Selfishness should have little room in this art.

The public must have some sort of ownership of you. You must be with them. You must be for them. You must be in them. Developing such a connection gives life and meaning to the art of public speaking. Before any art becomes great art, the artist and the spectator need to establish a common ground to start with. It’s precisely this connection that gives meaning to an otherwise impersonal piece of canvas or sculpture or music sheet or, in this case, speech.

The art of public speaking calls for some discipline, too. And daunting as it may sound, every beginner must learn the painful process of becoming an amazing artist. Along the way, there will be not a few rejected works, unfinished presentations, and shredded speeches.

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And by the way, I have no problem with the idea of people asking to be paid for doing a speaking engagement. For just like performers in the other arts, it's only fair to be rewarded for our public speaking masterpieces. And when people appreciate and value your art, they are more than willing to pay the price you ask for it.

When I was getting started in public speaking, I wasn't paid to do it. In fact, I had to approach people and tell them, "Hey, please invite me. I just want to give a talk. Just give me a stage and an audience and I will do it for free." Then after about six months, my sales pitch changed to, "Hey, please invite me. I just want to give a talk. Just give me a stage and an audience and I will do it. But also please give me at least 500 pesos for transportation allowance." After about a year, that pitch changed to this: "Hey, please invite me. I just want to give a talk. Just give me a stage and an audience and I will do it. But also please give me 2,500 pesos as honorarium."

Now, more than 10 years after giving free talks, I'd tell organizations inviting me to do a speaking engagement: "Thank you for considering me to speak in your event. I gladly accept your invitation. My fee for an hour of the motivational talk you require will be 80,000, net of withholding taxes."

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Why do I charge now for my speaking engagements and why do I expect people to pay for them?

Because I'm a believer in a fair exchange of value. The fact is that becoming a valued and marketable public speaker incurs a lot of costs. We pay a heavy price for the process of acquiring those pieces of knowledge that we share with audiences who need them. We pay for our mistakes and for our failures. We spend time to learn and unlearn. We invest great amounts of energy in developing the craft.

That's why I do feel that public speakers are as valuable as other professionals and must be treated as such. More than a decade after my first talk, the industry has grown and the market has matured. Many organizations are now willing to pay public speakers much better rates because the value of their contribution is now much better understood and appreciated. That's one reason why when good motivational speakers are asked, "How much do you charge?", they can now be more forthright in providing a specific price quotation that the requesting party can work with.

In my case, I don't get paid fully for some particular speaking engagements. I tell some of my clients to just buy a certain number copies of my books or order a certain number of pieces of the inspirational statement T-shirts that my company produces. That way, I am able to recover part of the

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revenue that I lose by giving my talk at a discount. From a business standpoint, the important thing in such situations is that you also have some goods to sell, like books, shirts, pins, magnets, posters—whatever items that have collateral value in relation to your talks.

But I must hasten to add that I don't sell these merchandize for money. Nor should you. In fact, there are cases when I give a motivational talk for free and all I ask is for them to allow me to sell. If I have an audience of 3,000, I can probably make at least P50,000 in gross sales. That's not bad at all, is it?

How much I charge for my talks really depends on the situation. But I have a promise to myself that one day, when I have earned enough from my speaking engagements, every talk I'll give will be all for free as in the old days.

### ***Mastery of your self***

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Self-confidence mainly comes from self-mastery.

When you get an invitation to speak, you are being invited because of who you are. And you must stick to that idea. In other words, you can't be someone you are not. Therefore, if

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you don't know who you are, it's almost impossible for you to be credible to the people listening to you.

Back in 2005, I was invited to speak to a nationwide gathering of information technology students. Because I thought the event was a great opportunity for me to shine, I said yes.

When I arrived at the venue, I met with the organizers for some briefing about the event. But what transpired in that briefing led to one of the first major disasters in my public speaking career.

I was 23 years old. Very young. Skinny. Kinda dark. Maybe dark. Or just fair. My height? 5' 7". Ok, 5' 5."

During the briefing, one of the organizers was perhaps thinking, "What will this little guy tell a crowd of 500 people?" He then approached me and gave me this instruction: "I'd like you to present your topic using *Fantastic Four*. I bet you saw the movie. Give your four tips using the four main characters in the movie. Connect your talk with the cast. For sure, these people will relate to that instead of the traditional bullet presentation."

Let me repeat. I was so young. I was just starting my speaking career. My client gave me an instruction, not a mere

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suggestion. I didn't want this to be my first and last business with them.

But then, I didn't see that movie.

Nevertheless, I did what I thought was the best thing to do: Be what they wanted me to be.

Soon my name was called onstage. I went up. I greeted them. I started rolling my *Fantastic Four* presentation, and heck, I could hardly get an encouraging response from the audience. Looking back, I wasn't able to make the connection between my ideas and the movie cast precisely because I hardly knew who those four superheroes were.

I felt so disappointed and so depressed. I wanted to fly back to Manila right after my talk. I also felt how the organizers got so disappointed with my speech. Their expectation was the exact opposite of what happened inside that cinema.

It was a very costly mistake for me. I lost that client. But I sure did learn the following lessons:

- Never, never be someone else. Never be a product of someone else's liking.
- Stick with what you feel is best for the audience. Trust yourself more than anybody in the room.

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- Never think about the next business. When you take good care of the first business, the second business with the same client will take good care of itself.

Public speaking is very personal. A little coaching may work but like a painter, you can't use someone else's hand to paint your masterpiece. If you are a singer, it's improper to use someone else's voice to sing your song.

As a public speaker, you should know who you are. You should know your strengths, your weaknesses, your opportunities, and the threats you face. You should know what you believe, what you stand for, what you are advocating for, what you are promoting, what you value, what you represent.

If you are a policeman, don't try to speak like a doctor; people know you are not a doctor. If you are a teacher, don't try to talk like politician; people know you are not a politician. If you are a politician, don't talk; no, I take that back, I mean don't talk like a mathematician. '

People will understand you and relate with you best if you are who you are, whether on stage or down the aisle. No fabrications. No pretensions. No reservations.

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It's when you are in your most natural self that people would want to connect with you. Most people can feel your sincerity or lack of it. And unless you trust your own personality and character on stage, it will all be another show that most people will no sooner forget.

### ***Mastery of your subject matter***

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If you are not an expert in the particular topic that an organizer want you to talk about, immediately beg off from the invitation.

Back in the year 2000, I was asked to speak on “The Future of Information Technology” theme. The invitation came from a certain school in Manila. With too much confidence and too little affection for and very little understanding of the topic, I said I would love to talk about it.

What did I know about information technology back then? Nothing much. But I know how to speak so what on earth do I have to worry about, right? I thought then that for as long as I can create a Powerpoint presentation, it was really no big deal.

Excited to talk about a subject matter that was actually alien to me, I did some research. It led me to a book, *Paradigms*:

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*The Business of Discovering the Future* by a certain American named Joel Barker.

The book's thesis was that change happens according to a certain pattern. After reading the book, I decided that it was a perfect thematic peg for my talk. I then opened my laptop and started creating a Powerpoint presentation.

When everything was done, I closed my laptop and slept a little earlier than the usual. I was delighted to think that tomorrow would be such a big, big day for me.

That day, the students and the faculty warmly received me when I arrived at the venue. I'd say that they were as excited as I was. The program then began and I was introduced as "an expert" on the subject, and there I was instantly making myself believe that that description of me was just right.

I started to talk about the subject matter based on Barker's book. I thought I was genius discussing how paradigms shift from one event after another. I also thought the audience was enjoying my talk but after a few minutes, I noticed that I had completely lost my audience. They were already holding little seminars of their own, talking to one another in pairs or more.

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A supposedly “incredibly genius” public speaker had just ruined the day for more than 150 people! This was because he pretended to be an expert in a subject matter that he had no knowledge about whatsoever.

Need I still say that nobody liked my presentation?

It gets tempting at times to just say “yes” to an invitation to speak. For reasons like excitement and joy and a sense of pride, we readily accept such invitations without much thought about the implications and consequences of that acceptance.

I must emphasize here that the skills needed for delivering a good speech are entirely different from the skills you acquire from mastering a particular discipline or subject. You can be a skilled presenter but it doesn't follow that you will be effective as well in presenting a subject that is way beyond your expertise.

What happened to me in that failed IT talk was a simple case of disconnection, which we will talk about in more detail in the next chapter.

In a nutshell, that presentation didn't have any connection with me. The ideas were not mine. The case studies were not

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mine. The premises were not mine. And the examples and appreciation of the subject were certainly not mine.

Borrowing someone else's materials for your talk is often ineffective as you only become a mouthpiece of the originator of the idea. Aside from that, your interpretation and appreciation of such borrowed material may be different from what was intended. You may thus be misrepresenting the idea to your audience.

So, if you have no personal experience with your subject matter, you won't be able to talk about it naturally and with conviction. And the less natural you appear on stage, the less interest your audience will have on you and what you say.

This is why credibility is so important in public speaking. You don't speak just because you can. You speak because you can on top of your mastery of the subject matter.

But why do you need to master your subject matter? It's not only because you want people to pay close attention to what you are talking about. It's also because there's usually an open forum or a question-and-answer portion at the end of your talk.

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Indeed, how can an amateur speaker with little or no knowledge of the subject matter properly address difficult questions from an intelligent audience?

So public speaking is not all about courage, courage, courage. It's not a simple come-what-may experience. What would happen, for instance, when a genius among your audience challenges your knowledge and puts your skill to test? What would happen if someone asks questions not to clarify particular points of your talk but just to annoy you? Heck, someone nasty might even take the opportunity to show the audience that he or she is more capable and more knowledgeable than you.

Really knowing your subject matter is not as simple as opening your browser, typing Google.com, and entering your keyword—then voila! You can now talk about the subject like an expert! Public speaking is not another case of memorization of the kind that we used to do in grade school and high school. You can't just memorize your bullet points from the Web and share it with people. People can guess if your presentation is simply a product of a web search.

Besides, what's the point of giving a speech from material taken from the Web? If indeed you're so fond of using other people's material, why not just tell your audience this:

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Good morning, ladies and gentlemen. My talk for today is about personality development. Please open your browser because everything that I intend to discuss today just came from Google. The keyword is “tips on personality development.” Thank you and more power!

You just can't master the topic of your speaking engagement overnight. Believe me. I tried it. And I failed. And I failed terribly.

It takes some internalization process to master a topic for a speech. Your knowledge of the topic is just one thing. The other thing is to put your topic in your heart so that when you speak, you don't speak from your mind. You speak from your heart. People do feel the difference.

Finally, always remember that when the speaker is already on stage or in front, the messenger becomes the message. You are transforming yourself into the message that you'd like to communicate. You become every word you say. You become every nugget of wisdom you share. You become part of the learning process. You enter the mind and soul of your audience.

Your mastery of the subject matter thus places you in a better position to deliver your message smoothly.

## ***Mastery of your presentation***

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Cluttered. Crowded. Corny. Too many bullet points. Unreadable font style. Small font size. Annoying color combination. Blurred pictures. Irrelevant graphics. Annoying animation. Poor slide transition.

These are some ingredients of a disastrous presentation, a perfect recipe for an ineffective and boring talk. .

Up until this day, when I see speakers reading their presentation, I'd wonder if they are really prepared to talk about it. Or maybe they just got asked to speak one night before the event, who knows? How I wish I could ask the speaker this question, "Can you just send me the text of your presentation? I can also read that." But that would be impolite, so I just let it pass.

But I don't want you read your speech to your audience ever, so take this as a warning. If you do that, many in your audience would be thinking the same way as I do.

I first got acquainted with Powerpoint in the early 2000s, the year that was reported would be the end of the world. But as

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it turned out, it was the beginning of another world where technology is king, and people became slaves to it.

But even before Powerpoint cum LCD projector became popular, there was Acetate as sidekick to the overhead projector (OHP). Instead of printing my presentation on paper, I would print it on those transparent plastic sheets that you place on top of a glass panel that reflects the text and visuals to a wall or to a blackboard with white cloth. The process required a few more steps, a few more costs, and a little more effort than what's needed now.

If I was unlucky, the bulb of the LCD projector would get busted during my presentation. In the absence of that technological wonder, I would be forced to read my notes instead.

Actually, with the technology of those times, I would end up not talking to my audience. I would be simply reading to them. Even if the LCD projector didn't malfunction, I would be unable to really connect with my audience. I rarely even got to look at them. I developed a special attachment to my Acetate presentation sheets. Between us, we got to develop a sort of understanding. As they say these days, we were *into* each other. I was eye to eye with my presentation. I talked with my presentation. In the end, a secret romance developed between me and my Acetates.

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Undoubtedly, modern technology has been of great help to public speakers in emphasizing their point. But it doesn't guarantee success in presenting ideas especially when you become so dependent on it. Yes, at some level it does help clarify the points you'd like to make but at another level, it can also clutter your ideas.

In many ways, technology that's supposed to help us connect more effectively with our audiences can actually disconnect us from them. Consider Powerpoint (Microsoft) and Keynote (Apple).

On many occasions, Powerpoint could kill the presenter and the presenter may not even be aware of it. Once you play out your presentation, you either become its master or you become a slave to it. When you present with Powerpoint, it actually becomes your master. You connect with your material but you don't connect with the audience. In contrast, when you let Powerpoint follow you, you are its master and you get to effectively connect with your audience.

Seriously, your audiences don't patronize slaves. They want to see you in control. They want to hear the master speaking—someone not dependent on Powerpoint, someone not reading his own presentation, someone who doesn't get lost and confused when the presentation machine stops working.

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Your presentation must have a storyline, a structure that you will have to follow, and a flow that you will need to master. Without that storyline, you will have no other choice but to say whatever comes to mind during your talk. And when nothing comes to mind for, say, five seconds or more, then you've encountered what's called a mental block.

Unfortunately, audiences hate dead air.

If you are unable to master your presentation, you will have to pause to think in the course of giving your speech. That's too bad because people can feel when you are thinking and when you are not. Get this: There is no time for you to think about what you will say on stage.

Why?

That's why what you are doing is called "public speaking," not "public thinking." You are supposed to speak in public, not think in public.

Your time to think also gives an opportunity for your audience to get distracted. Once distracted, they will shift their focus from you to a better view, say a sexy, beautiful young lady in the hall. And that's because you thought thinking while speaking is fine with your audience.

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Also, thinking while presenting gives an impression that you are unprepared and unprofessional. It makes you look amateurish. So why give your audience an opportunity to judge you badly when you can cover that part by just mastering your presentation?

So when you are up in front for your presentation, make sure you follow your flow. Don't be a slave to your Powerpoint. Don't read. Present. That's why it's called Powerpoint presentation, not Powerpoint reading.

BEFORE YOU HIT THE STAGE  
AND OPEN YOUR MOUTH

## Preparing For Your Speech

### *In this chapter*

- ▶ Mastery of your style
- ▶ Mastery of the stage
- ▶ Mastery of your spectators

In my opinion, public speaking is a performing art that demands a real performance from the artist. Thus, every speaking engagement requires you to be an honest-to-goodness performing artist at the time of your speech. Of

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course, you'll need mastery of style, stage, and audience to come up with a remarkable speaking performance.

### ***Mastery of your style***

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There's actually no one-size-fit-all style for public speakers. Every public speaker needs to develop and define his or her own style not only for consistency but also for personal branding purposes.

Your speaking style augments your personality and substance. It becomes your label to the public. Your style is verily a synonym that people can put opposite your name. As a public speaker, you need to be recognized and remembered by that label attached to your name.

When people don't recall your name after your talk, it's proof that you've failed in establishing your personal brand. In addition, you may not have created a strong enough impression and a significant impact on the lives of your audience. That's an immediate feedback about you and your performance that doesn't require an evaluation form for them to fill up.

What is a speaking style?

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Your speaking style is your manner of presenting your ideas and your distinctive schemes for delivering them. Your style is therefore personal to you as it is “your way of doing things.” At some level, there is no right or wrong style. But this doesn’t mean that every style will work. There is no prescription but you have to be mindful of the efficacy of your style. The good news is that you can experiment to see which style works for you and which ones don’t.

When I started my public speaking career, I had no conscious understanding and appreciation of style. I was not even thinking about my personality on stage. All I knew was that in public speaking, you just have to stand and talk and answer some questions from the audience.

During the early years of my career, my style was a shadow of Al Ian Barcelona, an awesome motivational speaker and trainer. I adopted most of his style, his wit, his manner of presenting his topic, his moves, his jokes, his delivery of the jokes. I became a copycat of the person who had provided me my first public speaking engagement.

Many times, I would speak first before him. As in boxing, I’d play at the undercard event and he at the main event. But because I was his duplicate, I tended to crack his jokes liberally in my own speaking spiels. That way, he would almost run out of funny lines to deliver himself.

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“It’s your fault, Boss,” I’d tell him. “You brought me here. You wanted this.” And we will both laugh to that.

Over the years, though, I evolved my own style. I painstakingly sought to establish my own identity as a speaker because the truth is, I didn’t want to be someone else’s shadow forever. Somehow, somewhere, we all have to make our own distinct path.

Evolution takes time. And you don’t have to rush it. You don’t see a cocoon transformed into a beautiful butterfly overnight. So, give yourself enough time to evolve and discover your own style.

My speaking style is generally motivational standup comedy. That means a funny, lively, witty way of presenting the subject matter. I chose that style because I personally believed—and I still do even more so now—that learning must be fun.

When I was still in grade school, I noticed that my classmates and I learned better when we were enjoying the lessons. As students grow older, however, their joy of learning often starts to fade. One reason is that some of their teachers are not inspiring and encouraging. They make their students’ joy

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of learning turn to hate. And as we all know, learning and hatred don't work well together.

In my personal study of effective public speaking, I realized how openness affects a speaker's performance. When people don't enjoy listening to you, they activate their mental defense system to block most, if not all, of the ideas you are sharing with them. On the contrary, when they do enjoy you and your talk, their eyes, ears, and heart open up. They shed off every barrier that could block their understanding of your message.

In other words, your speaking style must overcome their boredom or indifference. When people are bored, they don't learn. Contrary to popular belief, if your audience don't learn, it's your problem, not theirs, because it's your job to make them understand.

Speaking styles cover your wit, your language, your diction, your tone, your pitch, your voice modulation, your movements on stage, your speed of delivery of the speech. (I'll say more about these in the succeeding chapter.)

Once you get the style that perfectly fits you, off you go. You're on to becoming an amazing public speaker.

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### ***Mastery of the stage***

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The stage is where you perform. You must treat it with utmost respect. It is your platform for delivering your message. When you step on it, you are ready to either amaze the audience or disappoint them.

You must treat the stage as your ally, for it gives you the space to speak your heart out and to share your ideas, your stories, and your experiences.

For you to better appreciate the need to master the stage, let me tell you one little secret that isn't always talked about in public speaking.

Earlier in this book I told you that I still feel the fear right before my name is called on stage. However, once I'm up on stage, gets hold of the microphone, and stands behind the podium, that fear vanishes and I'm on to an amazing performance.

What's the magic there? It's actually the way I create images in my mind.

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I draw an imaginary circle on stage. I look at it as my circle of strength, my home, my arena. Outside that circle, I'm simply one of those spectators, one of the audience, one of the organizers, or one of the bystanders. I'm nobody before entering that circle. That's why I still feel the fear.

But inside the circle, that's another story. I draw my strength, my confidence, and my faith just right from within that imaginary circle. Since my circle is my home, I feel protected from the harm that might be inflicted by people who may not believe in what I will say or those who may speak ill of my performance. And because that circle is my arena, I can't just read my notes or talk to myself inside it. I have to give the audience a show.

Inside the circle, I'm the expert. No one can touch me. I'm protected. I've got a shield. I become naysay-proof. The spotlight is focused on me. All eyes are on me. And when I start speaking, I become the candle that consumes itself to light up the darkness. I become the center of attraction, the person who can draw affection or cause boredom to my crowd. I become a force that makes them laugh, that makes them cry, that makes them think more deeply about their lives. I become the inspiration that they might need precisely at that very moment.

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I know many things but as I have always believed, no one has the monopoly of wisdom. But my circle assures me I have enough useful knowledge to share with the people outside that circle.

I can't fail the people outside that circle. I can't disappoint them for they paid good money to be part of that audience. I shouldn't give them anything short of an amazing performance.

The trick is to be the master of your own stage. When you are able to do that, you can be sure of winning the hearts and minds of your audience.

### ***Mastery of your spectators (audience)***

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“It was a disgrace. It was disgusting.”

Those were the two sentences I heard and clearly remember as the organizers of an annual brand recognition awards program sponsored by a reputable publication escorted me out of the grand ballroom of a hotel in Metro Manila some time ago. I couldn't remember anymore the names of the winning brands but I painfully remember how I terribly messed up that night.

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How did it happen?

Until now I'm still unsure, but looking back, I saw the serious lapses in my judgment that led to that night's disaster.

I was invited to give a motivational standup keynote speech so I prepared one for the occasion. They briefed me about the event and I'm excepting below some of the tactless and tasteless statements I came up with based on that briefing:

So the reason I am here is I accepted their invitation in spite of their honest admission that they have no budget for the speaker.

When I heard about it, I said, "Really? No budget? This is how bad our economy has become?"

One of the most successful publications in the world would only have a token to give?

But there's a reason for that as well. They said their budget goes to food because guests normally forget the speaker and what he talks about, but people remember the food.

On hindsight, I can see now why the organizers and some of the prominent guests in the audience found those remarks so offensive and even scandalous. In fact, they were so horrified

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that they didn't let me finish my speech. The organizers literally yanked me offstage and escorted me out of the grand ballroom and out of the hotel into the street.

How on earth could such a horrible thing happen to me?

Now I can clearly see why. One, I didn't ask the inviting party to review and vet my prepared speech. Two, the publication's regional head didn't know who I was and how I deliver my speeches. Three, I was too confident that my standup keynote speech would be such a big hit.

But I think the most compelling reason for my utter failure as a public speaker that night was this: I tried to impress the audience with a highly disparaging comic approach instead of saying something truly relevant and befitting the occasion.

Such an unfortunate speaking experience is bound to happen when those who invite you don't really know who you are and the kind of stuff you do, and when you yourself don't bother to know precisely who the organizers of the event are and who the guests and the target audience of your talk will be.

So, as a public speaker, your first job is two-fold: (a) to make sure that the inviting party knows about you, and (b) to know long beforehand who you will be speaking to.

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Your audience may be students of a private school or of a public school. They may be professionals. They may be a religious group. They may be Christians. They may be Muslims. They may be Buddhists. They may be entrepreneurs. They may be businessmen. They may be community leaders. They may be politicians. They may be senior citizens. They may be any group from some community and you don't have any idea who they are, what they believe in, and what works or what doesn't work with them.

So, before accepting an invitation to speak, start with this question: "Who will be in attendance?" The organizers are in the best position to tell you that. And then you need to ask for as much information as possible about the target audience of the speech: their background, their needs, their wants, their pet peeves. It pays to know their dialect, too.

In March 2015, for example, I was the graduation speaker on invitation by the Jesus Is Lord Christian School in San Fernando City, Pampanga,. Here's how I began my speech:

*Salamat pu. Dakal pung salamat kareng sablang pinalakpak.  
Mag-expect ku pung mas masikan a palakpak na ating abeng  
masikan a gulisakan itang balamu sobra kayu kasaya na atiu*

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*ku keni ngeni. Dakal pung salamat king masanting a introduction yu kaku. Aku pu ing sinulat karin.*

I then followed it with this punchline:

*Wala po akong naintindihan sa sinabi ko.*

Here's a translation in English of that opening of my speech in Kapampangan:

Thank you. Thank you very much to all those clapped their hands. Actually, I'm expecting a louder applause to show you're so happy to see me. Thank you very much for a beautiful introduction. I wrote that.

And here's the English translation of that punchline in Filipino:

I didn't understand anything of what I just said.

Speaking their local dialect (and if possible their diction and intonation as well) will likely sell and get a round of applause from your audience. If you're lucky, they might even give you a shout-out or a whistle.

The thing is that your audience will likely look for something from or about you that they can relate to. And language is one of them. Your common story or experience or regional

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dialect can readily establish your connection with them. But if you don't know who your audience are, it will be very difficult for you to create that connection.

If your audience are students, you can very briefly talk about your life as a student and then use that narrative to connect your past with your present. This way, you can give your audience a better appreciation of how they can connect where they are at the moment to where they can be after school.

For some reason though, some speakers talk too much without considering the kind of audience they have. That's not cool at all, for the essence of good communication lies in the idea of establishing a connection between the giver of the message and its receiver.

How, in particular, do you connect with 12-year-old grade school pupils? Well, you can tell them stories about you when you were 12. You don't tell them about your professional life, nor about what happens when you're working in your office or out in the field. They simply won't relate. It would be a waste of time and effort for both you and your audience!

How do you connect with elderly people when you are way younger than they are? Tell them stories you've heard about them when they were your age. Tell them how they asked for

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a date in those days and where they would usually go. Remind them of how they would talk to their boyfriends or girlfriends in those days without text messaging, Twitter, and Facebook. It's not difficult to find out about these things because you can always ask people of their age to give you ideas.

If your audience are parents or teachers, how do you connect? Is it possible to credibly talk about the subject even if you are not a parent or a teacher?

But of course! No less than the leader of the Roman Catholic Church, Pope Francis, would connect to a predominantly young crowd by sharing an intimately personal story like this one:

Once, when I was in fourth grade, I said a bad word to my teacher. And the teacher, a good woman, had my mother called. My mother came the next day. They spoke amongst themselves and then I was called in. And in front of the teacher, my mother explained to me that what I had done was something bad that one shouldn't do.

But my mother did it with such sweetness, and she asked me to ask for my teacher's forgiveness in her presence. I did it, and then I was happy. The story ended well. But that was

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only the first chapter... When I returned home, the second chapter began. You can imagine.

Today, if a teacher has done something of this sort, the next day she has two parents, or one of the two blaming the teacher because experts say that children shouldn't be reprimanded this way... Things have changed.

Here, Pope Francis addressed the common experience of parents, teachers, and students at a particular time of history (when he was still a kid), then brought his audience back to the present by saying, "Things have changed."

By telling a story from his own life, Pope Francis made a strong foundation for this succeeding messages. His personal story became his launching pad for establishing a connection with his audience.

If your audience are mostly women, don't patronize them by talking about women the whole time. You need to also talk about men and how their lives get miserable or delightful not just because of women but because of men as well.

If your audience are the common people, use their language. Use their jokes. Use their frame of mind if your goal is to transform their way of thinking into something better.

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On one occasion, I was invited to deliver a motivational talk to a group of insurance people. They ranged from managers to supervisors. While I had some ideas about the insurance industry from the research I did for my talk, I noticed just then that there was a sizeable number of middle-aged and elderly people in the audience. So as part of my introduction, I said:

Wow! This is a great crowd. I can see some really experienced people here. Your grey hair or lack of hair gives me some clues. You should have told me about your age group. Looking at some of you makes me remember the good old days of my grandmother and grandfather. I should have given you a 20% discount. *[That was an obvious allusion to the senior citizen's privilege, of course.]*

And everybody laughed.

If you know who your audience are, you can make some spur-of-the-moment jokes to lighten up the mood and warm up your crowd.

But to avoid giving offense to some people in your audience, your delivery of humor in terms of tone, pitch, and speed must be ever so gentle, careful, smooth, and easy.

YOU'RE ON STAGE. NOW WHAT?

## Performing for Your Audience

### ***In this chapter***

- ▶ The first three minutes
- ▶ Maintaining the conversation
- ▶ Closing the speech

Before a speaking engagement, the organizers would normally ask for your profile, your curriculum vitae or résumé—whatever they call it. If they are in the mood, they would probably prepare your introduction but you need to

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rewrite it for factual accuracy and to fit the occasion. Often, when you send them your profile as you have edited it, they will just accept it as is with no further edits whatsoever.

The thing is, the organizers—through their master of ceremonies—usually will read that introduction using their own style and their own understanding of it. Indeed, most of the time, they would misread or mispronounce your name. They might even deliver the introduction using such bad grammar as to raise the eyebrows of your audience.

To impress the audience, some speakers might send as long as a 10-page curriculum vitae or a 10-page narrative profile. You know what's coming when this happens.

Your seemingly endless self-promotion could end up being read by a bad emcee, who'd likely also get annoyed while reading it. Disaster then strikes before you could even get started!

The thing is, the introduction to you as the invited speaker is crucial to your performance onstage. In professional boxing bouts, in particular, you probably have heard that guy vigorously intoning these lines,

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And now for the thousands in attendance and the millions watching around the world, the moment you've all been waiting for... Let's get ready to rumble!

That guy is Michael Buffer, who is reportedly paid at least \$23,400—that's over 1.1 million in Philippine pesos—for a night's work just to introduce the boxers. So what was his net worth as of 2009 just for doing that through the years? Well, over \$400 million!

That guy actually copyrighted that signature introduction of his, so he earns from it even if he doesn't make the announcement himself or make a personal appearance during the event.

But you don't really have to pay a fortune to the guy or gal who will do the honors of introducing you before your talk. Organizers usually assign an emcee that you will meet only on the very day of the event, which, of course, will be too late for a briefing on the manner and style you wish to be introduced. In some cases, in fact, the emcee will ask you this question just a few minutes before your talk, "Sir, how would you like me to introduce you?"

I usually give a smile as my answer to that question, then hand over a piece of paper with my introduction on it. It pays to always have a backup.

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Lately though, I have been noticing that audiences rarely listen attentively to the master of ceremonies anymore. They don't pay attention to what he or she is saying on stage. Emcees typically don't command enough attention from the audience and they tend to make superficial, unspirited introductions. Speakers they introduce thus end up going up on stage without getting enough hype or fanfare.

Actually, masters of ceremonies should be nothing less than agitators during an event, working to hype up for the audience the things that will be coming next. They thus have a crucial role in creating a welcoming atmosphere and in delivering interesting—if not exciting—introductions for the key speakers of the event. It is obviously difficult and bad form as well for invited speakers to build up and hype up themselves for the audience. And if the emcee is unable to introduce you properly when your turn comes, reintroducing yourself probably would eat up not only five minutes or so of the time allotted for your speech but also deplete your reserves for delivering it.

So I made a little adjustment to the usual arrangement for having myself introduced during my speaking engagements. Instead of having an emcee read the introduction, I would ask a good friend of mine, Pocholo Gonzales, the CEO of Creativoices, to produce for me a brief audio-video

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presentation (AVP) that covers everything that the audience need to know about me.

This AVP, which is presented with orchestral music, serves four purposes. First, it attracts the attention of the crowd (especially when the lights are off and all they see is the projector screen with my video on it). Second, it builds up the momentum I need to start a lively presentation. Third, it takes away any opportunity for mistakes in how I'm introduced. Fourth, it allows me to concentrate on preparing myself physically, mentally, and spiritually for my big task ahead.

This is because when your name is called, there's no turning back. You are on to give your audience an experience of a lifetime, and that experience will entirely depend on your performance. Just like in professional boxing, when you hear the bell rings, that's it. The game is on.

### ***The first three minutes***

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Unlike in boxing, you don't have 12 rounds (3 minutes each round) to win the game in public speaking. You only have three minutes or so to get the attention and interest of the

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crowd in what you have to say. Otherwise, it's over before you can even get started.

The fate of your speech actually depends on how effectively you use the first few minutes. It's unpleasant to have to tell you this but audiences are by nature judgmental. Once you hold that microphone and face them, they will look at you from head to shoe and judge you with their own measuring stick. They are not bad people but they routinely do that.

Once their eyes and ears are all on you, that's when you need to be at your best. You can't delay for later your creative approaches for getting their attention and commanding their interest. When you already have their eyes and ears set on you, that's the best time to get their hearts as well—and as I already pointed out, you have only three minutes to do that.

Precisely how do I do that myself? Below are a few samples from my recent speeches:

*Maraming salamat po sa lahat ng pumalakpak. [This is like telling them to clap again, so they do even if only for courtesy's sake.] Actually, nag-expect po ako ng mas malakas na palakpak na may kasamang sigaw na para bang tuwang-tuwa kayo na nakita n'yo ako today.*

Here's a variation when my audience are graduating students:

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*Gusto kong marinig ang palakpak ng lahat ng ga-graduate this year. [And then, I drop this line:] Kung nadadaan lang po sa palakpak ang pagpasa, malamang kahit maghapon pa yan, papalakpak kayo.*

And this variation when my audience are working professionals and it's almost December:

*Gusto kong marinig ang palakpak ng mga tatanggap na ng 13th month pay at year-end bonus... [And then, I drop this line:] Unfortunately, kahit mamaga ang kamay n'yo sa kapalakpak, 'di na po madadagdagan ang bonus n'yo.*

Here's a sample opening for my talks as a seminar resource person:

Seriously, I'd like to thank you for coming. I understand na *karamihan sa inyo ay napilitan lamang na umatend sa seminar na ito*. I'd like to thank the organizers for choosing me as your speaker. Choosing me from a long list of motivational speakers is probably the first best business decision you've made in a long, long time.

And just one more:

I'm not going to promise that you will learn anything today... But I promise you will enjoy my talk. Don't blame me if you don't learn anything though. That's Jong's fault [*referring to*

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*the person in-charge of inviting me]. I'm just here to collect the check after my talk.*

Those, in a nutshell, are basically the ways I open my speeches.

### ***Keep the conversation alive***

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Personally, I think an amazing public speaking is not a one-sided communication. There must be a sort of an invisible relationship between the speaker and the audience.

Public speaking is a live conversation between you and the crowd. They may not have the microphone but they are in the auditorium and you have to acknowledge that they are there and you are talking to them.

But for some reasons, some speakers don't speak for the crowd. They speak for themselves. They are so into their presentation to the point where they talk with their presentation.

When you speak in public and don't engage them in a conversation, what is the point of having an audience? Your audience isn't an ornament. They are not part of the stage and production design. They are part of your speech.

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That's why in many cases, asking questions is an important part of your work. The kind of question you will ask is another point but by asking questions, you are telling your audience that they are part of the event.

Thus, giving them some sense of belonging—that “I” belong to this seminar—opens their heart for your message. Without engaging them in your talk, you are making an “enemy” out of your supposedly friendly crowd.

An enemy doesn't listen. It doesn't pay attention. It curses you. It talks at the same time you speak. It distracts their seat mates. It tweets while you speak. It “facebook” while you make a point. It “instagram” while you present.

You don't want to experience any of it in the audience because an “enemy” invites more enemies and that will make the room chaotic.

It's interesting that I attended some seminars where ushers would hold a sign with “Silence” written on it. I guess they no longer have to do that if only they have an amazing speaker and an effective handling of the program.

You can't instruct people what they should do. Well, maybe for a while but certainly not for long. But the speaker is at the

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best position to silence the crowd by making his talk interesting and worth listening to.

It's ok to ask them to raise their hands, too. That breaks the ice and it gives your audience an opportunity to move as well. Asking your audience for some very short exercises can also give you an opportunity to have your own break. Though they are just a minute or two, you still get a chance to break the monotony of the presentation.

Keeping the conversation going is the way to go. You can make good friends or annoying enemies in the next three minutes of your talk. Make it count.

### ***Closing the speech***

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Examine this closing spiel of a recent speech of mine:

As I wrap up my speech, please allow me to predict your future. Is that OK with you? Do you want me to tell you what your future looks like? *[I then point the microphone to them to indicate that I want to hear their answers. If at first they answer with a soft "yes," I ask the question maybe three more times until I hear a loud "yes."]* Here's my prediction. After this seminar, you will all go home.' *[Laugh]*

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Ten years from now, if you're not dead, you're alive. *[Laugh]* Whether you like it or not, 10 years will come. Whether you've already achieved your dreams or not, 10 years will come. Whether you've already found your #forever *[social media code for better-half]* or not, 10 years will come. Whether you've already graduated or you're still trying to figure out how to pass your Algebra, 10 years will come.

If 10 years would come, and you're still alive and therefore not dead, what is your world going to be?

I hope I can answer the question for you. But I'm afraid you didn't pay me for answering that question. *[Laugh]* But seriously, the future is in your hands. I want you to look at your hands now *[When I see everyone looking at their hands, I drop this line:]* See? It's dirty! Therefore, I conclude that your future is dirty. And you can start cleaning your future by washing your hands after this seminar.

To end the speech, of course, I shift to a more serious tone:

When I started, I told you that you have the power to write your own life story, did I not? If you don't like the way your story is being written now, I'm here to tell you that you have the power to rewrite your life story and shape how it's going to end.

That's one way to close a speech.

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To encapsulate my core message, I make it a point to return to where I started. It's important that you tie both ends by making a specific reference to your opening statement. Your speech must go full circle to maximize its impact.

Your speech closing must sum up your presentation in a satisfying way. You can't just say, "Thank you and more power to you!" then stop. That would leave the audience hanging and wondering, "What on earth happened?"

Your closing statement should be substantial and delivered empathically, but it should be short enough so your audience won't mistake it as part of the body of your speech.

You must have heard hundreds of songs in your lifetime, and you must have noticed how each of them ends. Some songs end on a very high note, whether loud or mild. Others end with a low note, but sometimes sang loud. Both of these endings—high or low—have the power to stir our emotions and give us a warm, satisfying feeling.

In public speaking, there are two ways to close your speech: on a high pitch and on a low pitch, but your delivery can be loud or mild, and fast or slow depending on the emotion you'd like your audience to feel.

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If you are calling for action, you probably need to end with a loud, high pitch with faster delivery of each word. On the other hand, if you are asking people to just relax and calm down, you can use a lower pitch and mild volume with slower delivery of each word.

Try delivering the statement below using the various combinations of high-low pitch, loud-mild volume, fast-slow delivery:

Together / you / and I / we / can make / a difference / Let us  
start / changing / the world / Let us do it / now /

In other art forms, the closing is your finishing touch. In sports like track-and-field, you call it sprint. In basketball, you call it “last two minutes.”

Bad closing statements such as irrelevant commentaries and poorly delivered remarks as well as unnecessary gestures or flourishes could very well ruin your entire speaking performance.

Every speech must end. But it's your job to make the ending of every speech of yours remarkable and memorable.



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UNDERSTANDING THE COMMUNICATION PROCESS

## The Essentials of Public Speaking

### ***In this chapter***

- ▶ The Sender
- ▶ The Message
- ▶ The Receiver
- ▶ The Channel

### ***The Sender (“You” as the speaker)***

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You probably already have a good idea of the communication process. But by way of review, I will ask you to re-imagine the process through a simple analogy.

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If you are attending, say, a party or a celebration, you and the other guests would often be served food and drinks. You can usually make your choice of what to eat and what to drink from a menu.

What particular parallels to food and dining can we make here for the essential elements of public speaking or speech communication?

Well, to begin with, we can imagine the emcee to be the appetizer or the entree; you (the speaker) to be the main course; the message to be the nutritional content and taste of the dishes; the person eating to be the receiver; and the plate to be the communication channel. A little intermission, for instance a song or a dance number, could probably be also imagined to be your dessert.

The main dish is usually the heaviest, heartiest, and most complex or substantive dish on the menu. And in formal dining, a well-planned main course can provide the climax for the event. In such a scheme, the preceding courses are served one after the other to build up anticipation and whet the appetite for the main course. When the successive serving of the dishes is done with finesse, the satisfaction and delight of the diners get intensified.

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I don't know as much about cooking as about public speaking, but of this I'm absolutely sure: People anticipate your speaking performance. And they expect you to be no less than the best.

Thus, in a seminar or a social gathering, the pressure is most intense on the speaker, who in our analogy is the main course—meaning you and your anticipated talk.

In your dual role as both the sender and bringer of the main course, you have to initiate a conversation with those who'd be partaking of your dish. In speaking situations like this, the audience will simply follow your lead. If you're a boring speaker, you'll just disappoint them in much the same way as when a bland, unexciting main course is served to them. If you're entertaining, they will enjoy and want more of you and of the entertainment that you'd be providing them. Being the initiator, you have the venue and all the opportunity and the time to delight the audience as receivers of what you have to offer.

If you as the sender and bringer of the main dish are not good enough, the receivers will be terribly disappointed and would probably be looking forward keenly to get their dessert and finish it so they can already go home.

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For you to perform in tip-top shape, I will now enumerate and discuss some of the ingredients that can make you the most delightful and the heartiest and most substantive dish to feast on, so to speak.

### *The Sender's Recipe*

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It's difficult to master the art of public speaking without a clear understanding and appreciation of the tools the public speaker needs to do an amazing speaking performance. I will therefore take this opportunity to discuss them in some detail. I am referring in particular to three of those tools, namely (a) your voice, (b) the microphone, and (c) the podium.

### **VOICE *n.* the sounds that you make with your mouth and throat when you are speaking.**

Imagine a world without sound. Boring. That's what happens when you don't use your voice. The primary tool for speech communication is your voice. You may have the best message in the world but without your voice, you'll be unable to let the world know about that message. Unless, of course, you write down that message and have somebody read it silently, which is not public speaking. It's silent reading.

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I don't care what kind of voice quality you have—husky, bass, thin, whatever. Your voice is unique and different from everybody else's. While it can be imitated by professional voice artists, your voice is your voice.

As your voice is your primary and probably also the most important tool you'll ever have, you have to learn to take good care of it.

I suggest you read *Voice Care Series*, a book by Pocholo Gonzales, to know more about taking care of your voice.

**MICROPHONE** *n.* an instrument for converting sound waves into electrical energy variations, which may then be amplified, transmitted, or recorded.

Oh we should be truly grateful for that little wonderful, powerful invention! With it, we don't need super powers to make our voices heard by thousands or even millions of people.

There are speaking situations when you need to use a wired microphone, others when you need a wireless one. Sometimes, it's built in on the podium. However, if what's provided to you is a stationary microphone mounted on a

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mic stand or anything to hold it, there's not much you can do except to point it at a 45-degree angle, with a distance of about two fingers between your mouth and the mic.

If you have a wireless mic, you need to keep on holding it. If you' have a speaking slot of 45 minutes or more, however, that becomes a challenge. I therefore suggest holding the mic with your arm down. Don't hang your arm or move it frequently. Use your wrist instead.

Surprisingly, some speakers are afraid to use the microphone. It's strange that they seem not to like the idea that their microphone is their ally and not their enemy.

How do I know that?

It's by the manner those speakers hold the mic. Some mic-haters hold it just in front of their belly, several inches below their mouth.

The proper holding of the mic is important because as a performer, you need to make your voice picked up and amplified to a proper level so your audience can hear you clearly and understand what you are saying at all times. So banish your feelings of insecurity when you hear own voice loud and clear. The more natural the sound of your amplified voice, the more pleasant it will be for the crowd.

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If you don't make proper use of the mic, you'll be needlessly struggling with your presentation most of the time instead of delighting your audience with well-delivered messages.

**PODIUM** *n.* a stand with a slanted surface that holds a book, notes, etc., for someone who is reading, speaking, or teaching.

In most cases, you will see a podium on stage or in front of the seminar room. Sometimes it's made of wood, sometimes of glass, but the important thing is that you have it at your disposal right in front of you.

The question is: Do you use it or not? And what for can you use it?

So you can decide wisely, let me share with you the hidden meaning and symbolism of that wooden or acrylic stand.

A podium is a public speaker's platform that signifies authority. It silently tells the audience, "The person standing behind me is an authority, thus, you should listen to him." It gives you the power and the privilege to share your ideas and thoughts with them. It divides the room into two: that of the "expert" (you) and that of the spectators (the audience). I

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must warn you though that while this conceptual division can be a very useful mental guide to the speaker, it can also lead to some problems.

Some people just don't want to be lectured to, so when a speaker stays behind the podium most of the time, it can give the audience the impression that the speaker is banking on that podium's "authority," or perhaps that the speaker is power-tripping. When this happens to you as a speaker, you actually lose the audience and you create an enemy out of them.

On the other hand, when you stay away from the podium most of the time, you are leaving your zone of authority. You can then be perceived by your audience as just one of them, and thus risk losing your authority or "hold" over them.

So how do you deal with the podium as a public speaking tool?

As an amazing speaker, you should have a good general feel of your audience. More importantly, you have to know precisely what the occasion is for. If you are making a major or policy speech, like addressing the whole nation, then you can't leave that podium. You have to stay there the whole time. During a press conference when you are giving a statement before press people, you also don't leave the

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podium. But if you are speaking during a political campaign stump and you want the crowd to feel more relaxed and informal towards you, you can leave the podium at will and even walk on the stage or get down to mix with them.

Indeed, you can use the podium on a case-to-case basis, as a tool (1) to assert your authority, (2) to enthuse or intimidate your audience, or (3) to shield yourself from the crowd 'to maintain your comfort zone. How you use it depends solely on you.

### ***The Message***

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You have a lot in your mind. You have so many ideas to share. You have so many stories to tell. You have so many tips to give. You have so many case studies to discuss.

Forget about covering all of them in your talk. You are only given an hour or even less to speak. The more ideas you present to the public, the less effective you become. Your audience doesn't have the capacity to store all of your messages and save them for later consumption. They are not listening storage. They are simply listeners.

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Let's pursue that earlier analogy about the speaker—that's you—as the main course of the visitor's meal. When you go up and take your position onstage, the visitors—your audience—would usually be starting to eat. Their tastebuds are being activated. They expect your message to be both the texture and taste of the main course. That taste and texture will define your quality as the main course.

As a public speaker, you will have either of two ways of coming up with the topic for your talk. One, the inviting group has some specific theme in mind for you to speak about. And two, you already have an existing speech that the inviting group wants you to deliver to a particular audience.

The first one obviously needs more preparatory work than the second, but no matter. This should not divert you from your basic masteries (yourself and your subject matter).

In my case, what I usually do is to negotiate with the client. I tell him or her that I have a “talk structure” that I always use regardless of the type of audience, so I offer to just connect it with their theme. In that case, I don't have to make a brand-new presentation every time.

What is this “talk structure” that I'm telling you about? Well, it's my best-kept secret, but it won't be a secret any longer

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once you have paid for and are now reading this book. (I wish you really paid for your copy, didn't you?).

I run a normal "script" everywhere I go and just make some little adjustments when needed. So, when I hold the mic and start my presentation, I already know precisely what to say to the crowd. I found from personal experience that my talks are much more effective that way.

But, you might ask, why?

It's because people love spontaneity. That's a big word, "spontaneity," isn't it? But it's exactly by being spontaneous that you can quickly get the attention of your audience.

By being spontaneous (or at least by creating the illusion that you are spontaneous), you can connect with the crowd instantly. By being spontaneous, you become a natural performer, (and, as you know, people just love natural performers). By becoming spontaneous, you can save time in building the needed momentum to make the crowd listen to you with rapt attention.

So for my speaking engagements, I have a bunch of memorized scripts, canned stories, rehearsed stage movements, and mastered facial expressions to use as I speak. I no longer have to think them out. I know precisely

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what to share when and how. I know precisely how to execute it. I know, more or less, what the reaction of the audience will be to it. I know what to say next. I know where the joke is. I know where the serious part is.

That's why I no longer have to read the slides for my presentations. I have memorized them all in my head and in my heart. This is because by not reading them, I am able to develop and maintain a stronger connection with the crowd.

But, of course, nothing will make you truly spontaneous in your speeches than familiarity with the subject and a well-developed ability to share your thoughts and ideas with a live audience.

### ***The Receiver***

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You don't know most of the people seated at the dining table. All you're sure of is that all of them are waiting for the food to be served. Obviously though, as your audience, they came because they have expectations of benefitting from what you have to say. Their standards for a public speaking performance may well vary, but they surely will have a definite measure of how effective a public speaker you are.

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As to you, you don't really have any choice. These people will be around to listen to you whether you like them or not. You need them more than they need you. For what becomes of a performer when there is no audience? Oh yes, perhaps just someone practicing his or her craft!

The challenge to you is the fact that receiving of your message is discretionary. People can choose to listen or not to listen to you. If they don't feel like listening, they won't. If they are enticed to listen, they will.

But how do you get into minds and hearts of these receivers? Consider this icebreaker:

I'm not only a motivational speaker and book author. I'm also a comedian. And because I heard that you are all intelligent here, I prepared a lot of jokes. *Ang mga jokes po na inihanda ko ngayon ay jokes na pang-matatalinong tao lamang. Kapag hindi kayo natawa, alam n'yo na. Kaya ang suggestion ko kapag yung katabi n'yo tumawa, sundan n'yo na. Di na n'yo kailangang ang joke ay maintindihan para ito ay tawanan. Sa panahon ngayon, loser ang napapag-iwanan.* [This invariably draws laughter, applause.]

I'm here not because I'm smarter, brighter, or more intelligent than you are. [I pause here] Although, *pwede yun.* [This often draws laughter.]

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I'm here because I have some stories to tell you. So allow me to just share.

### *The Channel*

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Manila paper. Blackboard. Whiteboard. Clear Book. Notebook. Powerpoint. Keynote. Whatever program you are using, they are called channels. And this is where your presentation or speech passes through on its way to its receivers.

Your choice of a channel of communication is important, just like your choice of the kind of plate to serve the main course. If your main course doesn't fit the plate, for instance, the appetite of the guests could well be ruined.

Before your presentation, therefore, find time to ask the organizers what presentation tools they will be making available to you—projector, whiteboard, blackboard, or what not—so you don't get surprised. It's not really the job of the inviting party to tell you exactly what they have. You will have to tell them exactly what you will need so they can make it available.

In my case, I make it a point to provide the organizers a list of what I need for my speaking engagement, from parking

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space to bottled water to mic stand, from high chair to signature fram and so on. I do that so they can advise me which of them they can't provide. I can then bring them with me to the venue or make adjustments so I won't need them in my talk.

### ***The Powerpoint (Keynote for Mac users like me)***

John Hewit, I really don't know who he is, made a lot of sense when he said this: "Before Powerpoint came along, anyone who wanted a visual aid for their presentation would have to spend substantial amounts of time either scrawling on a board of some sort or in creating transparencies or slides to transmit information. Although Powerpoint has been maligned by some for encouraging lazy speaking styles, the alternative is much worse. It saves millions of man-hours every year that would otherwise be spent cleaning boards off or switching slides."

I do use Powerpoint in some of my speaking engagements, particularly those that require a lot of pictures and charts, but I think its misuse and abuse have brought effective speech communication to near-death. Because of too much excitement with this invention, many public presenters have come to depend so heavily on the bullet points on the slides

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than on what they think or need to say about those bullet points.

That's a sad story if you ask me.

But the good news is that you can change this situation. You can actually turn the tradition around by becoming the master of your own channel, not a slave to it.

Don't make your Powerpoint presentation the basis for what you will say. Instead, just use it to reinforce your key messages so you can get your ideas across more effectively.

You must have noticed that many speakers make each Powerpoint slide their cue for what to say next. They show the slide, read it, and discuss very briefly—if at all—what's written on the slide. It's tempting to think that without seeing the slide, they'd probably won't have any idea of what to talk about next.

That's how many public speakers have become slaves to their communication channel. How do we turn it the other way around, as it should be?

I'll show you this example of how I manage to play master instead of slave to my presentation:

## THE ESSENTIALS OF PUBLIC SPEAKING

Who among you here have heard the name Michael Jordan? [If at first, only a few raise their hands, I would ask, “*So hindi pa nakakarating sa inyo ang balita kung sino siya?*” [Laughter invariably ensues.] Who have heard? All right. Ok. Between you and me, Michael Jordan is my uncle. [Booing from the crowd often follows.] Shut up. Don’t tell him. [I pause.] He doesn’t know about it. [More laughter often follows.]

When Michael Jordan was still in high school, *nag-tryout pala siya sa basketball team nila. Pagkatapos ng tryout umuwi siya sa bahay nila. Umiiyak. Sobrang lungkot. Inabutan nya sa bahay nila yung tatay nya at ang sabi niya, “Itay! Itay! Itay! (Opo, nag-Tagalog po siya.)* [Laughter invariably follows.] How did I know that? [Pause] I was there. [Laughter invariably follows.]

*Sabi ng tatay niya, “Bakit ka umiiyak, anak?”* Then Michael said, “*Hindi po ako tinanggap ng coach namin. Ang sabi po niya masyado po akong maliit para sa larong basketball.*”

And I can only imagine what could have been the response of his father. Probably, what his father told him was what made him the great and legendary basketball player that he became. [I then flash this slide:] “It’s not your size in the game. It’s the size of the game in you.”

You can see that I make my Powerpoint presentation follow me. I use this channel only to highlight the points that I’m

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making and to reinforce my ideas. That's why I rarely, if ever, lose my connection with the audience.

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THE USE OF PITCH, SPEED, AND FIGURES OF SPEECH

## Public Speaking Techniques

### *In this chapter*

- ▶ The Pitch
- ▶ The Speed
- ▶ The Figures of Speech

### *Basic Speaking Techniques*

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It's not what you say. It's how you say it. If indeed that's true, then the manner you deliver your message is as important as you (the one who delivers the message) and your message itself.

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Disaster is what follows when a meaningful and powerful message delivered is delivered badly.

That's why familiarizing yourself with the basic techniques of effective speech communication can save you from making a bad speaking presentation.

### ***The Pitch***

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Surely you don't become a robot when delivering a speech, so I guess you change the pitch and tone of your voice from time to time. This is important because your pitch and tone can greatly affect the sense and meaning of what you say.

You can use your pitch to reinforce your message. And by just by changing your pitch, you can change the meaning of a sentence.

The pitch, or the pitch contour in which a syllable is pronounced, can convey a variety of meanings to the listener. It also helps both the speaker and the listener distinguish a declarative statement from a question.

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All languages use pitch as intonation to communicate different meanings—for emphasis, to convey surprise or irony, or to pose a question. Generally speaking, there are four types of pitch changes you can make. They are as follows:

1. Rising Intonation [↗] means the pitch of the voice rises over time;
2. Falling Intonation [↘] means that the pitch falls with time;
3. Dipping Intonation [↘↗] falls and then rises; and
4. Peaking Intonation [↗↘] rises and then falls.

Consciously or unconsciously, the speaker will use the different patterns of pitch to convey different meanings to the listener. Consider these uses of pitch change and the associated meanings in the different categories:

1. **Informational:** For example, “I met your ↘president at the back stage” answers the question “Whom did you meet?”, while “I ↘met your president at the back stage” answers the question “What happened at the back stage?”

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2. **Grammatical:** For example, a rising pitch turns a statement into a yes-no question, as in “Is he our ↗speaker?”
3. **Illocution:** When you want to give an intentional meaning, you need to use a signal using a pitch pattern. For example,

“Why ↘don’t you take the offer?” means you’re asking a question and you’d like to know your reason.

“Why don’t you ↗take the offer?” means you’re making a suggestion to take the offer.

4. **Attitudinal:** You want your audience to feel a certain emotion. A high declining pitch signals more excitement than does low declining pitch, as in

“Good ↗morn↘ing” means you are excited and therefore, you’d like your audience to be excited as well.

“Good morn↘ing” means you are serious, very formal, or perhaps not in the mood.

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5. **Textual:** Information not in the sentence is signaled by the absence of a statement-ending decline in pitch, as in:

I don't want you to just hear me speak. I want you to believe. [*high pitch on both syllables of "believe," indicating continuation*]

I don't want you to just hear me speak. I want you to believe. [*high pitch on first syllable of "believe," but declining pitch on the second syllable, indicating the end of the first thought*]

In public speaking, you can apply changes in pitch not only to a single word such as an exclamation like "Hey!" but to any group of syllables, words, and even sentences to convey different meanings.

It is entirely up to your discretion to change the pitch of successive syllables in a word, in a word group, or in successive sentences. Your pitch must follow your intention or intended meaning. Don't drop that pitch unless you have already completed saying the idea.

Naturally, changes in pitch will make some words stand out over the others. You can do the same in speech communication, specifically in public speaking, to emphasize

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a point or idea. You can use also pitch to draw the attention of your audience to words or phrases that are more important than others.

Always remember that your change in pitch is a change in meaning.

In public speaking, in particular, don't speak in one single pitch or tone unless you want to put your audience to sleep. In short, avoid a monotonous delivery. Make sure to vary the pitch of your speech when you want to show emphasis or change in meaning.

Mastering your pitch will improve your speech. I suggest you rehearse saying words, phrases, or sentences with different intonation patterns to change their meaning.

For example, if you make a statement with a falling pitch or intonation at the end, you can turn it into a question by raising the pitch or intonation at the end. Try for example, "See what I mean" and "See what I mean?", or "You love it" and "You love it?"

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### *The Speed*

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When delivering a speech, can you speak slowly? Of course! Can you speak fast? Absolutely! But will you do either?

The thing is, no one will prescribe a particular speaking rate for you—meaning how fast or slow you will deliver your speech. Along with loudness and pitch, speed is an important part of your public speaking skill. It is not a language or style or ornament but it accompanies all of your spoken use of language. Conversely, your speed or speaking rate can definitely help you draw out particular emotions or responses from your audience.

Your speed can make your audience indifferent or enthusiastic, bored, or excited. It's really all up to you.

Of course, the speed of your speech delivery will vary depending on how you feel at the moment and the type of message you are communicating. For example, if you are happy, you will tend to speak at a faster rate; in contrast, when you are apologizing, you will tend to speak at a much slower pace. If you are expressing surprise, you'd obviously speak at a much faster rate.

I delivered this part of a speech of mine fast,

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*Kapag nagkasabay-sabay pa naman ang Math subjects sa Engineering, mga subjects tulad ng Calculus, Lactobacillus, Cumulus, Nimbus, naku, mababaliw ka talaga!*

In another speech, I delivered this part slowly to convey an apology,

Rest assured that I will do my very best to make reasonable adjustments from my end but without becoming someone I am not. I can't be a boring speaker. I can only be me. I can only be who I am. I am not expecting that you will forgive me. I only hope and pray that you will understand.

By speaking slowly, you will sound truly sorry and this will make your audience more receptive to your apology.

Steve Woodmore, who was clocked delivering a speech at 637 words per minute, is the fastest speaker in the world according to the Guinness Book of World Records. That's a truly amazing feat but unless you'd like to break his record, don't ever attempt to be that fast. In public speaking, don't rush.

By varying your speaking speed, you'll make your speech sound more dynamic. You can emphasize the importance of a particular point by saying it slowly, or create excitement by saying it fast. In a sales rally, for instance, you can create

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excitement by delivering your speech at a fast clip, definitely much faster than if you were speaking at a funeral, where you need to speak much slower in keeping with the solemn occasion.

If you want to be perceived as making a very careful choice or decision, speak at a slower rate than usual. To an audience, this slower rate will indicate thoughtfulness.

For bigger crowds, you may need to speak slower for greater clarity. The farther the audience are from you, the longer the sound of your voice will need to reach their ears. Give them a little more time to absorb what you have just said before following it with another.

Large venues like gymnasiums sometimes present audio interference problems like echo and feedback. They can make it difficult for the audience to clearly hear or understand what you're saying, so you risk losing their attention and interest. To avoid this, make it a point to ask those at the farthest points of the venue if they could hear you clearly. If not, ask the technical staff of the venue to make the needed adjustments in the audio settings.

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### *The Figures of Speech*

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Since grade school, I have always loved English as a subject. This love grew even more when we were taught its figures of speech in high school, during which we were asked to memorize several of them and give examples of each as part of our graded recitation.

I didn't realize though how useful these figures of speech could be until I became a public speaker. It was only then that I understood the magical power of figurative language—that's the collective term for figures of speech—to make a speech more remarkable and exciting.

I therefore thought it would be worthwhile to take up the major figures of speech in some detail in this book.

By definition, a figure of speech is a word, a phrase, or a full statement that is used in a nonliteral sense to add rhetorical force to a spoken or written passage.

The occasional use of figurative language can add zest and depth to a spoken presentation and make it more interesting, but every figure of speech has to be selected and used with utmost care. Otherwise, it might just confuse the audience,

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particularly if they are nonnative English speakers who don't know what that figure of speech means literally.

I am taking up here the most common kinds of figures of speech, particularly the ones I personally like and usually use in my talks. They are the (1) anaphora, (2) hyperbole, (3) irony, (4) metaphor, (5) simile, (6) metonymy, (7) paradox, (8) personification, (9) synecdoche, (10) understatement, and (11) antithesis.

Here they are:

### **1. Anaphora**

This figure of speech repeats the use of a specific clause at the beginning of each sentence or point to emphasize or dramatize a statement.

For instance, “Good night and good luck!” is an example of the anaphora, with the word “good” used twice as the beginning word of two greetings in quick succession. The more anaphora used in a statement, the greater the emotional effect it can evoke among those who are listening.

During the typhoon season in the Philippines, traveling to a mountainous province can become very challenging. Sometimes my speaking engagements would even be

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cancelled due to the inclement weather. When I do make it to the venue somehow, I take the occasion to use an anaphora like the one below to impress upon my audience how important it was for me to be with them despite the difficulty:

There's no storm that can stop me from speaking to you.  
There's no landslide that can keep me from going up here.  
There's no flood that will prevent me from seeing all of you.

In a speech I delivered during a flag ceremony attended by government officials on the occasion of Women's Month, I ended with this anaphora:

Long live the Filipino women! Long live the Filipinos! Long live the Philippines!

In a political speech I wrote for a client, I wrote this anaphora:

Now is the time for real change. Now is the time for real unity. Now is the time to care for each other.

As can be seen in the examples above, the essence of the anaphora is the sustained repetition of an opening phrase.

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### 2. Hyperbole

I like exaggeration to dramatize a point. A statement of this kind is called a hyperbole. To add a bit of humor to a story, a hyperbole grandiosly makes things much bigger than they really are.

There's a usual ritual I do during my speaking engagements: I hold up one of the books I've written and ask who among the audience would like to have it. When it's taking too long for somebody to come onstage and get it, I'll say this hyperbole:

I could hold this book forever.

Once, I asked a beautiful lady in the audience to come onstage for an on-the-spot interview. On her way down the stage after the interview, I called out to her with this hyperbole:

By the way, I'm willing to die a million times just to see you again!

I'm sure you now get the drift on how powerful the hyperbole could be in public speaking.

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### 3. Irony

When you have just said something in a literal sense and then you debunk it immediately thereafter, what figure of speech have you used? That's irony. It's often used to poke fun at a situation that everyone else sees as a very serious matter. In simple words, it provides a powerful contrast between appearance and reality.

Once, during one of my speaking engagements, it got so hot in the seminar room due to poor ventilation. I think the air-conditioner had broken down. So, to connect and sympathize with the audience who were sweating as hard as I was, I threw this irony at them in jest:

Oh, what a cold night! So cold, I'm sweating so hard!

One other time, I was invited to speak in an event that the organizers said would be attended by 150 people. Only about 50 turned up. I took the occasion to preface my opening statement with this irony:

Wow, this is a huge crowd! I've got five people in the room!  
Not bad at all.

When I speak in a particular venue for the first time, I don't mind making some joke like this irony:

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This is a beautiful place with beautiful, wonderful people. I know because I think I've been here a couple of times before when, in fact, this is my very first time to be here.

What makes irony much more arresting is when you drop it when totally unexpected by your audience, like this:

After graduation, you will go out there and beat the other, what, 200 applicants applying for the same position? Because of your education here, I know you'll make it. But how did I know that? I really don't.

Most people don't recognize me as their invited speaker. Once, when I arrived at the function room in the Asian Institute of Management in Makati City to speak in a business conference, the organizer mistakenly put the welcome garland on my friend instead of putting it on me. So I said ironically:

Thank you so much for treating me ever so nicely. So nicely that you put your garland for me on someone else!

In another speaking engagement, this time at a certain university, the organizer thought I was a participant and asked me to register my name in the logbook. So I did. But on stage, I said with irony in my voice:

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You guys know exactly what you are doing. I admire you for really focusing on your job. You are so focused that you didn't notice I just came in as your guest speaker.

### 4. Metaphor

You want to compare two things, maybe a thought, a feeling, an idea—anything at all—but they are not alike. You want to assert a correlation or resemblance between two things that are otherwise unrelated. That's speaking in metaphor. It allows you to compare two things that are clearly different and then find something about them to make them alike.

Have you heard the song of Jessie J entitled “Flashlight”? It is a soaring pop ballad from the soundtrack of the movie *Pitch Perfect 2*.

Listen to the metaphors of its lyrics:

I'm stuck in the dark but you're my flashlight  
You're gettin' me, gettin' me through the night  
Cause you're my flash light  
You're my flash light, you're my flash light.

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And in my motivational talks for working professionals, especially those whose jobs include a daily, almost robotic routine, I share with them this metaphor:

Your workplace is not a prison. And your co-workers are not your prison mates. Your workplace is a playground. And your co-workers are your playmates.

Need I say more?

### 5. Simile

Pretty much like its cousin the metaphor, a simile is a figure of speech that directly compares two unlike things as similar. Unlike a metaphor, however, a simile uses the comparatives “like” or “as” to make the resemblance.

Remember that famous line from *Forrest Gump*, which happens to be one of my favorite movies?

Life is like a box of chocolates; you never know what you're going to get.

A simile is often used to make an emotional point about something.

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For instance, I don't fully agree that technology is always a good thing. So, in a talk about social media and the role of technology in achieving success, I used the following simile to make that dissenting point:

Technology is like a double-edged sword. You can hurt yourself by it. You can hurt others by it.

### 6. Metonymy

In this figure of speech, a word that has a meaning very similar to that of another word is used for that word to dramatize a statement.

Speaking before businessmen in an entrepreneurship summit in Kuala Lumpur, Malaysia, I reminded my audience about the importance of emotional strength in the success of a business. I said that no amount of skill, vision, or resources is enough to make people successful if they don't love what they do. I then used this metonymy to emphasize that point:

Always put your heart in what you do.

To encourage students to really pay attention to their project and to try to come up with the best possible result, I would

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tell them that there's only one way to make their experiment work. I often use this metonymy to drive home that point:

Put your brain in that project.

Generally, the metonymy is used in developing literary symbolism. To draw stronger audience attention, it gives a more concise but profound sense to simple or common ideas and objects.

For example, the metonymy “The pen is mightier than the sword” is a very concise and much more forceful way of saying than “Written words are more powerful in subjugating a people than the use of military force.”

A more common use for metonymy is, of course, the routine attribution of official government statements to buildings like, say, Malacañang Palace in the Philippines or the White House in the United States. Both buildings, being inanimate entities, obviously don't speak; the chief executives who occupy them (or their spokespersons) are the ones who do. However, it has become a time-honored convention to attribute to the name of these buildings the utterances and pronouncements of their respective official occupants; in short, their identities have become synonymous and interchangeable.

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### 7. Paradox

When you want to get the immediate attention of your audience, a powerful way to do it is to make a contradictory statement that an intelligent person will want to refute.

Such a statement is a figure of speech called a paradox. At the most basic level, a paradox is a statement that contradicts itself because it often involves two statements that might both be true on their own but couldn't be true taken together in a particular sense, like this declaration:

Moving on is bittersweet.

Can someone be both bitter and sweet at the same time? No, not really, not in the literal sense.

Though we know these things aren't true, they present an interesting paradox that makes a person seriously ponder what they have just read or heard.

In an inspirational talk that I gave sometime ago, I told my audience that it is important to know one's weakness, not necessarily to improve on it but to just be aware of it. I could have plainly and literally told them, "Hey, you must identify your weaknesses and flaws," but every Tom, Dick, and Harry or Juan de la Cruz must have already said it a million times

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before (that exaggeration is, of course, a hyperbole). Instead, I used a paradox to dramatize it:

If you want to make it out there, you have to understand your perfect imperfection.

### 8. Personification

Personification is a figurative way of giving an inanimate object the qualities of a living thing. It can sometimes be used to evoke an emotional response, whether positive or negative, towards something by giving it a personable, friendly, and relatable image.

In a political speech I made for a client who gave the welcome remarks during the homecoming of Miss World Philippines 2015, Hillarie Ang Parungao, a homegrown beauty of the town, I made came up with the following personification to capture the essence of her journey to stardom:

This town has embraced you for most of your starting years.

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### 9. Synecdoche

This is a figure of speech in which one thing is meant to represent the whole, or the whole to represent just a part. It adds to the visual imagery of the statement to make it more interesting and emphatic.

Here are a few good examples of synecdoche: using the catchy term “ABCs” for the alphabet, the figurative “wheels” for a car, and “9/11” to stand for the whole of the tragedy that happened in the United States on September 11, 2001. In the Philippines, the word “Yolanda” has come to stand for the entirety of the devastation caused by the killer typhoon of that name.

In my motivational speeches about achievement, I would assert that most people don't really care about what others achieve in life but take it very seriously when others treat them badly. I use a synecdoche or two (“kind of money” for “personal wealth” and “kind of wheels” for “luxury car”) to fortify my assertion, as follows:

Most people won't care about the kind of money you have in your bank account or the kind of wheels you drive. People forget about those things. But the way you made them feel is probably the only thing they will never forget.

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### 10. Understatement

This is a situation in which the subject or thing discussed is made to seem much less important than it really is. Understatement can often be used to comedic effect. This figure of speech can be considered the opposite of the hyperbole.

In an open forum after delivering my speech, someone from the audience expressed admiration for my achievements and the awards I have already received although I am still quite young. I made an effort to diminish the importance of my achievements and awards by responding with this understatement:

I've already achieved more than what I have dreamed of but none of them really matters as much as the effect that I make on people.

Once, I was asked by a finance student for my take on financial independence. To lighten up the atmosphere, I replied with this understatement:

Well, I think Bill Gates is financially secure.

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And in one of my talks, I noticed a number of “really healthy” people in the audience. I took notice with this understatement about that attribute of theirs:

Wow! Look who’s here! Beautiful, healthy people. *[Pause, smiling]* Not too thin.

From their smiles, I could see that they greatly appreciated my compliment.

### 11. Antithesis

An antithesis is a contradiction that pits two ideas against each other in a balanced way.

I think that as students, we all had that experience at looking at someone else’s paper during a quiz or exam. This was understood by not a few of us as “teamwork” and I expressed it in this comic antithesis that I presented in a speech:

I believed in team. I believe in working together. I believed in helping one another to achieve a common objective we now know as “passing.” I believed that together we pass, divided we fail.

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And here's another antithesis that I came up with about success and about winning and losing:

In the process of achieving success, you will win some, you will lose some. You will smile, you will cry. You will celebrate, you will be humiliated. You will have it all. You will have nothing at all. But wherever you go next, your response to your situation is far more important than your life situation.

There you go! Those are the 11 figures of speech that I like using in my speech presentations. The list isn't complete. You can check out the rest—there are actually 80 of them according to some books on rhetoric. You can study them on your own and you can try using them in your speaking presentations. You won't regret it.

Never be afraid to experiment with the figures of speech because experimenting is your only pass, your ticket to the best speaking performances you'll be making in your life. You have to see for yourself what works and what doesn't work for you.



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VISUALIZING YOUR ENTIRE SPEAKING EXPERIENCE

## Presentation Walk-through

### ***In this chapter***

- ▶ Preparation
- ▶ Performance
- ▶ Post evaluation

### ***We're almost done but wait... there's more!***

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I've shared my heavily-guarded secrets to an amazing public speaking performance. I'm delighted to have discussed with you some of my techniques for how I do it—and how I feel about public speaking as a mission and as a profession. By

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reading this book, you must have already realized that I don't just do public speaking without putting art and science into it. By now, you must have already realized that public speaking is hard work and that it's your strong commitment to the art that can make you become an amazing speaker.

In closing, I will now walk you through the entire public speaking process. This is my ritual for most of my talks. Learning this part will make your life easier on and off the stage. Besides, starting to act like a professional public speaker now can help you become one sooner rather than later.

### ***Preparation***

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#### **1. Cross-check your checklist**

Make sure you have everything you need prior to your speaking engagement. Prepare a checklist so that you know what you will or will not have at the time of your presentation. Adjust your presentation style or content based on what you have, and never, never express your frustration in public if you don't get everything you need from the organizer.

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Avoid saying in public, “I was supposed to have this but you didn’t provide it...”

Avoid blaming anyone for anything. It will make you look cheap, unprofessional, and inadequate at responding to complications in your speaking engagements.

### **2. Don’t eat, have some water beside you**

Speaking with your stomach full will give you a hard time in taking in and releasing air. That’s why you shouldn’t eat a heavy meal before your talk. If your talk is at 9:00 A.M., you can probably eat a heavy breakfast at 6:00 A.M. but not an hour or less before you take to the stage.

While on stage, don’t forget to have at least one bottled drinking water beside you. You wouldn’t know when you’ll need it, and you don’t want to ask for one during the presentation.

### **3. Have a consistent “uniform”**

Think about this. The late Steve Jobs always wore black seamless longsleeves turtleneck top and jeans; Facebook CEO Mark Zuckerberg, grey t-shirt and jeans. I only wear red t-shirt and jeans.

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There's more to this than a trip. As a public speaker, you must establish a personality on stage—a sort of a personal brand. When people see a checkered polo shirt, will they think about you? When they see a plain white sweatshirt, will they remember you?

But the thing is you must have some personality and style (or call it fashion) that people can remember. You have to be consistent with that.

### **4. Be early**

I don't give this advice: Don't be late. Instead, I encourage you to be early. It's not because "The early bird catches the worm." It's because "The early worm is caught by the bird." Can you identify what figure of speech that is?

Anyway, what do I mean by that advice?

The earlier you are, the more you can get a good look at your public speaking environment and make last-minute adjustments in your performance. Maybe the air-conditioning is inadequate. You can ask for a stand fan. Maybe the in-house projector is prone to breakdowns. Adjust your presentation when that happens. When your audience

## PRESENTATION WALK-THROUGH

isn't as huge as you expected, accept that fact and don't fret. And when the audience is much bigger than anticipated, perhaps an SRO, don't get overwhelmed and don't panic. Accept things as they come and don't let them prevent you from making the amazing performance that you have prepared for.

Last-minute adjustments are necessary adjustments to make your performance even better. You are the bird and the worm, the glitches. You need to catch the glitches before your speech.

### **5. Smile and greet some people around**

Connect immediately to the people around you. Say "Hi!" or shake their hands. Ask how they are doing. Thank the organizers for inviting you over. Ask them should you need additional information. To connect to the crowd, one politician I did consulting work for would, on my advice, would ask the crowd who's the love team among them. Then this politician will greet them or shout out, "I have some announcement to make. Michelle, wherever you are, always remember that Michael loves you so dearly, he said he will never, ever leave your side."

You can get tidbits and last-minute information from members of the audience that you get acquainted with before your talk. Take note of these pieces of information because they just might prove useful during your talk.

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### **6. Cross-check technical tools**

Is the audio system working well? Is your laptop properly connected to the projector? Is your Powerpoint wireless presenter working? (This is important: You must have your own Powerpoint remote control so you'll never have to say "Next!" during your presentation.)

Who's going to turn off the lights and turn them back on after your audio-visual presentation? Who's going to hand you the microphone? Is it turned on when you get to hold it? It's bad form to blow the microphone or beat it to find out if it's working or not. This is important because you don't want to face the audience and then turn to the technical staff to ask, "Is this working?"

### **7. Do some physical exercises**

I usually do some stretch exercises prior to speaking. I really have to be physically prepared because I walk around, jump when needed, make some powerful gestures, and make some physical moves during my presentation. I do some calisthenics before I speak, like jogging in place and exercising my mouth, my jaws, my tongue.

## PRESENTATION WALK-THROUGH

You have to radiate an energetic personality when you appear on stage and impress on your audience that, Hey, you are on for an amazing performance and not just deliver a traditional boring speech.

### ***Performance***

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#### **1. Acknowledge the crowd**

Your name is called. You then go up the stage. You have your mic with you. The crowd gives a round of applause. The show is on.

Acknowledge your crowd—they are the reason why you have this opportunity to speak. Thank the organizers for bringing you there. Look at them. If you have a huge crowd, you can say “Thank you” three times while looking to the left side, the middle, and the right side. Or you can also look down at the middle and say the fourth “Thank you.”

Do this ritual again after your talk. Don't just say “Thank you” and hurriedly leave the stage. Waive to your left, at the center, to your right. Bow. Waive some more. Smile. Smile some more.

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### **2. My own on-stage “trademarked” gesture**

I am known for tapping my heart with a close right fist, then kissing it, and pointing my finger up while looking up after dropping a powerful line or a touching punchline. I do that not only for gesture's sake. I do that as a way of thanking God for giving me the wisdom to do what I can do best.

### **3. Make an ad-lib, an “improve”**

If you have a prepared speech, you can come up with some ad-libs or improvisations. An ad-lib is something that you insert in a prepared speech. Avoid making long ad-libs though, for it may become difficult to connect them to the succeeding statements in your speech.

In some cases, you can improvise. You follow your speech based on what happens between you and your audience. You can make some good jokes as needed based on the actual situation. Jokes are not part of your structure but they can greatly enhance the dynamics of your presentation.

In a formal speech or in a prepared statement, however, making ad-libs isn't advisable. Usually, prepared statements are read exactly as written because changing just a word might significantly alter the intended message.

## PRESENTATION WALK-THROUGH

### **3. Don't read it, perform it!**

If you have a prepared speech, don't just read it. If you will just read it, don't do the talk anymore. Just get the e-mail of the organizers and send your prepared speech to them. I bet they can also read it.

Besides, this is not public reading. This is public speaking! Deliver your speech as if you're talking to the audience in private. Use different tones, pitches, speeds. Put proper emotion and give life to every word you say. Make it appear like you are talking to them. Animate your speech.

### ***Post evaluation***

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#### **1. Give time for photo-ops**

One good indication that your audience really enjoyed your talk is when they approach you for a “selfie” or group photo. By “they” I mean a lot of them, not just the organizers. You can't fool yourself. You may make yourself believe you've done a tremendous speaking performance but unless you have some crowd lining up for photo-ops, asking for your signature on their notes, you won't know you that you did a great job.

## LLOYD LUNA

This is one reliable indication of the success of your performance, so be kind and accommodate as many of the audience as you can after you're done. Give them enough time. Don't run. Avoid leaving the room right after your talk. Spend some time with them as a sign of your appreciation for their kindness.

### **2. Watch your self in a replay**

You'll find it useful to arrange for having a video taken of yourself performing onstage. Play it afterwards as a check. Don't be afraid to watch your actual performance. This way, you would know which aspects you can still improve on and what acts or body language you should avoid doing next time.

### **3. Evaluation form**

You may also request from the organizers a copy or summary of the evaluation of your speaking performance. It can give you very interesting and honest feedback.

In my case, I don't leave it to chance. There's a part in my presentation when I ask people to get a piece of paper and to, write their name, mobile number, e-mail address, name of organization or school, and a testimonial for my talk. in

## **PRESENTATION WALK-THROUGH**

exchange, I offer them a free subscription to my inspirational messages or free downloads of Lloyd Luna App on Google Play.

I also request beforehand that the organisers prepare a signature frame where some people in the audience can write their feedback with their signature on it. The signature frame goes around at the middle of my talk.



## Afterword

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ONE MORE THING... OR TWO...

### Just a few friendly reminders

.....

I never saw myself speaking before thousands of people and making a career out of making people laugh while teaching, motivating, and inspiring them. Even in my wildest dreams, I neither saw myself visiting different parts of the Philippines and Asia to deliver inspirational keynote speeches nor imagined myself signing my books bought by so many wonderful people during those speaking engagements.

## LLOYD LUNA

I never saw this coming and until now, I'm still at awe with accolades and heartwarming testimonials that I get from people. I can never thank them enough.

Looking back, I wonder what could have happened otherwise had I not taken that very first opportunity to speak publicly in Pampanga. I wonder how different my life could have become had I not taken that resolve to master the art of public speaking.

Well, frankly, with all the things that have happened in my life ever since, I could no longer imagine myself not talking. I think I'll get sick if I am unable to share something in my mind to people for a week. I feel weak when I'm not on stage, talking to people, entertaining them with my kind of comedy, teaching them how they can make sense of their lives.

Public speaking has been and will always have a place in my heart for the fulfillment I get every time I share my inspirational stories. My professional career as a public speaker has now become my personal mission. And I'm undoubtedly happy carrying out that God-given mission.

As you begin to put down this book and take it back to your bookshelf or closet, or perhaps just leave it somewhere where it will remain undisturbed, I'd like to tell you something important about the public speaking craft.

## JUST A FEW FRIENDLY REMINDERS

Many have been lured into public speaking because of the perks and privileges that go with it. As a public speaker, once you become popular and in great demand, you are treated like a king. People will give you everything you need—a business-class seat in the plane, five-star hotel accommodation, delicious food, overflowing drinks, and many other perks. People will look up to you as they do to famous celebrities and artists they meet.

All that attention you get is not only overwhelming but also distracting. That's what I'd like you to be careful about. When you allow vainglory to get into your head, you begin to run the risk of falling.

Thus, I'd like you to always look back to the first day you've tried to speak in public, when being a rank amateur made you feel and look stupid and so incompetent doing so. To keep yourself firmly anchored on the ground, I'd like you to always go back to that day when all you had was a dream and the will to make it real.

Be always humble no matter what. Always—I said always—always extend your hands to those who'd like to shake your hands. Always smile because that's probably what they just need from you. Always wave to the crowd and appreciate the kindness they have extended to you. Always have the

## LLOYD LUNA

beginner's mind to keep your intentions always pure and your ideals indestructible.

There must be a deeper, more profound reason why you chose to read this book. I don't know about that and I probably won't know. But from where I sit now, I can sense your desire to get onstage and see yourself giving a spectacular, magical speaking performance.

Hear this: Aspire to be an amazing experience not for the money, fame, popularity, and privileges but for what it will make of you.

The road is wide open for you now. And your destination is ready to receive you. It may be far. The road may bend. Some parts of it may turn out rough. Some parts you may enjoy. Some people might be crossing that road so you need to stop to let them pass. Some may want to stop you permanently. Others, in fact, may not want you to reach your destination.

But that's your road. Own it. That's your journey. Take it. That's your mission. Carry it out.

As you take your initial steps to becoming an admired and loved public speaker, don't forget to draw your strength from God, who will provide you with everything you need. In times of pains, sorrows, and mistakes, speak with Him. In

## JUST A FEW FRIENDLY REMINDERS

times of rejection, negativity, and persecution, speak with Him. In times of joy, excitement, celebration, speak with Him as well.

It's taking me some time to think of the final word that I will write on this book. Please help me finish now by writing the one word that you'd like people to remember when they hear your name: \_\_\_\_\_.



# Acknowledgment

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TO YOU I SAY, THANK YOU!

## Roll the Credits

.....

How could I have done this book? It's an open secret. I actually didn't make it alone. I may be on my own writing every word, composing every sentence, making every paragraph, but all these made sense because so many people have helped me, tirelessly working and praying with me in the background to make this book possible.

To my creator, my dear God, who has given me the gift of writing and speaking: I wish to thank You profusely for every blessing that has come my way. May this life You have given me serve as a consistent reminder of your love for your people.

## LLOYD LUNA

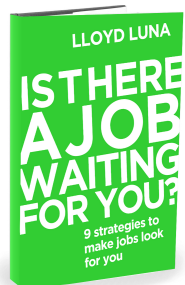
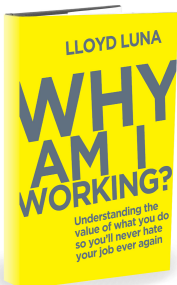
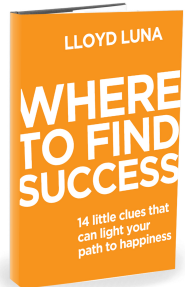
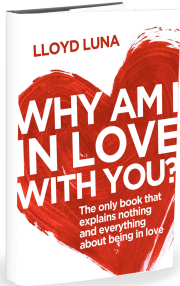
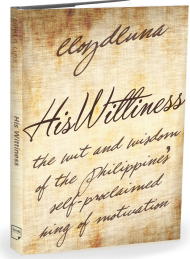
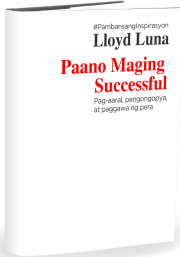
My loving wife, Beth, and our little girl, Erin Sky, have given me inspiration every day, every night, and every moment to do my best in my public speaking career and in writing this book. Beth and Erin Sky, I love you both to the moon and back and to the moon again and back again.

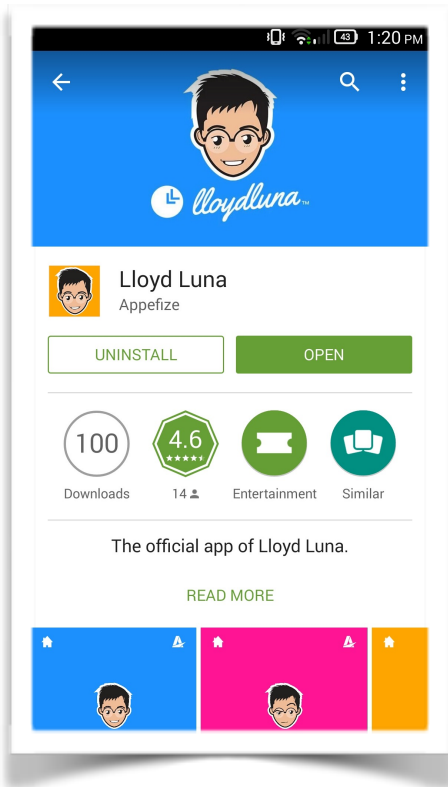
I am also taking this opportunity to express my love and gratitude to the rest of the Luna family, in particular to my dad Victorino Luna, who's now retired from being a tricycle driver to become a full-time husband, cook, and father; to my Mom, Carmelita Abria, who's now a retired public teacher, for her unremitting support and prayers for my success; and to my sisters, Celeste and Claire, for their tough-love way of challenging me to outdo myself.

Thank you to my long-time friends Ian Barcelona and Pocholo Gonzales. We always make it through ups and downs, don't we?



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## About the author

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Lloyd Abria Luna, known in social media as #PambansangInspirasyon, is an international motivational speaker and comedian, author of 11 self-help books, a radio and television talk show host, newspaper and magazine columnist, composer, speechwriter, publisher, serial entrepreneur, and a life mentor. With all his talents and skills, he could have gone overseas and made more personal wealth. Instead, he stayed. He is an OFW who never left his country because he believes in the Philippines and its people. Since 2005, his remarkable story of turning life's miseries into opportunities has inspired many young people in Asian countries, particularly Malaysia, Singapore, Brunei, Vietnam, Thailand, and South Korea. He is President of Lloyd Luna Communications, the parent company of Umbrella, Scroll, Skybell, and Peaches Music. He is the founder of Philippine Association of Professional Speakers, Inc.

**What will you learn from this book? The subtitle in the front cover says it all. This book is about how to become an amazing public speaker, creative communicator, effective presenter, and humorous messenger.**

**Summing up, it tells many stories of triumph and defeat; stories of pride and terrible shame; stories of friendship and stories of enmity—inspiring stories about how Lloyd Luna became one of the highest paid motivational speakers in Asia today.**



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