

THE POWER OF THE PRINTED WORD

[illegible]

Sponsored by the 'Fort Knox' of Copy



In the 1980s, International Paper was locked in a no-holds-barred struggle with five major competitors whose products varied little.

International Paper set out to create a reason why customers should prefer I.P. above the rest, even if only for a feeling of the “warm and fuzzies.”

But can that translate to sales and customer loyalty, especially for a commodity product like paper?

The campaign -- “We believe in the power of the printed word” -- was a smashing success.

It was conceived by Ogilvy creative director, Billings S. Fuess, who relied on celebrities with credibility in education, like Kurt Vonnegut: “How To Write With Style,” Bill Cosby (before he became a TV sitcom superstar): “How To Read Faster,” Malcolm Forbes: “How To Write a Business Letter, Walter Cronkite: “How To Read A Newspaper,” and George Plimpton: “How To Make a Speech,” among others.

While the ads were written under the bylines of these well knowns, it was Fuess who spent three to four weeks researching each ad and one week writing the first draft.

27 Million Requests for Copies of These Ads

The initial campaign targeted the 15-to-30 age group, mainly those in high school or college, under the banner of the “College Survival Kit.”

But as these two-page spreads gained attention from widespread insertions, I.P. was inundated with requests for copies of these ads from all age groups. They later spun off the “Business Survival Kit.”

Doubleday was one of four publishers to put in a bid to publish a compilation of these ads after the fourth ad hit the press.

Can you imagine anything so crazy... print ads being turned into a book?

But the copies were swept up and [out of print copies](#) now sell on Amazon for \$273 and up.

Most wouldn’t peg a paper manufacturer as the source of such ingenious product and brand differentiation.

It just goes to show there are countless ideas for creating a competitive advantage out of thin air.

Always swipe responsibly,

Lawrence

Lawrence Bernstein



Thousands of direct response ads....

It's the ultimate copywriter's and direct marketer's playground.

[The Ultimate Online Swipe File](#)

© 1982 International Paper Company

BUSINESS SURVIVAL KIT

Free From International Paper

Survival in today's business climate calls for more than being able to understand a balance sheet. Survival also calls for better abilities at reading, writing, communicating.

If you or your employees need help in coping with the written word, send for sets of your free Business Survival Kit. It contains concise, information-packed articles like these.

Write: Business Survival Kit, International Paper Company, Dept. CT, P.O. Box 954, Madison Square Station, New York, N.Y. 10010.

How to make a speech

How to write a resume

How to write clearly

How to read an annual report

How to write a business letter

Some thoughts from Malcolm Forbes

President and Editor-in-Chief of Forbes Magazine



Forbes and his wife, Helen, are shown in a photo of them sitting at a desk with a typewriter.

A good business letter can get you a job interview. Or get you money. It's totally astring to blow your chances of getting whatever you want—with a business letter that turns people off instead of turning them on. The best place to learn to write is in school. If you're still there, pick up your teacher's brains. If not, big deal. I learned to ride a motorcycle at 50 and fly balloons at 52. It's never too late to learn. Over 10,000 business letters come across my desk every year. They seem to fall into three categories: multiplying if not stupid, mundane (most of them), and first rate (rare). Here's the approach

I've found that separates the winners from the losers (most of it's just good common sense)—it starts before you write your letter:

Know what you want

If you don't, write it down—in one sentence. "I want to get an interview within the next two weeks." That's simple. List the major points you want to get across—it'll keep you on course.

If you're answering a letter, check the points that need answering and keep the letter in front of you while you write. This way you won't forget anything—that would cause another round of letters. And for goodness' sake, answer promptly if you're going to answer at all. Don't sit on a letter—that invites the person on the other end to sit on whatever you want from him.

Plunge right in

Call him by name—not "Dear Sir, Madam, or Ma." "Dear Mr. Christopoulos"—and be sure to spell it right. That'll get him (that, you) off to a good start. (Usually you can get his name just by phoning his company—or from a business directory in your nearest library.) Tell what your letter is about in the first paragraph. One or two sentences. Don't keep your reader guessing or he might file your letter away—even before he finishes it. In the round file. If you're answering a letter, refer to the date

it was written. So the reader won't waste time hunting for it. People who read business letters are as human as the rest of us. Reading a letter should be a chore—reward the reader for the time he gives you.

Write so he'll enjoy it

Write the entire letter from his point of view—what's in it for him? Beat him to the draw—surprise him by answering the questions and objections he might have.

Be positive—he'll be more receptive to what you have to say. Be nice. Contrary to the cliché, genuinely nice guys most often finish first or very near it. I admit it's not easy when you've got a gripe. To be agreeable while disagreeing—that's an art.

Be natural—write the way you talk. Imagine him sitting in front of you—what would you say to him?

Business jargon too often is cold, stiff, unnatural. Suppose I came up to you and said, "I acknowledge receipt of your letter and I beg to thank you." You'd think, "Huh? You're putting me on!" The acid test—read your letter out loud when you're done. You might get a shock—but you'll know for sure if it sounds natural.

Don't be cute or flippant. The reader won't take you seriously. This doesn't mean you've got to be dull. You prefer your letter to knock 'em dead rather than bore 'em to death.

Three points to remember. Have a sense of humor. That's refreshing anywhere—a nice surprise

in a business letter.

Be specific. If I tell you there's a new fuel that could save gasoline, you might not believe me. But suppose I tell you this:

"Gasohol"—10% alcohol, 90% gasoline—works as well as straight gasoline. Since you can make alcohol from grain or corn stalks, wood or wood waste, coal—even garbage, it's worth some real follow-through.

Now you've got something to sink your teeth into.

Legs, hands, on nouns and verbs, lighter on adjectives. Use the active voice instead of the passive. Your writing will have more guts.

Which of these is stronger? Active voice: "I kicked out my money manager." Or, passive voice: "My money manager was kicked out by me." (By the way, neither is true. My son, Malcolm Jr., manages most Forbes money—he's a brilliant moneyman.)

Which of these is stronger? Active voice: "I kicked out my money manager." Or, passive voice: "My money manager was kicked out by me." (By the way, neither is true. My son, Malcolm Jr., manages most Forbes money—he's a brilliant moneyman.)

Which of these is stronger? Active voice: "I kicked out my money manager." Or, passive voice: "My money manager was kicked out by me." (By the way, neither is true. My son, Malcolm Jr., manages most Forbes money—he's a brilliant moneyman.)

Which of these is stronger? Active voice: "I kicked out my money manager." Or, passive voice: "My money manager was kicked out by me." (By the way, neither is true. My son, Malcolm Jr., manages most Forbes money—he's a brilliant moneyman.)

Which of these is stronger? Active voice: "I kicked out my money manager." Or, passive voice: "My money manager was kicked out by me." (By the way, neither is true. My son, Malcolm Jr., manages most Forbes money—he's a brilliant moneyman.)

Which of these is stronger? Active voice: "I kicked out my money manager." Or, passive voice: "My money manager was kicked out by me." (By the way, neither is true. My son, Malcolm Jr., manages most Forbes money—he's a brilliant moneyman.)

Which of these is stronger? Active voice: "I kicked out my money manager." Or, passive voice: "My money manager was kicked out by me." (By the way, neither is true. My son, Malcolm Jr., manages most Forbes money—he's a brilliant moneyman.)

Which of these is stronger? Active voice: "I kicked out my money manager." Or, passive voice: "My money manager was kicked out by me." (By the way, neither is true. My son, Malcolm Jr., manages most Forbes money—he's a brilliant moneyman.)

Which of these is stronger? Active voice: "I kicked out my money manager." Or, passive voice: "My money manager was kicked out by me." (By the way, neither is true. My son, Malcolm Jr., manages most Forbes money—he's a brilliant moneyman.)

Which of these is stronger? Active voice: "I kicked out my money manager." Or, passive voice: "My money manager was kicked out by me." (By the way, neither is true. My son, Malcolm Jr., manages most Forbes money—he's a brilliant moneyman.)

tant words. And sometimes indent sentences as well as paragraphs.

Like this. See how well it works? (But save it for something special.)

Make it readable. No typos, no misspellings, no factual errors. If you're sloppy and let mistakes slip by the person reading your letter will think you don't know better or don't care. Do you?

Be crystal clear. You won't get what you're after if your reader doesn't get the message.

Use good English. If you're still in school, take all the English and writing courses you can. The way you write and speak can really help—or hurt.

If you're not in school (even if you are), get the little 71-page gem by Strunk & White, Elements of Style. It's in paperback. It's fun to read and loaded with tips on good English and good writing.

Don't put on airs. Pretense invariably impresses only the pretender.

Don't exaggerate. Even once. Your reader will suspect everything else you write.

Distinguish opinions from facts. Your opinions may be the best in the world. But they're not gospel. You owe it to your reader to let him know which is which. He'll appreciate it and he'll admire you.

The dumbest people I know are those who know it all. Be honest. I'll get you further in the long run. If you're not, you won't rest easy until you're

found out. (The latter, not speaking from experience.)

Edit ruthlessly. Somebody has said that words are like inflated money—the more advertisement you use, the less each one adds to the worth. Right? Go through your entire letter just as many times as it takes. Scissors-out-and-flare all unnecessary words, and sentences—even whole paragraphs.

Sum it up and get out. The last paragraph should tell the reader exactly what you want him to do—or what you're going to do. Short and sweet. "May I have an appointment? Next Monday, the 16th, I'll call your secretary to see when it'll be most convenient for you."

Close with something simple like, "Sincerely." And for heaven's sake sign legibly. The biggest ego trip I know is a completely illegible signature.

Good luck. I hope you get what you're after. Sincerely,

Malcolm L. Forbes

Today, the printed word is more vital than ever. Now there is more need than ever for all of us to read better, write better, and communicate better.

International Paper offers this series in the hope that, even in a small way, we can help.

If you'd like to share this article with others—students, friends, employees, family—we'll gladly send you reprints. So far we've sent out over 800,000 in response to requests from people everywhere.

Please write: "Power of the Printed Word," International Paper Company, Dept. HW, P.O. Box 954, Madison Square Station, New York, NY 10010.

INTERNATIONAL PAPER COMPANY
We believe in the power of the printed word.



INTERNATIONAL PAPER COMPANY

We believe in the power of the printed word.

©1983 International Paper Company

How to write with style

By Kurt Vonnegut



International Paper asked Kurt Vonnegut, author of such novels as "Slaughterhouse-Five," "Jailbird" and "Cat's Cradle," to tell you how to put your style and personality into everything you write.

Newspaper reporters and technical writers are trained to reveal almost nothing about themselves in their writings. This makes them freaks in the world of writers, since almost all of the other ink-stained wretches in that world reveal a lot about themselves to readers. We call these revelations, accidental and intentional, elements of style.

These revelations tell us as readers what sort of person it is with whom we are spending time. Does the writer sound ignorant or informed, stupid or bright, crooked or honest, humorless or playful —? And on and on.

Why should you examine your writing style with the idea of improving it? Do so as a mark of respect for your readers, whatever you're writing. If you scribble your thoughts any which way, your readers will surely feel that you care nothing about them. They will mark you down as an egomaniac or a chowderhead — or, worse, they will stop reading you.

The most damning revelation you can make about yourself is that you do not know what is interesting and what is not. Don't you yourself like or dislike writers

mainly for what they choose to show you or make you think about? Did you ever admire an empty-headed writer for his or her mastery of the language? No.

So your own winning style must begin with ideas in your head.

1. Find a subject you care about

Find a subject you care about and which you in your heart feel others should care about. It is this genuine caring, and not your games with language, which will be the most compelling and seductive element in your style.

I am not urging you to write a novel, by the way — although I would not be sorry if you wrote one, provided you genuinely cared about something. A petition to the mayor about a pothole in front of your house or a love letter to the girl next door will do.

2. Do not ramble, though

I won't ramble on about that.

3. Keep it simple

As for your use of language: Remember that two great masters of language, William Shakespeare and James Joyce, wrote sentences which were almost childlike when their subjects were most profound. "To be or not to be?" asks Shakespeare's Hamlet. The longest word is three letters long. Joyce, when he was frisky, could put together a sentence as intricate and as glittering as a necklace for Cleopatra, but my favorite sentence in his short story "Eveline" is this one: "She was tired." At that point in the story, no other words could break the heart of a reader as those three words do.

Simplicity of language is not only reputable, but perhaps even sacred. The Bible opens with a sentence well within the writing skills of a lively fourteen-year-old: "In the beginning God created the heaven and the earth."

4. Have the guts to cut

It may be that you, too, are capable of making necklaces for Cleopatra, so to speak. But your eloquence should be the servant of the ideas in your head. Your rule might be this: If a sentence, no matter how excellent, does not illuminate your subject in some new and useful way, scratch it out.

5. Sound like yourself

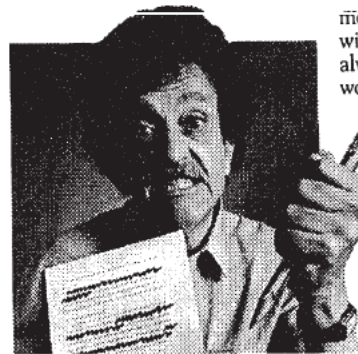
The writing style which is most natural for you is bound to echo the speech you heard when a child. English was the novelist Joseph Conrad's third language, and much that seems piquant in his use of English was no doubt colored by his first language, which was Polish. And lucky indeed is the writer who has grown up in Ireland, for the English spoken there is so amusing and musical. I myself grew up in Indianapolis,

where common speech sounds like a band saw cutting galvanized tin,

Should I act upon the urgings that I feel, or remain passive and thus cease to exist?



"Keep it simple. Shakespeare did, with Hamlet's famous soliloquy."



"Be merciless on yourself. If a sentence does not illuminate your subject in some new and useful way, scratch it out."

and employs a vocabulary as unromantic as a monkey wrench.

In some of the more remote hollows of Appalachia, children still grow up hearing songs and locutions of Elizabethan times. Yes, and many Americans grow up hearing a language other than English, or an English dialect a majority of Americans cannot understand.

All these varieties of speech are beautiful, just as the varieties of butterflies are beautiful. No matter what your first language, you should treasure it all your life. If it happens not to be standard English, and if it shows itself when you write standard English, the result is usually delightful, like a very pretty girl with one eye that is green and one that is blue.

I myself find that I trust my own writing most, and others seem to trust it most, too, when I sound most like a person from Indianapolis, which is what I am. What alternatives do I have? The one most vehemently recommended by teachers has no doubt been pressed on you, as well: to write like cultivated Englishmen of a century or more ago.

6. Say what you mean to say

I used to be exasperated by such teachers, but am no more. I understand now that all those antique essays and stories with which I was to compare my own work were not magnificent for their datedness or foreignness, but for saying precisely what their authors

meant them to say. My teachers wished me to write accurately, always selecting the most effective words, and relating the words to one another unambiguously, rigidly, like parts of a machine. The teachers did not want to turn me into an Englishman after all. They hoped that I would become understandable — and therefore understood. And there went my dream of doing with words what Pablo Picasso did with paint or what any number of jazz idols did with music. If I broke all the rules of punctuation, had

words mean whatever I wanted them to mean, and strung them together higgledy-piggledy, I would simply not be understood. So you, too, had better avoid Picasso-style or jazz-style writing, if you have something worth saying and wish to be understood.

Readers want our pages to look very much like pages they have seen before. Why? This is because they themselves have a tough job to do, and they need all the help they can get from us.

7. Pity the readers

They have to identify thousands of little marks on paper, and make sense of them immediately. They have to read, an art so difficult that most people don't really master it even after having studied it all through grade school and high school — twelve long years.

So this discussion must finally acknowledge that our stylistic options as writers are neither numerous nor glamorous, since our readers are bound to be such imperfect artists. Our audience requires us to be sympathetic and patient teachers, ever willing to simplify and clarify — whereas we would rather soar high above the crowd, singing like nightingales.

That is the bad news. The good news is that we Americans are governed under a unique Constitution, which allows us to write whatever we please without fear of punishment. So the most meaningful aspect of our styles, which is what we choose to write about, is utterly unlimited.

8. For really detailed advice

For a discussion of literary style in a narrower sense, in a more technical sense, I commend to your attention *The Elements of Style*, by William Strunk, Jr., and E.B. White (Macmillan, 1979).

E.B. White is, of course, one of the most admirable literary stylists this country has so far produced.

You should realize, too, that no one would care how well or badly Mr. White expressed himself, if he did not have perfectly enchanting things to say.



"Pick a subject you care so deeply about that you'd speak on a soapbox about it."

E.B. White

Years ago, International Paper sponsored a series of advertisements, "Send me a man who reads," to help make Americans more aware of the value of reading.

Today, the printed word is more vital than ever. Now there is more need than ever before for all of us to read better, write better, and communicate better. International Paper offers this new series in the hope that, even in a small way, we can help.

For reprints of this advertisement, write: "Power of the Printed Word," International Paper Co., Dept. 5-T, P.O. Box 900, Elmsford, New York 10523.

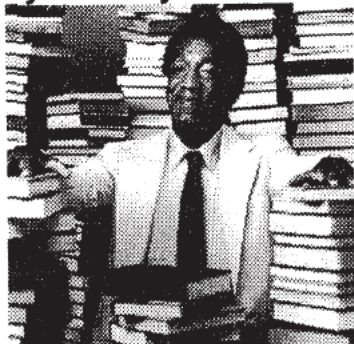


INTERNATIONAL PAPER COMPANY

We believe in the power of the printed word.

How to read faster

By Bill Cosby



International Paper asked Bill Cosby—who earned his doctorate in education and has been involved in projects which help people learn to read faster—to share what he's learned about reading more in less time.

When I was a kid in Philadelphia, I must have read every comic book ever published. (There were fewer of them then than there are now.)

I zipped through all of them in a couple of days, then reread the good ones until the next issues arrived.

Yes indeed, when I was a kid, the reading game was a snap.

But as I got older, my eyeballs must have slowed down or something! I mean, comic books started to pile up faster than my brother Russell and I could read them!

It wasn't until much later, when I was getting my doctorate, I realized it wasn't my eyeballs that were to blame. Thank goodness. They're still moving as well as ever.

The problem is, there's too much to read these days, and too little time to read every word of it.

Now, mind you, I still read comic books. In addition to contracts, novels, and newspapers. Screenplays, tax returns and correspondence. Even textbooks about how people read. And which techniques help people read more in less time.

I'll let you in on a little secret. There are hundreds of techniques you could learn to help you read

faster. But I know of 3 that are especially good.

And if I can learn them, so can you—and you can put them to use immediately.

They are commonsense, practical ways to get the meaning from printed words quickly and efficiently. So you'll have time to enjoy your comic books, have a good laugh with Mark Twain or a good cry with *War and Peace*. Ready?

Okay. The first two ways can help you get through tons of reading material—fast—without reading every word.

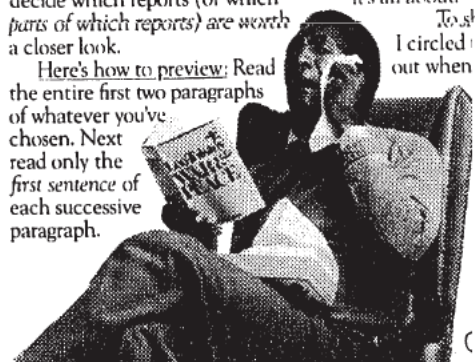
They'll give you the overall meaning of what you're reading. And let you cut out an awful lot of unnecessary reading.

1. Preview—if it's long and hard

Previewing is especially useful for getting a general idea of heavy reading like long magazine or newspaper articles, business reports, and nonfiction books.

It can give you as much as half the comprehension in as little as one tenth the time. For example, you should be able to preview eight or ten 100-page reports in an hour. After previewing, you'll be able to decide which reports (or which parts of which reports) are worth a closer look.

Here's how to preview: Read the entire first two paragraphs of whatever you've chosen. Next read only the first sentence of each successive paragraph.



"Learn to read faster and you'll have time for a good laugh with Mark Twain—and a good cry with *War and Peace*."

Then read the entire last two paragraphs.

Previewing doesn't give you all the details. But it does keep you from spending time on things you don't really want—or need—to read.

Notice that previewing gives you a quick, overall view of long, unfamiliar material. For short, light reading, there's a better technique.

2. Skim—if it's short and simple

Skimming is a good way to get a general idea of light reading—like popular magazines or the sports and entertainment sections of the paper.

You should be able to skim a weekly popular magazine or the second section of your daily paper in less than half the time it takes you to read it now.

Skimming is also a great way to review material you've read before.

Here's how to skim: Think of your eyes as magnets. Force them to move fast. Sweep them across each and every line of type. Pick up only a few key words in each line.

Everybody skims differently. You and I may not pick up exactly the same words when we skim the same piece, but we'll both get a pretty similar idea of what it's all about.

To show you how it works, I circled the words I picked out when I skimmed the following story. Try it. It shouldn't take you more than 10 seconds.

My brother Russell thinks monsters live in our bedroom closet at night. But I told him he is crazy. "Go and check then," he said. "I didn't want to. Russell said I was chicken."

"Am not," I said.
"Are so," he said.
So I told him the monsters were going to eat him at midnight. He started to cry. My Dad came in and told the monsters to beat it. Then he told us to go to sleep.
"If I hear any more about monsters," he said, "I'll spank you."
We went to sleep fast. And you know something? They never did come back.



"Read with a good light—and with as few friends as possible to help you out. No TV, no music. It'll help you concentrate better—and read faster."

the words—and in less than half the time it'd take to read every word.

So far, you've seen that previewing and skimming can give you a general idea about content—fast. But neither technique can promise more than 50 percent comprehension, because you aren't reading all the words. (Nobody gets something for nothing in the reading game.)

To read faster and understand most—if not all—of what you read, you need to know a third technique.

3. Cluster—to increase speed and comprehension

Most of us learned to read by looking at each word in a sentence—one at a time.

Like this:
My—brother—Russell—thinks—monsters...

You probably still read this way sometimes, especially when the words are difficult. Or when the words have an extra-special meaning—as in a poem, a Shakespearean

play, or a contract. And that's O.K. But word-by-word reading is a rotten way to read faster. It actually cuts down on your speed.

Clustering trains you to look at groups of words instead of one at a time—to increase your speed enormously. For most of us, clustering is a totally different way of seeing what we read.

Here's how to cluster: Train your eyes to see all the words in clusters of up to 3 or 4 words at a glance.

Here's how I'd cluster the story we just skimmed:

My brother Russell thinks monsters live in our bedroom closet at night. But I told him he is crazy.
"Go and check then," he said.
I didn't want to. Russell said I was chicken.
"Am not," I said.
"Are so," he said.
So I told him the monsters were going to eat him at midnight. He started to cry. My Dad came in and told the monsters to beat it. Then he told us to go to sleep.
"If I hear any more about monsters," he said, "I'll spank you."
We went to sleep fast. And you know something? They never did come back.

Learning to read clusters is not something your eyes do naturally. It takes constant practice.

Here's how to go about it: Pick something light to read. Read it as fast as you can. Concentrate on seeing 3 to 4 words at once rather than one word at a time. Then reread

"Preview, skim, and cluster to read faster—except the things you want to read word for word."



the piece at your normal speed to see what you missed the first time.

Try a second piece. First cluster, then reread to see what you missed in this one.

When you can read in clusters without missing much the first time, your speed has increased. Practice 15 minutes every day and you might pick up the technique in a week or so. (But don't be disappointed if it takes longer. Clustering everything takes time and practice.)

So now you have 3 ways to help you read faster. Preview to cut down on unnecessary heavy reading. Skim to get a quick, general idea of light reading. And cluster to increase your speed and comprehension.

With enough practice, you'll be able to handle more reading at school or work—and at home—in less time. You should even have enough time to read your favorite comic books—and *War and Peace*!

Bill Cosby

Years ago, International Paper sponsored a series of advertisements, "Send me a man who reads," to help make Americans more aware of the value of reading.

Today, the printed word is more vital than ever. Now there is more need than ever before for all of us to read better, write better, and communicate better.

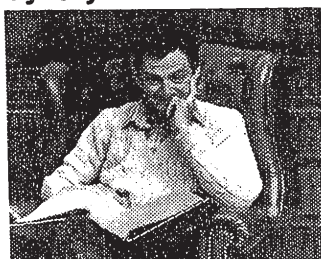
International Paper offers this new series in the hope that, even in a small way, we can help.

For reprints of this advertisement, write: "Power of the Printed Word," International Paper Co., Dept. 3-T, P.O. Box 900, Elmsford, New York 10523. © 1979 INTERNATIONAL PAPER COMPANY

INTERNATIONAL PAPER COMPANY
We believe in the power of the printed word.

How to improve your vocabulary

By Tony Randall



International Paper asked Tony Randall—who is on *The American Heritage Dictionary Usage Panel*, and loves words almost as much as acting—to tell how he has acquired his enormous vocabulary.

Words can make us laugh, cry, go to war, fall in love.

Rudyard Kipling called words the most powerful drug of mankind. If they are, I'm a hopeless addict—and I hope to get you hooked, too!

Whether you're still in school or you head up a corporation, the better command you have of words, the better chance you have of saying exactly what you mean, of understanding what others mean—and of getting what you want in the world.

English is the richest language—with the largest vocabulary on earth. Over 1,000,000 words!

You can express shades of meaning that aren't even possible in other languages. (For example, you can differentiate between "sky" and "heaven." The French, Italians and Spanish cannot.)

Yet, the average adult has a vocabulary of only 30,000 to 60,000 words. Imagine what we're missing!

Here are five pointers that help me learn—and remember—whole families of words at a time. They may not look easy—and

won't be at first. But if you stick with them you'll find they *work*!

What's the first thing to do when you see a word you don't know?

1. Try to guess the meaning of the word from the way it's used

You can often get at least *part* of a word's meaning—just from how it's used in a sentence.

That's why it's so important to read as much as you can—different kinds of things: magazines, books, newspapers you don't normally read. The more you expose yourself to new words, the more words you'll pick up just by seeing how they're used.

For instance, say you run across the word "manacle":

"The manacles had been on John's wrists for 30 years. Only one person had a key—his wife."

You have a good *idea* of what "manacles" are—just from the context of the sentence.

But let's find out exactly what the word means and where it comes from. The only way to do this, and to build an extensive vocabulary fast, is to go to the dictionary. (How lucky, you can—Shakespeare couldn't. There wasn't an English dictionary in his day!)

So you go to the dictionary. (NOTE: Don't let dictionary abbreviations put you off. The front tells you what they mean, and even has a guide to pronunciation.)

2. Look it up

Here's the definition for "manacle" in *The American Heritage*

Dictionary of the English Language.

man-a-cle (mân'-a-kəl) *n.* Usually plural. 1. A device for confining the hands, usually consisting of two metal rings that are fastened about the wrists and joined by a metal chain; a handcuff. 2. Anything that confines or restrains.—*v.* **manacled, -cling, -cles.** 1. To restrain with manacles. 2. To confine or restrain as if with manacles; shackle; fetter. [Middle English *manicle*, from Old French, from Latin *manicula*, little hand, handle, diminutive of *manus*, hand. See **man-** in Appendix.*]

The first definition fits here: A device for confining the hands, usually consisting of two metal rings that are fastened about the wrists and joined by a metal chain; a handcuff.

Well, that's what you *thought* it meant. But what's the idea *behind* the word? What are its *roots*? To really understand a word, you need to know.

Here's where the detective work—and the *fun*—begins.

3. Dig the meaning out by the roots

The root is the basic part of the word—its heritage, its origin. (Most of our roots come from



"Your main clue to remembering a word is its root—its *origin*."



"Emancipate" has a Latin root. Learn it and you'll know other words at a glance."

Latin and Greek words at least 2,000 years old—which come from even earlier Indo-European tongues!)

Learning the roots: 1) Helps us remember words. 2) Gives us a deeper understanding of the words we already know. And 3) allows us to pick up whole families of new words at a time. That's why learning the root is the *most important part* of going to the dictionary.

Notice the root of "manacle" is *manus* (Latin) meaning "hand." Well, that makes sense. Now, other words with this root, **man**, start to make sense, too.

Take **manual**—something done "by hand" (**man**ual labor) or a "handbook." And **manage**—to "handle" something (as a **man**ager). When you **emancipate** someone, you're taking him "from the hands of" someone else.

When you **manufacture** something, you "make it by hand" (in its original meaning).

And when you finish your first novel, your publisher will see you—originally "handwritten"—**manuscript**.

Imagine! A whole new world of words opens up—just from one simple root!

The root gives the *basic* clue to the meaning of a word. But there's another important clue that runs a close second—the *prefix*.

4. Get the powerful prefixes under your belt

A prefix is the part that's sometimes attached to the front of a word. Like—well, *prefix*! There aren't many—fewer than 100 major prefixes—and you'll learn them in no time at all just by becoming more aware of the meanings of words you already know.

Here are a few. (Some of the "How-to" vocabulary-building

books will give you the others.)

PREFIX	MEANING	EXAMPLES
(Lat.) com con co co cor in im i of	(Gk.) sym syn tyl a an	with very together together not without against opposite
contra counter	anti ant	conform sympathy innocent amorphous contaminate antidote
		(literal sense) (from with) (feeling with) (not wicked) (without form) (come against) (give against)

Now, see how the *prefix* (along with the context) helps you get the meaning of the italicized words:

- "If you're going to be my witness, your story must *corroborate* my story." (The literal meaning of *corroborate* is "strengthen together.")
- "You told me one thing—now you tell me another. Don't *contradict* yourself." (The literal meaning of *contradict* is "say against.")
- "Oh, that snake's not poisonous. It's a completely *innocuous* little garden snake." (The literal meaning of *innocuous* is "not harmful.")

Now, you've got some new words. What are you going to do with them?

5. Put your new words to work at once

Use them several times the first day you learn them. Say them out loud! Write them in sentences.

Should you "use" them on friends? Careful—you don't want them to think you're a stuffed shirt. (It depends on the situation. You *know*—when a word sounds natural—and when it sounds stuffy.)

How about your enemies? You have my blessing. Ask one of them

if he's read that article on pneumonultramicroscopicisicovolcanoconiosis. (You really can find it in the dictionary.) Now, you're one up on him.

So what do you do to improve your vocabulary?

Remember: 1) Try to guess the meaning of the word from the way it's used. 2) Look it up. 3) Dig the meaning out by the roots. 4) Get the powerful prefixes under your belt. 5) Put your new words to work at once.

That's all there is to it—you're off on your treasure hunt.

Now, do you see why I love words so much?

Aristophanes said, "By words, the mind is excited and the spirit elated." It's as true today as it was



"The more words you know, the more you can use. What does 'corroborate' really mean? See the text" when he said it in Athens—2,400 years ago!

I hope you're now like me—hooked on words forever.

Tony Randall

Today, the printed word is more vital than ever. Now there is more need than ever for all of us to read better, write better, and communicate better.

International Paper offers this series in the hope that, even in a small way, we can help.

If you'd like to share this article with others—students, friends, employees, family—we'll gladly send you reprints. So far we've sent out over 8,000,000 in response to requests from people everywhere.

Please write: "Power of the Printed Word," International Paper Company, Dept. 2T, P.O. Box 954, Madison Square Station, New York, NY 10010.

INTERNATIONAL PAPER COMPANY
We believe in the power of the printed word.

How to write a business letter

Some thoughts from Malcolm Forbes

President and Editor-in-Chief of Forbes Magazine



International Paper asked Malcolm Forbes to share some things he's learned about writing a good business letter. One rule, "Be crystal clear."

I've found that separates the winners from the losers (most of it's just good common sense)—it starts *before* you write your letter:

Know what you want

If you don't, write it down—in one sentence. "I want to get an interview within the next two weeks." That simple. List the major points you want to get across—it'll keep you on course.

If you're answering a letter, check the points that need answering and keep the letter in front of you while you write. This way you won't forget anything—that would cause another round of letters.

And for goodness' sake, answer promptly if you're going to answer at all. Don't sit on a letter—that invites the person on the other end to sit on whatever you want from him.

Plunge right in

Call him by name—not "Dear Sir, Madam, or Ms." "Dear Mr. Chrisanthopoulos"—and be sure to spell it right. That'll get him (thus, you) off to a good start.

(Usually, you can get his name just by phoning his company—or from a business directory in your nearest library.)

Tell what your letter is about in the first paragraph. One or two sentences. Don't keep your reader guessing or he might file your letter away—even before he finishes it.

In the round file.

If you're answering a letter, refer to the date

it was written. So the reader won't waste time hunting for it.

People who read business letters are as human as thee and me. Reading a letter shouldn't be a chore—reward the reader for the time he gives you.

Write so he'll enjoy it

Write the entire letter from his point of view—what's in it for him? Beat him to the draw—surprise him by answering the questions and objections he might have.

Be positive—he'll be more receptive to what you have to say.

Be nice. Contrary to the cliché, genuinely nice guys most often finish first or very near it. I admit it's not easy when you've got a gripe. To be agreeable while disagreeing—that's an art.

Be natural—write the way you talk. Imagine him sitting in front of you—what would you say to him?

Business jargon too often is cold, stiff, unnatural.

Suppose I came up to you and said, "I acknowledge receipt of your letter and I beg to thank you." You'd think, "Huh? You're putting me on."

The acid test—read your letter out loud when you're done. You might get a shock—but you'll know for sure if it sounds natural.

Don't be cute or flippant. The reader won't take you seriously. This doesn't mean you've got to be dull. You prefer your letter to knock 'em dead rather than bore 'em to death.

Three points to remember:

Have a sense of humor. That's refreshing anywhere—a nice surprise



"Be natural. Imagine him sitting in front of you—what would you say to him?"

in a business letter.

Be specific. If I tell you there's a new fuel that could save gasoline, you might not believe me. But suppose I tell you this:

"Gasohol"—10% alcohol, 90% gasoline—works as well as straight gasoline. Since you can make alcohol from grain or corn stalks, wood or wood waste, coal—even garbage, it's worth some real follow-through.

Now you've got something to sink your teeth into.

Lean heavier on nouns and verbs, lighter on adjectives. Use the active voice instead of the passive. Your writing will have more guts.

Which of these is stronger?

Active voice: "I kicked out my money manager." Or, passive voice: "My money manager was kicked out by me." (By the way, neither is true. My son, Malcolm Jr., manages most Forbes money—he's a brilliant moneyman.)



"I learned to ride a motorcycle at 50 and fly balloons at 52. It's never too late to learn anything."

Give it the best you've got

When you don't want something enough to make the effort, making an effort is a waste.

Make your letter look appetizing—or you'll strike out before you even get to bat. Type it—on good-quality 8½" x 11" stationery. Keep it neat. And use paragraphing that makes it easier to read.

Keep your letter short—to one page, if possible. Keep your paragraphs short. After all, who's going to benefit if your letter is quick and easy to read?

You.

For emphasis, underline impor-

tant words. And sometimes indent sentences as well as paragraphs.

Like this. See how well it works? (But save it for something special.)

Make it perfect. No typos, no misspellings, no factual errors. If you're sloppy and let mistakes slip by, the person reading your letter will think you don't know better or don't care. Do you?

Be crystal clear. You won't get what you're after if your reader doesn't get the message.

Use good English. If you're still in school, take all the English and writing courses you can. The way you write and speak can really help—or hurt.

If you're not in school (even if you are), get the little 71-page gem by Strunk & White, *Elements of Style*. It's in paperback. It's fun to read and loaded with tips on good English and good writing.

Don't put on airs.

Pretense invariably impresses only the pretender.

Don't exaggerate. Even once. Your reader will suspect everything else you write.

Distinguish opinions from facts. Your opinions may be the best in the world. But they're not gospel. You owe it to your reader to let him know which is which. He'll appreciate it and he'll admire you. The dumbest people I know are those who Know It All.

Be honest. It'll get you further in the long run. If you're not, you won't rest easy until you're

found out. (The latter, not speaking from experience.)

Edit ruthlessly. Somebody has said that words are a lot like inflated money—the more of them that you use, the less each one of them is worth. Right on. Go through your entire letter just as many times as it takes. Search out and annihilate all unnecessary words, and sentences—even entire paragraphs.



"Don't exaggerate. Even once. Your reader will suspect everything else you write."

Sum it up and get out

The last paragraph should tell the reader exactly what you want him to do—or what you're going to do. Short and sweet. "May I have an appointment? Next Monday, the 16th, I'll call your secretary to see when it'll be most convenient for you."

Close with something simple like, "Sincerely." And for heaven's sake sign legibly. The biggest ego trip I know is a completely illegible signature.

Good luck.

I hope you get what you're after.

Sincerely,

Malcolm L. Forbes

Years ago, International Paper sponsored a series of advertisements, "Send me a man who reads," to help make Americans more aware of the value of reading.

Today, the printed word is more vital than ever. Now there is more need than ever before for all of us to read better, write better, and communicate better.

International Paper offers this new series in the hope that, even in a small way, we can help.

For reprints of this advertisement, write: "Power of the Printed Word," International Paper Co., Dept. I-T, P.O. Box 900, Elmsford, New York 10523. © 1971 INTERNATIONAL PAPER COMPANY



INTERNATIONAL PAPER COMPANY

We believe in the power of the printed word.

How to read an annual report

By Jane Bryant Quinn



International Paper asked Jane Bryant Quinn, business commentator for the CBS-TV Morning News, columnist for Newsweek, and author of Everyone's Money Book, to tell how anyone can understand and profit from a company's annual report.

To some business people I know, curling up with a good annual report is almost more exciting than getting lost in John le Carré's latest spy thriller.

But to you it might be another story. "Who needs that?" I can hear you ask. You do—if you're going to gamble any of your future working for a company, investing in it, or selling to it.

Why should you bother?

Say you've got a job interview at Galactic Industries. Well, what does the company do? Does its future look good? Or will the next recession leave your part of the business on the beach?

Or say you're thinking of investing your own hard-earned money in its stock. Sales are up. But are its profits getting better or worse?

Or say you're going to supply it with a lot of parts. Should you extend Galactic plenty of credit or keep it on a short leash?

How to get one

You'll find answers in its annual report. Where do you find that? Your library should have the annual reports of nearby companies plus leading national ones. It also has listings of companies' financial

officers and their addresses so you can write for annual reports.

So now Galactic Industries' latest annual report is sitting in front of you ready to be cracked. How do you crack it?

Where do we start? Not at the front. At the back! We don't want to be surprised at the end of this story.

Start at the back

First, turn back to the report of the certified public accountant. This third-party auditor will tell you right off the bat if Galactic's report conforms with "generally accepted accounting principles."

Watch out for the words "subject to." They mean the financial report is clean only if you take the company's word about a particular piece of business, and the accountant isn't sure you should. Doubts like this are usually settled behind closed doors. When a "subject to" makes it into the annual report, it could mean trouble.

What else should you know before you check the numbers?

Stay in the back of the book and go to

in its pocket. Are earnings up? Maybe that's bad. They may be up because of a special windfall that won't happen again next year. The footnotes know.

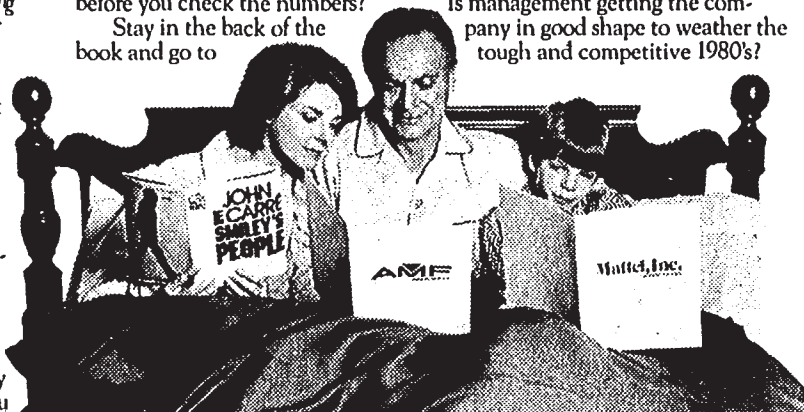
For what happened and why
Now turn to the letter from the chairman. Usually addressed "to our stockholders," it's up front, and should be in more ways than one. The chairman's tone reflects the personality, the well-being of his company.

In his letter he should tell you how his company fared this year. But more important, he should tell you why. Keep an eye out for sentences that start with "Except for..." and "Despite the..." They're clues to problems.

Insights into the future

On the positive side, a chairman's letter should give you insights into the company's future and its stance on economic or political trends that may affect it.

While you're up front, look for what's new in each line of business. Is management getting the company in good shape to weather the tough and competitive 1980's?



"Reading an annual report can be (almost) as exciting as a spy thriller—if you know how to find the clues. I'll show you how to find the most important ones here."

the footnotes. Yep! The whole profits story is sometimes in the footnotes.

Are earnings down? If it's only because of a change in accounting, maybe that's good! The company owes less tax and has more money

Now—and no sooner—should you dig into the numbers!

One source is the balance sheet. It is a snapshot of how the company stands at a single point in time. On the left are assets—everything the company owns. Things that can

quickly be turned into cash are *current assets*. On the right are *liabilities*—everything the company owes. *Current liabilities* are the debts due in one year, which are paid out of current assets.

The difference between current assets and current liabilities is *net working capital*, a key figure to watch from one annual (and quarterly) report to another. If working capital shrinks, it could mean trouble. One possibility: the company may not be able to keep dividends growing rapidly.

Look for growth here

Stockholders' equity is the difference between total assets and liabilities. It is the presumed dollar value of what stockholders own. You want it to grow.

Another important number to watch is *long-term debt*. High and rising debt, relative to equity, may be no problem for a growing business. But it shows weakness in a company that's leveling out. (More on that later.)

The second basic source of numbers is the *income statement*. It shows how much money Galactic made or lost over the year.

Most people look at one figure first. It's in the income statement at the bottom: *net earnings per share*. Watch out. It can fool you. Galactic's management could boost earnings by selling off a plant. Or by cutting the budget for research and advertising. (See the footnotes!) So don't be smug about net earnings until you've found out how they happened—and how they might happen next year.

Check net sales first

The number you *should* look at first in the income statement is *net sales*. Ask yourself: Are sales going up at a *faster rate* than the last time around? When sales increases start to slow, the company may be in trouble. Also ask: Have sales gone up faster than inflation? If not, the company's *real* sales may be behind. And ask yourself once more: Have sales gone down because the company is selling off a losing business?

If so, profits may be soaring.

(I never promised you that figuring out an annual report was going to be easy!)

Get out your calculator

Another important thing to study today is the company's debt. Get out your pocket calculator, and turn to the balance sheet. Divide long-term liabilities by stockholders' equity. That's the *debt-to-equity ratio*.

A high ratio means that the company borrows a lot of money to spark its growth. That's okay—if sales grow, too, and if there's enough cash on hand to meet the payments. A company doing well



"For inside information, an annual report is second only to meeting with the brass behind closed doors. Come on in!"

on borrowed money can earn big profits for its stockholders. But if sales fall, watch out. The whole enterprise may slowly sink. Some companies can handle high ratios, others can't.

You have to compare

That brings up the most important thing of all: One annual report, one chairman's letter, one ratio won't tell you much. You have to compare. Is the company's debt-to-equity ratio better or worse than it

used to be? Better or worse than the industry norms? Better or worse, after this recession, than it was after the last recession? In company-watching, *comparisons are all*. They tell you if management is staying on top of things.

Financial analysts work out many other ratios to tell them how the company is doing. You can learn more about them from books on the subject. Ask your librarian.

But one thing you will *never* learn from an annual report is how much to pay for a company's stock. Galactic may be running well. But if investors expected it to run better, the stock might fall. Or, Galactic could be slumping badly. But if investors see a better day tomorrow, the stock could rise.

Two important suggestions

Those are some basics for weighing a company's health from its annual report. But if you want to know *all* you can about a company, you need to do a little more homework. First, see what the business press has been saying about it over recent years. Again, ask your librarian.

Finally, you should keep up with what's going on in business, economics and politics here and around the world. All can—and will—affect you and the companies you're interested in.

Each year, companies give you more and more information in their annual reports. Profiting from that information is up to you. I hope you profit from mine.

Paul Bryant Quinn

Today, the printed word is more vital than ever. Now there is more need than ever for all of us to *read* better, *write* better, and *communicate* better.

International Paper offers this series in the hope that, even in a small way, we can help.

Since we started printing it in 1979, we have sent out—at requests from people everywhere, including students, teachers and business people—nearly three million reprints.

If you would like reprints of this advertisement, write: "Rwver of the Printed Word," International Paper Co., Dept. 8-2, P.O. Box 900, Elmsford, New York 10523. © 1981. INTERNATIONAL PAPER COMPANY



INTERNATIONAL PAPER COMPANY

We believe in the power of the printed word.

How to make a speech

By George Plimpton



International Paper asked George Plimpton, who writes books about facing the sports pros (like "Paper Lion" and "Shadow Box"), and who's in demand to speak about it, to tell you how to face the fear of making a speech.

One of life's terrors for the uninitiated is to be asked to make a speech.

"Why me?" will probably be your first reaction. "I don't have anything to say." It should be reassuring (though it rarely is) that since you were asked, somebody must think you do. The fact is that each one of us has a store of material which should be of interest to others. There is no reason why it should not be adapted to a speech.

Why know how to speak?

Scary as it is, it's important for anyone to be able to speak in front of others, whether twenty around a conference table or a hall filled with a thousand faces.

Being able to speak can mean better grades in any class. It can mean talking the town council out of increasing your property taxes. It can mean talking top management into buying your plan.

How to pick a topic

You were probably asked to speak in the first place in the hope that you would be able to articulate a topic that you know something about. Still, it helps to find out about your audience first. Who are they? Why are they there? What are they

interested in? How much do they already know about your subject? One kind of talk would be appropriate for the Women's Club of Columbus, Ohio, and quite another for the guests at the Vince Lombardi dinner.

How to plan what to say

Here is where you must do your homework.

The more you sweat in advance, the less you'll have to sweat once you appear on stage. Research your topic thoroughly. Check the library for facts, quotes, books and timely magazine and newspaper articles on your subject. Get in touch with experts. Write to them, make phone calls, get interviews to help round out your material.

In short, gather—and learn—far more than you'll ever use. You can't imagine how much confidence that knowledge will inspire.

Now start organizing and writing. Most authorities suggest that a good speech breaks down into three basic parts—an introduction, the body of the speech, and the summation.

Introduction: An audience makes up its mind very quickly. Once the mood of an audience is set, it is difficult to change it, which is why introductions are important. If the speech is to be lighthearted in tone, the speaker can start off by telling a good-natured story about the subject or himself.

But be careful of jokes, especially the shaggy-dog

"What am I doing wrong? Taking refuge behind the lectern, looking scared to death, shuffling pages, and reading my speech. Relax. Come out in the open, gesture, talk to your audience!"

variety. For some reason, the joke that convulses guests in a living room tends to suffer as it emerges through the amplifying system into a public gathering place.

Main body: There are four main intents in the body of the well-made speech. These are 1) to entertain, which is probably the hardest; 2) to instruct, which is the easiest if the speaker has done the research and knows the subject; 3) to persuade, which one does at a sales presentation, a political rally, or a town meeting; and finally, 4) to inspire, which is what the speaker emphasizes at a sales meeting, in a sermon, or at a pep rally. (Hurry-Up Yost, the onetime Michigan football coach, gave such an inspiration-filled half-time talk that he got carried away and at the final exhortation led his team on the run through the wrong locker-room door into the swimming pool.)

Summation:

This is where you should "ask for the order." An ending should probably incorporate a sentence or two which sounds like an ending—a short summary of the main points of the speech, perhaps, or the repeat of a phrase that most embodies what the speaker has hoped to convey. It is valuable to think of the last sentence or two as something which might produce applause. Phrases which are perfectly appropriate to signal this are: "In closing..." or "I have one last thing to say..."

Once done—fully written, or the main

points set down on 3" x 5" index cards—the next problem is the actual presentation of the speech. Ideally, a speech should not be read. At least it should never appear or sound as if you are reading it. An audience is dismayed to see a speaker peering down at a thick sheaf of papers on the lectern, wetting his thumb to turn to the next page.

How to sound spontaneous

The best speakers are those who make their words sound spontaneous even if memorized. I've found it's best to learn a speech point by point, not word for word. Careful preparation and a great deal of practicing are required to make it come together smoothly and easily. Mark Twain once said, "It takes three weeks to prepare a good ad-lib speech."

Don't be fooled when you rehearse. It takes longer to deliver a speech than to read it. Most speakers peg along at about 100 words a minute.

Brevity is an asset

A sensible plan, if you have been asked to speak to an exact limit, is to talk your speech into a mirror and stop at your allotted time; then cut the speech accordingly. The more familiar you become with your speech, the more confidently you can deliver it.

As anyone who listens to speeches knows, brevity is an asset. Twenty minutes are ideal. An hour is the limit an audience can listen comfortably.

In mentioning brevity, it is worth mentioning that the shortest inaugural address was George Washington's—just 135 words. The longest was William Henry Harrison's in 1841. He delivered a two-hour 9,000-word speech into the teeth of a freezing northeast wind. He came down with a cold the

following day, and a month later he died of pneumonia.

Check your grammar

Consult a dictionary for proper meanings and pronunciations. Your audience won't know if you're a bad speller, but they will know if you use or pronounce a word improperly. In my first remarks on the dais, I used to thank people for their "fulsome introduction," until I discovered to my dismay that "fulsome" means *offensive and insincere*.

retirement, say, but a technical talk or an informative speech can be enlivened with a question period.

The crowd

The larger the crowd, the easier it is to speak, because the response is multiplied and increased. Most people do not believe this. They peek out from behind the curtain and if the auditorium is filled to the rafters they begin to moan softly in the back of their throats.

What about stage fright?

Very few speakers escape the so-called "butterflies." There does not seem to be any cure for them, except to realize that they are beneficial rather than harmful, and never fatal. The tension usually means that the speaker, being keyed up, will do a better job. Edward R. Murrow called stage fright "the sweat of perfection." Mark Twain once comforted a frightened friend about to

speak: "Just remember they don't expect much." My own feeling is that with thought, preparation and faith in your ideas, you can go out there and expect a pleasant surprise.

And what a sensation it is—to hear applause. Invariably after it dies away, the speaker searches out the program chairman—just to make it known that he's available for next month's meeting.

On the podium

It helps one's nerves to pick out three or four people in the audience—preferably in different sectors so that the speaker is apparently giving his attention to the entire room—on whom to focus. Pick out people who seem to be having a good time.

How questions help

A question period at the end of a speech is a good notion. One would not ask questions following a tribute to the company treasurer on his re-

Today, the printed word is more vital than ever. Now there is more need than ever for all of us to read better, write better, and communicate better.

International Paper offers this series in the hope that, even in a small way, we can help.

If you'd like to share this article with others—students, friends, employees, family—we'll gladly send you reprints. So far we've sent out over 8,000,000 in response to requests from people everywhere.

Please write: "Power of the Printed Word," International Paper Company, Dept. 9T, P.O. Box 954, Madison Square Station, New York, NY 10010.



INTERNATIONAL PAPER COMPANY

We believe in the power of the printed word.



George Plimpton

How to write clearly

By Edward T. Thompson

Editor-in-Chief, Reader's Digest



International Paper asked Edward T. Thompson to share some of what he has learned in nineteen years with Reader's Digest, a magazine famous for making complicated subjects understandable to millions of readers.

If you are afraid to write, don't be.

If you think you've got to string together big fancy words and high-flying phrases, forget it.

To write well, unless you aspire to be a professional poet or novelist, you only need to get your ideas across simply and clearly.

It's not easy. But it is easier than you might imagine.

There are only three basic requirements:

First, you must *want* to write clearly. And I believe you really do, if you've stayed this far with me.

Second, you must be willing to *work hard*. Thinking means work—and that's what it takes to do anything well.

Third, you must know and follow some *basic guidelines*.

If, while you're writing for clarity, some lovely, dramatic or inspired phrases or sentences come to you, fine. Put them in.

But then with cold, objective eyes and mind ask yourself: "Do they detract from clarity?" If they do, grit your teeth and cut the frills.

Follow some basic guidelines

I can't give you a complete list of

"dos and don'ts" for every writing problem you'll ever face.

But I can give you some fundamental guidelines that cover the most common problems.

1. Outline what you want to say.

I know that sounds grade-schoolish. But you can't write clearly until, *before you start*, you know where you will stop.

Ironically, that's even a problem in writing an outline (i.e., knowing the ending before you begin).

So try this method:

- On 3"x5" cards, write—one point to a card—all the points you need to make.

- Divide the cards into piles—one pile for each group of points *closely related* to each other. (If you were describing an automobile, you'd put all the points about mileage in one pile, all the points about safety in another, and so on.)

- Arrange your piles of points in a sequence. Which are most important and should be given first or saved for last? Which must you present before others in order to make the others understandable?

- Now, *within* each pile, do the same thing—arrange the *points* in logical, understandable order.

There you have your outline, needing only an introduction and conclusion.

This is a practical way to outline. It's also flexible. You can add, delete or change the location of points easily.

2. Start where your readers are.

How much do they know about the subject? Don't write to a level higher than your readers' knowledge of it.

CAUTION: Forget that old—and wrong—advice about writing to a 12-year-old mentality. That's insulting. But do

remember that your prime purpose is to *explain* something, not prove that you're smarter than your readers.

3. Avoid jargon.

Don't use words, expressions, phrases known only to people with specific knowledge or interests.

Example: A scientist, using scientific jargon, wrote, "The biota exhibited a one hundred percent mortality response." He could have written: "All the fish died."

4. Use familiar combinations of words.

A speech writer for President Franklin D. Roosevelt wrote, "We are endeavoring to construct a more inclusive society." F.D.R. changed it to, "We're going to make a country in which no one is left out."

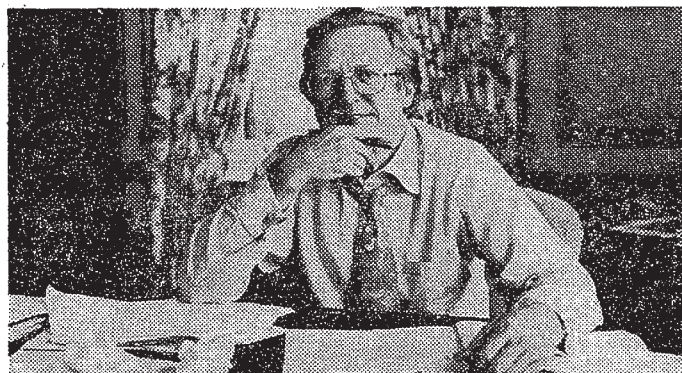
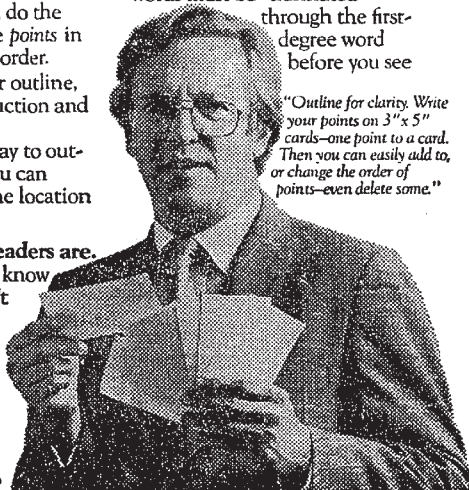
CAUTION: By familiar combinations of words, I do *not* mean incorrect grammar. That can be unclear. Example: John's father says he can't go out Friday. (Who can't go out? John or his father?)

5. Use "first-degree" words.

These words immediately bring an image to your mind. Other words must be "translated"

through the first-degree word before you see

"Outline for clarity. Write your points on 3"x5" cards—one point to a card. Then you can easily add to, or change the order of points—even delete some."



"Grit your teeth and cut the frills. That's one of the suggestions I offer here to help you write clearly. They cover the most common problems. And they're all easy to follow."

the image. Those are second/third-degree words.

First-degree words	Second/third-degree words
face	visage, countenance
stay	abide, remain, reside
book	volume, tome, publication

First-degree words are usually the most precise words, too.

6. Stick to the point.

Your outline—which was more work in the beginning—now saves you work. Because now you can ask about any sentence you write: "Does it relate to a point in the outline? If it doesn't, should I add it to the outline? If not, I'm getting off the track." Then, full steam ahead—on the main line.

7. Be as brief as possible.

Whatever you write, shortening—condensing—almost always makes it tighter, straighter, easier to read and understand.

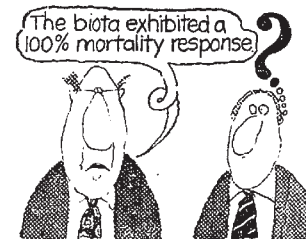
Condensing, as Reader's Digest does it, is in large part artistry. But it involves techniques that anyone can learn and use.

- *Present your points in logical ABC order:* Here again, your outline should save you work because, if you did it right, your points already stand in logical ABC order—A makes B understandable, B makes C understandable and so on. To write in a straight line is to say something clearly in the fewest possible words.

- *Don't waste words telling people what they already know:* Notice how we edited this: "Have you ever

wondered how banks rate you as a credit risk? Many banks have a scoring system . . .

- *Cut out excess evidence and unnecessary anecdotes:* Usually, one fact or example (at most, two) will support a point. More just belabor it. And while writing about some-



Writing clearly means avoiding jargon. Why didn't he just say: "All the fish died!"

thing may remind you of a good story, ask yourself: "Does it *really* help to tell the story, or does it slow me down?"

(Many people think Reader's Digest articles are filled with anecdotes. Actually, we use them sparingly and usually for one of two reasons: either the subject is so dry it needs some "humanity" to give it life; or the subject is so hard to grasp, it needs anecdotes to help readers understand. If the subject is both lively and easy to grasp, we move right along.)

- *Look for the most common wordasters:* windy phrases.

Windy phrases	Cut to . . .
at the present time	now
in the event of	if
in the majority of instances	usually

- *Look for passive verbs you can make active:* Invariably, this produces a shorter sentence. "The cherry tree was chopped down by George Washington." (Passive verb and nine words.) "George Washington chopped down the cherry tree." (Active verb and seven words.)

- *Look for positive/negative sections from which you can cut the negative:* See how we did it here: "The answer is having enough people to do the job."

- Finally, to write more clearly by saying it in fewer words: when you've finished, stop.

Edward T. Thompson

Years ago, International Paper sponsored a series of advertisements, "Send me a man who reads," to help make Americans more aware of the value of reading.

Today, the printed word is more vital than ever. Now there is more need than ever before for all of us to *read* better, *write* better, and *communicate* better.

International Paper offers this *new* series in the hope that, even in a small way, we can help.

For reprints of this advertisement, write: "Power of the Printed Word," International Paper Co., Dept 4DC, P.O. Box 900, Elmsford, New York 10523. © 1973 INTERNATIONAL PAPER COMPANY



INTERNATIONAL PAPER COMPANY

We believe in the power of the printed word.

How to use a library

By James A. Michener



International Paper asked Pulitzer Prize-winning novelist James A. Michener, author of "Tales of the South Pacific," "Hawaii," "Centennial" and "Chesapeake," to tell how you can benefit from the most helpful service in your community.

You're driving your car home from work or school. And something goes wrong. The engine stalls out at lights, holds back as you go to pass.

It needs a tune-up—and soon. Where do you go? The library.

You can take out an auto repair manual that tells step-by-step how to tune up your make and model.

Or your tennis game has fallen off. You've lost your touch at the net. Where do you go?

The library—for a few books on improving your tennis form.

"The library!" you say. "That's where my teacher sends me to do—ugh—homework."

Unfortunately, I've found that's exactly the way many people feel. If you're among them, you're denying yourself the easiest way to improve yourself, enjoy yourself and even cope with life.

It's hard for me to imagine what I would be doing today if I had not fallen in love, at the ripe old age of seven, with the Melinda Cox Library in my hometown of Doylestown, Pennsylvania. At our house, we just could not afford books. The books in that free library would change my life dramatically.

Who knows what your library can open up for you?

My first suggestion for making the most of your library is to do what I did: read and read and read. For pleasure—and for understanding.

How to kick the TV habit

If it's TV that keeps you from cultivating this delicious habit, I can offer a sure remedy. Take home from the library a stack of books that might look interesting.

Pile them on the TV set. Next time you are tempted to turn on a program you really don't want to see, reach for a book instead.

Over the years, some people collect a mental list of books they mean to read. If you don't have such a list, here is a suggestion. Take from the library some of the books you might have enjoyed dramatized on TV, like Remarque's "All Quiet on the Western Front," Clavell's "Shogun," Tolkien's "The Hobbit," or Victor Hugo's "Les Misérables."

If you like what you read, you can follow up with other satisfying books by the same authors.

Some people in their reading limit themselves to current talked-about best sellers. Oh, what they miss! The library is

full of yesterday's best sellers; and they still make compelling reading today. Some that I've enjoyed: A.B. Guthrie's "The Big Sky," Carl Van Doren's "Benjamin Franklin," Mari Sandoz's "Old Jules," and Norman Mailer's "The Naked and the Dead."

How do you find these or any other books you're looking for? It's easy—with the card catalog.

Learn to use the card catalog

Every time I go to the library—and I go more than once a week—I invariably make a beeline to the card catalog before anything else. It's the nucleus of any public library.

The card catalog lists every book in the library by:

1. author; 2. title; 3. subject.

Let's pick an interesting subject to look up. I have always been fascinated by astronomy.

You'll be surprised at the wealth of material you will find under "astronomy" to draw upon. And the absorbing books you didn't know existed on it.

CAUTION: Always have a pencil and paper when you use the card catalog. Once you jot down the numbers of the books you are interested in, you are ready to find them on the shelves.

Learn to use the stacks

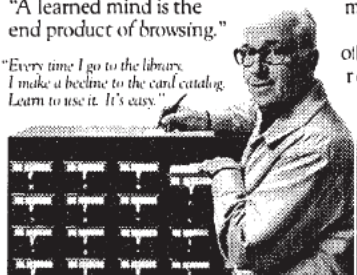
Libraries call the shelves "the stacks." In many smaller libraries which you'll be using, the stacks will be open for you to browse.

To me there is a special thrill in tracking down the books I want in the stacks! For invariably, I find books about which I knew nothing, and

these often turn out to be the very ones I need. You will find the same thing happening to you when you start to browse in the stacks.

"A learned mind is the end product of browsing."

"Every time I go to the library, I make a beeline to the card catalog. Learn to use it. It's easy."



CAUTION: If you take a book from the stacks to your work desk, do not try to return it to its proper place. That's work for the experts. If you replace it incorrectly, the next seeker won't be able to find it.

Learn to know the reference librarian

Some of the brightest and best informed men and women in America are the librarians who specialize in providing reference help.

Introduce yourself. State your problem. And be amazed at how much help you will receive.

CAUTION: Don't waste the time of this expert by asking silly questions you ought to solve yourself. Save the reference librarian for the really big ones.

Learn to use The Reader's Guide to Periodical Literature

This green-bound index is one of the most useful items in any library. It indexes all the articles in the major magazines, including newspaper magazine supplements.

Thus it provides a guide to the very latest expert information on any subject that interests you.

So if you want to do a really first-class job, find out which magazines your library subscribes to, then consult *The Reader's Guide* and track down recent articles on your subject. When you use this wonderful tool effectively, you show the mark of a real scholar.

Four personal hints

Since you can take most books home, but not magazines, take full

notes when using the latter.

Many libraries today provide a reprographic machine that can quickly copy pages you need from magazines and books. Ask about it.

If you are working on a project of some size which will require repeated library visits, keep a small notebook in which you record the identification numbers of the books you will be using frequently. This will save you valuable time, because you won't have to consult the card catalog or search aimlessly through the stacks each time you visit for material you seek.

Some of the very best books in any library are the reference books, which may not be taken home. Learn what topics they cover and how best to use them, for these books are wonderful repositories of human knowledge.

Your business and legal advisor

Your library can give you help on any subject. It can even be your business and legal advisor.

How many times have you scratched your head over how to get a tax rebate on your summer job? You'll find answers in tax guides at the library. Thinking of buying or renting a house? You'll find guides to that. Want to defend yourself in traffic court? Find out how in legal books at the library.

Library projects can be fun—and rewarding

Here are a few ideas:

1. What are your roots? Trace your ancestors. Many libraries specialize in genealogy.

2. Did George Washington sleep nearby? Or Billy the Kid? Your library's collection of local history books can put you on the trail.

3. Cook a Polynesian feast. Or an ancient Roman banquet. Read how in the library's cookbooks.

4. Take up photography. Check the library for consumer reviews of cameras before you buy. Take out books on lighting, composition, or darkroom techniques.

Or—you name it!

If you haven't detected by now my enthusiasm for libraries, let me offer two personal notes.

I'm particularly pleased that in recent years two beautiful libraries have been named after me: a small community library in Quakertown,



"I discover all kinds of interesting books just by browsing in the stacks. I encourage you to browse."

Pennsylvania, and the huge research library located at the University of Northern Colorado in Greeley.

And I like libraries so much that I married a librarian.

James A. Michener

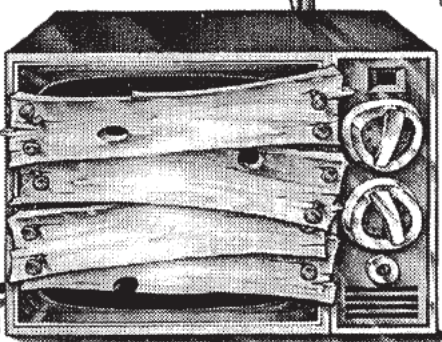
Years ago, International Paper sponsored a series of advertisements, "Send me a man who reads," to help make Americans more aware of the value of reading.

Today, the printed word is more vital than ever. Now there is more need than ever before for all of us to read better, write better, and communicate better. International Paper offers this new series in the hope that, even in a small way, we can help.

For reprints of this advertisement, write: "Power of the Printed Word," International Paper Co., Dept. 6-T, P.O. Box 900, Elmsford, New York 10523.



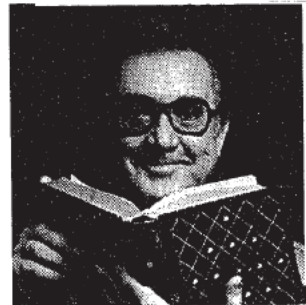
INTERNATIONAL PAPER COMPANY
We believe in the power of the printed word.



"You don't have to go this far to cut back on the TV habit and enjoy reading more. See my suggestions here."

How to enjoy the classics

By Steve Allen



International Paper asked Steve Allen, television comedian, composer, writer of the television series "Meeting of Minds," author of 22 books and lover of the classics, to tell how you can appreciate man's greatest written works.

Why is it? In school we learn one of the most amazing and difficult feats man has ever accomplished—how to read—and at the same time we learn to hate to read the things worth reading most!

It's happened to us all—with assignment reading! It happened to me. The teacher assigned *Moby Dick*. I didn't want to read it. So I fought it. I disliked it. I thought I won.

But I lost. My struggle to keep at arm's length from *Moby Dick* cost me all the good things that can come from learning to come to terms with those special few books we call the "classics."

I've come back to *Moby Dick* on my own since. I like it. And I've discovered a new level of pleasure from it with each reading.

What is a classic? A classic is a book that gives you that exhilarating feeling, if only for a moment, that you've finally uncovered part of the meaning of life.

A classic is a book that's stood the test of time, a book that men and women all over the world keep reaching for throughout the ages for its special enlightenment.

Not many books can survive such a test. Considering all the volumes that have been produced since man first put chisel to stone,

classics account for an infinitesimal share of the total—less than .001 percent. That's just a few thousand books. Of those, under 100 make up the solid core.

Why should you tackle the classics? Why try to enjoy them?

- I suggest three good reasons:
1. Classics open up your mind.
 2. Classics help you grow.
 3. Classics help you understand your life, your world, yourself.

That last one is the big one. A classic can give you insights into yourself that you will get nowhere else. Sure, you can get pleasure out of almost any book. But a classic, once you penetrate it, lifts you up high! Aeschylus's *Oresteia* was written nearly 2,500 years ago—and it still knocks me out!

But I can hear you saying, "I've tried reading classics. They are hard to understand. I can't get into them."

Let me offer some suggestions that will help you open up this wondrous world. Pick up a classic you've always promised to try. Then take Dr. Allen's advice.

Know what you're reading

Is it a novel, drama, biography, history? To find out, check the table of contents, read the book cover, the preface, or look up the title or author in *The Reader's Encyclopedia*.

Don't read in bed

Classics can be tough going; I'll admit it. You need to be alert, with your senses sharp. When you read in bed you're courting sleep—and you'll blame it on the book when you start nodding off.

Don't let a lot of characters throw you

Dostoevsky tosses fifty major characters at you in *The Brothers*

Karamazov. In the very first chapter of *War and Peace*, Tolstoy bombards you with twenty-two names—long, complicated ones like Anna Pavlovna Scherer, Anatole and Prince Bolkonski. Don't scurry for cover. Stick with it. The characters will gradually sort themselves out and you'll feel as comfortable with them as you do with your own dear friends who were strangers, too, when you met them.

Give the author a chance

Don't say "I don't get it" too soon. Keep reading right to the end.

Sometimes, though, you may not be ready for the book you're trying to get into. I tackled Plato's *Republic* three times before it finally opened up to me. And man, was it worth it! So if you really can't make a go of the book in your lap, put it aside for another day, or year, and take on another one.

Read in big bites

Don't read in short nibbles.

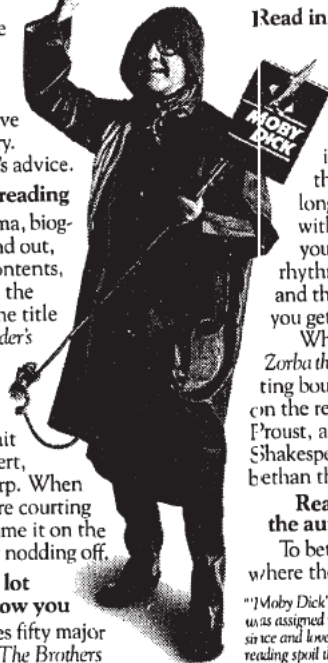
How can you expect to get your head into anything that way? The longer you stay with it, the more you get into the rhythm and mood—and the more pleasure you get from it.

When you read *Zorba the Greek* try putting bouzouki music on the record player; Proust, a little Debussy; Shakespeare, Elizabethan theater music.

Read what the author read

To better understand where the author is

"I *Moby Dick* escaped me when it was assigned reading. I've landed it since and loved it. Don't let assigned reading spoil the classics for you."



coming from, as we say, read the books he once read and that impressed him. Shakespeare, for example, dipped into North's translation of Plutarch's *Lives* for the plots of *Julius Caesar*, *Antony and Cleopatra* and *A Midsummer Night's Dream*. It's fun to know you're reading what he read.

Read about the author's time

You are the product of your time. Any author is the product of his time. Knowing the history of that time, the problems that he and others faced, their attitudes—will help you understand the author's point of view. Important point: You may not agree with the author. No problem. At least he's made you think!

Read about the author's life

The more you know about an author's own experiences, the more you'll understand why he wrote what he wrote. You'll begin to see the autobiographical odds and ends that are hidden in his work.

A writer can't help but reveal himself. Most of our surmises about Shakespeare's life come from clues found in his plays.

Read the book again

All classics bear rereading. If after you finish the book you're intrigued but still confused, reread it then and there. It'll open up some more to you.

If you did read a classic a few years back and loved it, read it again. The book will have so many new things to say to you, you'll hardly believe it's the same one.

A few classics to enjoy

You can find excellent lists of the basic classics compiled by helpful experts, like Clifton Fadiman's *Lifetime Reading Plan*, the *Harvard Classics* and Mortimer J. Adler's *Great Books*. Look into them.

But before you do, I'd like to suggest a few classics that can light up your life. Even though some might have been spoiled for you by

the required reading stigma, try them. Try them. And try them.

1. Homer: *Iliad* and *Odyssey*. The Adam and Eve of Western literature. Read a good recent translation. My favorite is by Robert Fitzgerald.

2. Rabelais: *Gargantua and Pantagruel*. A Gargantuan romp. I recommend the Samuel Putnam translation.

speare turned out 37 plays. Some are flops, some make him the greatest writer ever. All offer gold. His best: "Hamlet," "Macbeth" and "Romeo and Juliet." (See them on the stage, too.)

6. Charles Dickens: *Pickwick Papers*. No one can breathe life into characters the way Dickens can. Especially the inimitable Samuel Pickwick, Esq.

7. Mark Twain: *Huckleberry Finn*. Maybe you had to read this in school. Well, climb back on that raft with Huck and Jim. You'll find new meaning this time. (Of course, these few suggestions hardly scratch the surface.)

Don't just dip your toe into the deep waters of the classics. Plunge in! Like generations of bright human beings before you, you'll find yourself invigorated to the marrow by thoughts and observations of the most gifted writers in history. You still enjoy

looking at classic paintings. You enjoy hearing musical classics. Good books will hold you, too. Someone has said the classics are the diary of man. Open up the diary. Read about yourself—and understand yourself.

Steve Allen

Years ago, International Paper sponsored a series of advertisements, "Send me a man who reads," to help make Americans more aware of the value of reading.

Today, the printed word is more vital than ever. Now there is more need than ever before for all of us to read better, write better, and communicate better. International Paper offers this new series in the hope that, even in a small way, we can help.

For reprints of this advertisement, write: "Power of the Printed Word," International Paper Co., Dept. 7-T, P.O. Box 900, Elmsford, New York 10523.



INTERNATIONAL PAPER COMPANY
We believe in the power of the printed word.

How to enjoy poetry

by James Dickey

International Paper asked James Dickey, poet-in-residence at the University of South Carolina, winner of the National Book Award for his collection of poems, "Buckdancer's Choice," and author of the novel, "Deliverance," to tell you how to approach poetry so it can bring special pleasure and understanding to your life.

What is poetry? And why has it been around so long? Many have suspected that it was invented as a school subject, because you have to take exams on it. But that is not what poetry is or why it is still around. That's not what it feels like, either. When you really feel it, a new part of you happens, or an old part is renewed, with surprise and delight at being what it is.

Where poetry is coming from

From the beginning, men have known that words and things, words and actions, words and feelings, go together, and that they can go together in thousands of different ways, according to who is using them. Some ways go shallow, and some go deep.

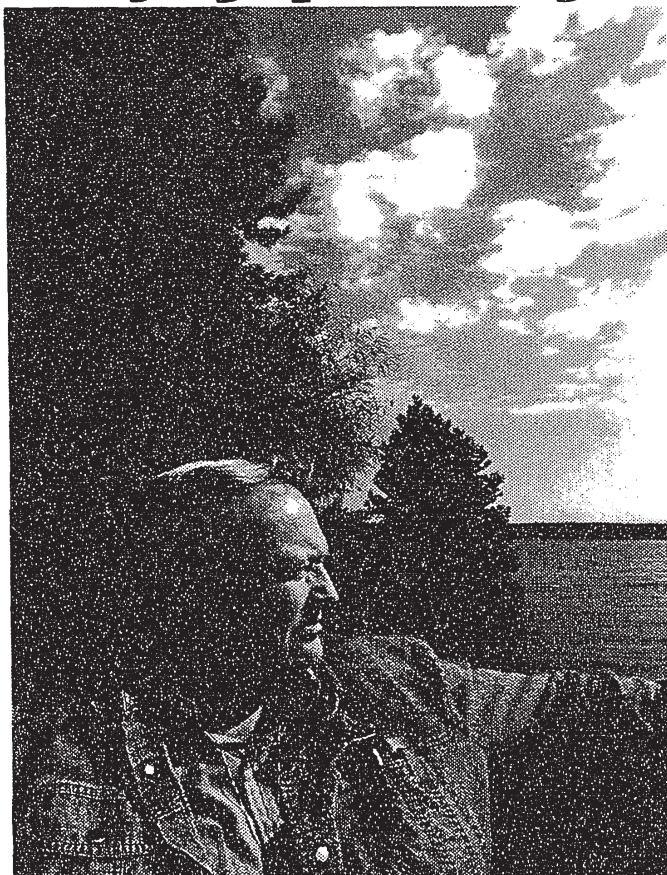
Your connection with other imaginations

The first thing to understand about poetry is that it comes to you from outside you, in books or in words, but that for it to live, something from within you must come to it and meet it and complete it. Your response with your own mind and body and memory and emotions gives the poem its ability to work its magic; if you give to it, it will give to you, and give plenty.

When you read, don't let the poet write down to you; read up to him. Reach for him from your gut out, and the heart and muscles will come into it, too.

Which sun? Whose stars?

The sun is new every day, the ancient philosopher Heraclitus said. The sun of poetry is new every day, too, because it is seen in different



"The things around us—like water, trees, clouds, the sun—belong to us all. How you see them can enhance my way of seeing them. And just the other way around."

ways by different people who have lived under it, lived with it, responded to it. Their lives are different from yours, but by means of the special spell that poetry brings to the fact of the sun—everybody's sun; yours, too—

you can come into possession of many suns: as many as men and women have ever been able to imagine. Poetry makes possible the deepest kind of personal possession of the world.

The most beautiful constellation in the winter sky is Orion, which ancient poets thought looked like a hunter, up there, moving across heaven with his dog Sirius. What is this hunter made out of stars hunting for? What does he mean? Who owns him, if anybody? The poet Aldous Huxley felt that he did, and so, in Aldous Huxley's universe of personal emotion, he did.

*Up from among the emblems of the
wind into its heart of power,
The Huntsman climbs, and all his
living stars
Are bright, and all are mine.*

Where to start

The beginning of your true encounter with poetry should be simple. It should bypass all classrooms, all textbooks, courses, examinations, and libraries and go straight to the things that make your own existence exist: to your body and nerves and blood and muscles. Find your own way—a secret way that just maybe you don't know yet—to open yourself as wide as you can and as deep as you can to the moment, the *now* of your own existence and the endless mystery of it, and perhaps at the same time to one other thing that is not you, but is out there: a handful of gravel is a good place to start. So is an ice cube—what more mysterious and beautiful interior of something has there ever been?

As for me, I like the sun, the source of all living things, and on certain days very good-feeling, too. "Start with the sun," D.H. Lawrence said, "and everything will slowly, slowly happen." Good advice. And a lot will happen.

What is more fascinating than a rock, if you really feel it and look at it, or more interesting than a leaf?

*Horses. I mean: butterflies, whales,
Mosses, and stars: and gravelly
Rivers, and fruit.*

*Oceans. I mean: black valleys: corn:
Brambles, and cliffs: rock, dirt, dust, ice...*

Go back and read this list—it is quite a list. Mark Van Doren's list!—item by item. Slowly. Let each of these things call up an image out of your own life.

Think and feel. What moss do you see? Which horse? What field

of corn? What brambles are your brambles? Which river is most yours?

The poem's way of going

Part of the spell of poetry is in the rhythm of language, used by poets who understand how powerful a factor rhythm can be, how compelling and unforgettable. Almost anything put into rhythm and rhyme is more memorable than the same thing said in prose. Why this is, no one knows completely, though the answer is surely rooted far down in the biology by means of which we exist; in the circulation of the blood that goes forth from the heart and comes back, and in the repetition of breathing. Croesus was a rich Greek king, back in the sixth century before Christ, but this tombstone was not his:

*No Croesus lies in the grave you see:
I was a poor laborer, and this suits me.*

That is plain-spoken and definitive. You believe it, and the rhyme helps you believe it and keep it.

Some things you'll find out

Writing poetry is a lot like a contest with yourself, and if you like sports and games and competitions of all kinds, you might like to try writing some. Why not?

The possibilities of rhyme are great. Some of the best fun is in making up your own limericks. There's no reason you can't invent limericks about anything that comes to your mind. No reason. Try it.

The problem is to find three words that rhyme and fit into a meaning. "There was a young man from..." Where was he from? What

situation was he in? How can these things fit into the limerick form—a form everybody knows—so that the rhymes "pay off," and give that sense of completion and inevitability that is so deliciously memorable that nothing else is like it?

How it goes with you

The more your encounter with poetry deepens, the more your experience of your own life will deepen, and you will begin to see things by means of words, and words by means of things.

You will come to understand the world as it interacts with words, as it can be re-created by words, by rhythms and by images.

You'll understand that this condition is one charged with vital possibilities. You will pick up meaning more quickly—and you will create meaning, too, for yourself and for others.

Connections between things will exist for you in ways that they never did before. They will shine with unexpectedness, wide-openness, and you will go toward them, on your own path. "Then..." as Dante says, "... Then will your feet be filled with good desire." You will know this is happening the first time you say, of something you never would have noticed before, "Well, would you look at that! Who'd 'a thunk it?" (Pause, full of new light)

"I think it!"

James Dickey

Today, the printed word is more vital than ever. Now there is more need than ever for all of us to read better, write better, and communicate better.

International Paper offers this series in the hope that, even in a small way, we can help.

If you'd like to share this article with others—students, friends, employees, family—we'll gladly send you reprints. We've already sent out more than 6,000,000 at requests from people everywhere.

Please write: "Power of the Printed Word," International Paper Company, Dept. 11T, P.O. Box 954, Madison Square Station, New York, NY 10010.



INTERNATIONAL PAPER COMPANY

We believe in the power of the printed word.

How to punctuate

By Russell Baker



International Paper asked Russell Baker, winner of the Pulitzer Prize for his book, *Growing Up*, and for his essays in *The New York Times* (the latest collection in book form is called *The Rescue of Miss Jansell and Other Pipe Dreams*), to help you make better use of punctuation, one of the printed word's most valuable tools.

When you write, you make a sound in the reader's head. It can be a dull mumble—that's why so much government prose makes you sleepy—or it can be a joyful noise, a sly whisper, a throb of passion.

Listen to a voice trembling in a haunted room:

"And the silken, sad, uncertain rustling of each purple curtain thrilled me—filled me with fantastic terrors never felt before..."

That's Edgar Allan Poe, a master. Few of us can make paper speak as vividly as Poe could, but even beginners will write better once they start listening to the sound their writing makes.

One of the most important tools for making paper speak in your own voice is punctuation.

When speaking aloud, you punctuate constantly—with body language. Your listener hears commas, dashes, question marks, exclamation points, quotation marks as you shout, whisper, pause, wave your arms, roll your eyes, wrinkle your brow.

In writing, punctuation plays

the role of body language. It helps readers hear you the way you want to be heard.

"Gee, Dad, have I got to learn all them rules?"

Don't let the rules scare you. For they aren't hard and fast. Think of them as guidelines.

Am I saying, "Go ahead and punctuate as you please"? Absolutely not. Use your own common sense, remembering that you can't expect readers to work to decipher what you're trying to say.

There are two basic systems of punctuation:

1. The loose or open system, which tries to capture the way body language punctuates talk.

2. The tight, closed structural system, which hews closely to the sentence's grammatical structure.

Most writers use a little of both. In any case, we use much less punctuation than they used 200 or even 50 years ago. (Glance into Edward Gibbon's "Decline and Fall of the Roman Empire," first published in 1776, for an example of the tight structural system at its most elegant.)

No matter which

system you prefer, be warned: punctuation marks cannot save a sentence that is badly put together. If you have to struggle over commas, semicolons and dashes, you've probably built a sentence that's never going to fly, no matter how you tinker with it. Throw it away and build a new one to a simpler design. The better your sentence, the easier it is to punctuate.

Choosing the right tool

There are 30 main punctuation marks, but you'll need fewer than a dozen for most writing.

I can't show you in this small space how they all work, so I'll stick to the ten most important—and even then can only hit highlights. For more details, check your dictionary or a good grammar.

Comma [,]

This is the most widely used mark of all. It's also the toughest and most controversial. I've seen aging editors almost come to blows over the comma. If you can handle it without sweating, the others will be easy. Here's my policy:

1. Use a comma after a long introductory phrase or clause: *After stealing the crown jewels from the Tower of London, I went home for tea.*

2. If the introductory material is short, forget the comma: *After the theft I went home for tea.*

3. But use it if the sentence would be confusing without it, like this: *The day before I'd robbed the Bank of England.*

4. Use a comma to separate elements in a series: *I robbed the*

Denver Mint, the Bank of England, the Tower of London and my piggy bank.

Notice there is no comma before and in the series. This is common style nowadays, but some publishers use a comma there, too.

5. Use a comma to separate independent clauses that are joined by a conjunction like *and*, *but*, *for*, *or*, *nor*, *because* or *so*: *I shall return the crown jewels, for they are too heavy to wear.*

6. Use a comma to set off a mildly parenthetical word grouping that isn't essential to the sentence: *Girls, who have always interested me, usually differ from boys.*

Do not use commas if the word grouping is essential to the sentence's meaning: *Girls who interest me know how to tango.*

7. Use a comma in direct address: *Your majesty, question mark, a whisper with parentheses, emphasis with an exclamation point.*

8. And between proper names and titles: *Montague Sneed, Director of Scotland Yard, was assigned the case.*

9. And to separate elements of geographical address: *Director Sneed comes from Chicago, Illinois, and now lives in London, England.*

Generally speaking, use a comma where you'd pause briefly in speech. For a long pause or completion of thought, use a period.

If you confuse the comma with the period, you'll get a run-on sentence: *The Bank of England is located in London, I rushed right over to rob it.*

Semicolon [;]

A more sophisticated mark than the comma, the semicolon separates two main clauses, but it keeps those two thoughts more tightly linked than a period can: *I steal crown jewels; she steals hearts.*

Dash [—] and Parentheses [()]

Warning! Use sparingly. The dash SHOUTS. Parentheses whisper. Shout too often, people stop listening; whisper too much, people become suspicious of you.

The dash creates a dramatic pause

to prepare for an expression needing strong emphasis: *I'll marry you—if you'll rob Topkapi with me.*

Parentheses help you pause quietly to drop in some chatty information not vital to your story: *Despite Betty's daring spirit ("I love robbing your piggy bank," she often said), she was a terrible dancer.*



"Punctuation puts body language on the printed page. Show bewilderment with a question mark, a whisper with parentheses, emphasis with an exclamation point."

Quotation marks [" "]

These tell the reader you're reciting the exact words someone said or wrote: *Betty said, "I can't tango."* Or: *"I can't tango," Betty said.*

Notice the comma comes before the quote marks in the first example, but comes inside them in the second. Not logical? Never mind. Do it that way anyhow.

Colon [:]

A colon is a tip-off to get ready for what's next: a list, a long quotation or an explanation. This article is riddled with colons. Too many,

maybe, but the message is: "Stay on your toes; it's coming at you."

Apostrophe [']

The big headache is with possessive nouns. If the noun is singular, add 's: *I hated Betty's tango.*

If the noun is plural, simply add an apostrophe after the s: *Those are the girls' coats.*

The same applies for singular nouns ending in s, like Dickens: *This is Dickens's best book.*

And in plural: *This is the Dickenses' cottage.*

The possessive pronouns *hers* and *its* have no apostrophe.

If you write it's, you are saying it is.

Keep cool

You know about ending a sentence with a period (.) or a question mark (?). Do it. Sure, you can also end

with an exclamation point (!), but must you? Usually it just makes you sound breathless and silly. Make your writing generate its own excitement. Filling the paper with !!! won't make up for what your writing has failed to do.

Too many exclamation points make me think the writer is talking about the panic in his own head.

Don't sound panicky. End with a period. I am serious. A period. Understand?

Well... sometimes a question mark is okay.

Russell Baker

"My tools of the trade should be your tools, too. Good use of punctuation can help you build a more solid, more readable sentence."



INTERNATIONAL PAPER COMPANY

We believe in the power of the printed word.

How to read a newspaper

by Walter Cronkite

International Paper asked Walter Cronkite, for years television's foremost news anchorman, and an ardent advocate of the need for a free people to remain free by keeping fully informed, to tell you how your newspaper can help you cope better with your world each day.

If you're like most Americans, you try to keep up with the news by watching it on television.

That's how 65% of us get 100% of our news—from the 24-odd-minute TV news broadcast each evening.

The problem—and I know the frustration of it firsthand—is that unless something really special happens, we in TV news have to put severe time limitations on every story, even the most complicated and important ones.

Get more than headlines

So what we bring you is primarily a front-page headline service. To get all you need to know, you have to flesh out those headlines with a complete account of the news from a well-edited and thorough newspaper.

Is it really necessary to get the whole story? Dorothy Greene Friendly put it this way: "What the American people don't know can kill them." Amen.

News people have a responsibility. And so do you. *Ours* is to report the news fairly, accurately, completely. *Yours* is to keep yourself informed every day.

I'll never forget the quotation hanging in Edward R. Murrow's CBS office. It was from Thoreau: "It takes two to speak the truth—one to speak and one to hear."

Take a 3-minute overview

Here's how I tackle a paper. For starters, I take a three-minute over-



view of the news. No need to go to the sports section first, or the TV listings. With my overview you'll get there quickly enough. First I scan the front-page headlines, look at the pictures and read the captions. I do the same thing page by page front to back. Only then do I go back for the whole feast.

The way the front page is "made up" tells you plenty. For one thing, headline type size will tell you how the paper's editor ranks the stories on relative importance. A major crop failure in Russia should get larger type than an overturned truckload of wheat on the Interstate, for example.

Which is the main story?

You'll find the main or lead story in the farthest upper right-hand column. Why? Tradition. Newspapers used to appear on newsstands folded and displayed with their top right-hand quarter showing. They made up the front page with the lead story there to entice readers.

You'll find the second most important story at the top far

left, unless it's related to the lead story. Do you have to read *all* the stories in the paper? Gosh, no. But you should *check* them all. Maybe the one that appears at first to be the least appealing will be the one that will most affect your life.

News is information, period

A good newspaper provides four basic ingredients to help you wrap your mind around the news: information, background, analysis and interpretation.

Rule #1 of American journalism is: "News columns are reserved only for news." What is news? It is informa-

tion only. You can tell a good newspaper story. It just reports the news. It doesn't try to slant it. And it gives you *both* sides of the story.

Look out for a lot of adjectives and adverbs. They don't belong in an objective news story. They tend to color and slant it so you may come to a wrong conclusion.

Do look for by-lines, datelines and the news service sources of articles. These will also help you judge a story's importance and its facts.

As you read a story you can weigh its truthfulness by asking yourself, "Who said so?" Look out for "facts" that come from unnamed sources, such as "a highly placed government official." This could tip you off that the story is not quite true, or that someone—usually in Washington—is sending up a "trial balloon" to see if something that may happen or be proposed gets a good reception.

Another tip: Check for "Corrections" items. A good newspaper will straighten out false or wrong information as soon as it discovers

its error. A less conscientious one will let it slide or bury it.

An upside-down pyramid

Reporters write news stories in a special way called the "inverted pyramid" style. That means they start with the end, the *climax* of the story, with the most important facts first, then build in more details in order of importance. This is unlike the telling or writing of most stories, where you usually start at the beginning and save the climax for last. Knowing about the newspaper's "inverted pyramid" style will help you sift facts.

A well-reported story will tell you "who," "what," "when," "where" and "how." The best newspapers will go on to tell you "why." "Why" is often missing. And that may be the key ingredient.

Many important stories are flanked by "sidebars." These are supporting stories that offer, not news, but the "why"—background and analysis—to help you understand and evaluate it.

Background offers helpful facts. Analysis frequently includes opinion. So it should be—and usually is—carefully labeled as such. It's generally by-lined by an expert on the subject who explains the causes

of the news and its possible consequences to you.

No good newspaper will mix interpretation with "hard" news, either. Interpretation goes beyond analysis and tells you not just what will probably happen, but what



"TV news coverage, as good as it is, has some limitations. Time slips by quickly. It restricts the length of each story and the number of stories we can cover. A good newspaper can carry more stories and give you considerably more detail."

ought to happen. This should be clearly labeled, or at best, reserved for the editorial page or "op-ed" (opposite the editorial) page.

Form your own opinion first

I form my own opinion *before* I turn to the editorial page for the pundits' views. I don't want them to tell me how to think until I've wrestled the issue through to my own conclusion. Once I have, I'm open to other reasoning. Resist the temptation to let them do your thinking for you.

Here's an idea I firmly believe in and act on. When you read something that motivates you, do something about it. Learn more about it. Join a cause. Write a letter. You can constantly vote on

issues by writing letters, particularly to your Congressman or state or local representative.

To understand the news better you can also read news magazines. Books help fill in the holes, too. During the Vietnam war, for example, many people felt that the daily news coverage wasn't entirely satisfactory. The truth is, you could have gotten many important new facts on the war from the books coming out at the time.

Pick a TV story and follow it

Now that I've told you about the basics of getting under the skin of a newspaper, let newspapers get under your skin.

Tonight, pick an important story that interests you on the TV news. Dig into the story—in your newspaper. Follow it, and *continue* to follow it closely in print. See if you don't find yourself with far more understanding of the event.

And see if you don't have a far more sensible opinion as to the "whys" and "wherefores" of that event, even down to how it will affect you—and maybe even what should be done about it.

Keep up with the news the way my colleagues and I do—on TV and in the newspapers.

Learn to sift it for yourself, to hear it, to value it, to question it, to ask for it *all*. You'll be in better control of your life and your fortunes.

And that's the way it is.

Walter Cronkite



"These are the kinds of stories you can find on the front page: 1: biggest story; 2: second biggest story; 3: background; 4: sidebar. Also: analysis and interpretation. What's it all about? Let's look into it here."

Today, the printed word is more vital than ever. Now there is more need than ever for all of us to read better, write better and communicate better.

International Paper offers this series in the hope that, even in a small way, we can help.

If you'd like to share this article with others—students, employees, friends—we'll gladly send you reprints. So far we've sent out 23,000,000 reprints in response to requests from people everywhere. Write: How to read a newspaper, "Power of the Printed Word," International Paper Company, Dept. 15T, P.O. Box 954, Madison Square Station, New York, NY 10010. © 1981 INTERNATIONAL PAPER COMPANY



INTERNATIONAL PAPER COMPANY

We believe in the power of the printed word.

How to spell

By John Irving



International Paper asked John Irving, author of "The World According to Garp," "The Hotel New Hampshire," and "Setting Free the Bears," among other novels—and once a hopelessly bad speller himself—to teach you how to improve your spelling.

Let's begin with the bad news.

If you're a bad speller, you probably think you always will be. There are exceptions to every spelling rule, and the rules themselves are easy to forget. George Bernard Shaw demonstrated how ridiculous some spelling rules are. By following the rules, he said, we could spell fish this way: ghoti. The "f" as it sounds in enough, the "i" as it sounds in women, and the "sh" as it sounds in fiction.

With such rules to follow, no one should feel stupid for being a bad speller. But there are ways to improve. Start by acknowledging the mess that English spelling is in—but have sympathy: English spelling changed with foreign influences. Chaucer wrote "gesse," but "guess" imported earlier by the Norman invaders, finally replaced it. Most early printers in England came from Holland; they brought "ghost" and "gherkin" with them.

If you'd like to intimidate yourself—and remain a bad speller forever—just try to remember

the 13 different ways the sound "sh" can be written:

shoe
sugar
ocean
issue
nation
schist
pshaw
suspicion
nauseous
conscious
chaperone
mansion
fuchsia

Now the good news

The good news is that 90 percent of all writing consists of 1,000 basic words. There is, also, a method to most English spelling and a great number of how-to-spell books. Remarkably, all these books propose learning the same rules! Not surprisingly, most of these books are humorless.

Just keep this in mind: If you're familiar with the words you use, you'll probably spell them correctly—and you shouldn't be writing words you're unfamiliar with anyway. USE a word—out loud, and more than once—before you try writing it, and make sure (with a new word) that you know what it means before you use it. This means you'll have to look it up in a dictionary, where you'll not only learn what it means, but you'll see how it's spelled. Choose a dictionary you enjoy browsing in, and guard it as you would a diary. You wouldn't lend a diary, would you?

A tip on looking it up

Beside every word I look up in my dictionary, I make a mark.

Beside every word I look up more than once, I write a note to myself—about WHY I looked it up. I have looked up "strictly" 14 times since 1964. I prefer to spell it with a k—as in "strictly." I have looked up "ubiquitous" a dozen times. I can't remember what it means.

Another good way to use your dictionary: When you have to look up a word, for any reason, learn—and learn to spell—a new word at the same time. It can be any useful word on the same page as the word you looked up. Put the date beside this new word and see how quickly, or in what way, you forget it. Eventually, you'll learn it.

Almost as important as knowing what a word means (in order to spell it) is knowing how it's pronounced. It's government, not government. It's February, not Febrary. And if you know that anti- means against, you should know how to spell antidote and antibiotic and antifreeze. If you know that ante- means before, you shouldn't have trouble spelling antechamber or antecedent.

Some rules, exceptions, and two tricks

I don't have room to touch on all the rules here. It would take a book to do that. But I can share a few that help me most:

Some spelling problems that seem hard are really easy. What about -ary or -ery? Just remember that there are only six common words in English that end in -ery. Memorize them, and feel fairly secure that all the rest end in -ary.

cemetery
millinery
distillery

monastery
confectionery
stationery
(as in paper)

Here's another easy rule. Only four words end in -efy. Most people misspell them—with -ify, which is usually correct. Just memorize these, too, and use -ify for all the rest.

stupefy
liquefy
putrefy
rarefy

As a former bad speller, I have learned a few valuable tricks. Any good how-to-spell book will teach you more than these two, but these two are my favorites. Of the 800,000 words in the English language, the most frequently misspelled is alright; just remember that alright is all wrong. You wouldn't write alwrong, would you? That's how you know you should write all right.

The other trick is for the truly worst spellers. I mean those of you who spell so badly that you can't get close enough to the right way to spell a word in order to even FIND it in the dictionary. The word you're looking for is there, of course, but you won't find it the way you're trying to spell it. What to do is look up a synonym—another word that means the same thing. Chances are good that you'll find the word you're looking for under the definition of the synonym.

Demon words and bugbears

Everyone has a few demon words—they never look right, even when they're spelled correctly. Three of my demons are medieval, ecstasy, and rhythm. I have learned to hate these words, but I have not learned to spell them; I have to look them up every time.

And everyone has a spelling rule that's a bugbear—it's either too difficult to learn or it's impossible to remember. My personal bugbear among the rules is the one governing whether you add -able or -ible. I can teach it to you, but I can't

remember it myself.

You add -able to a full word: adapt, adaptable; work, workable. You add -ible to words that end in e—just remember to drop the final e: love, lovable. But if the word ends in two e's, like agree, you keep them both: agreeable.

You add -ible if the base is not a full word that can stand on its own: credible, tangible, horrible, terrible. You add -ible if the root word ends in -ns: responsible. You add -ible if the root word ends in -miss: permissible. You add -ible if the root word ends in a soft c.



incomprehensibilities

"This is one of the longest English words in common use. But don't let the length of a word frighten you. There's a rule for how to spell this one, and you can learn it."

(but remember to drop the final e!)

force, forcible.
Got that? I don't have it, and I was introduced to that rule in prep school; with that rule, I still learn one word at a time.

Poor President Jackson

You must remember that it is permissible for spelling to drive you crazy. Spelling had this effect on Andrew Jackson, who once blew his stack while trying to write a Presidential paper. "It's a damn poor mind that can think of only one way to spell a word!" the President cried.

When you have trouble, think of poor Andrew Jackson and know that you're not alone.

What's really important

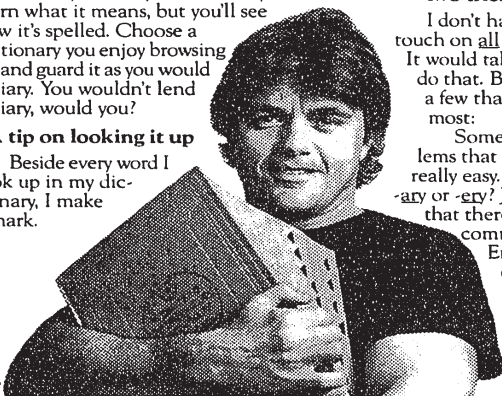
And remember what's really important about good writing is not good spelling. If you spell badly but write well, you should hold your head up. As the poet T.S. Eliot recommended, "Write for as large and miscellaneous an audience as possible"—and don't be overly concerned if you can't spell "miscellaneous."

Also remember that you can spell correctly and write well—and still be misunderstood. Hold your head up about that, too.

As good old G.C. Lichtenberg said, "A book is a mirror: if an ass peers into it, you can't expect an apostle to look out"—whether you spell "apostle" correctly or not.

John Irving

"Love your dictionary"



INTERNATIONAL PAPER COMPANY

We believe in the power of the printed word.

Today, the printed word is more vital than ever. Now there is more need than ever for all of us to read better, write better, and communicate better.

International Paper offers this series in the hope that, even in a small way, we can help.

If you'd like to share this article with others—students, friends, employees, family—we'll gladly send you reprints. So far we've sent out over 9,000,000 in response to requests from people everywhere.

Please write: "Power of the Printed Word," International Paper Company, Dept. 12T, P.O. Box 954, Madison Square Station, New York, NY 10010. © 1982, INTERNATIONAL PAPER COMPANY

This document is not a source of business, legal, tax or accounting advice and in the event that you require such counseling you should immediately contact your professional service provider regarding the same, such as your attorney, CPA or certified financial advisor. The materials presented in this document are for general informational purposes only and are not intended to replace the professional advice of a licensed service provider. All copyrights and trademarks belong to their respective owners.

BREAKTHROUGH BUSINESS TECHNOLOGIES, INC. DOES NOT WARRANT OR MAKE ANY REPRESENTATION REGARDING USE, OR THE RESULT OF USE, OF THE CONTENT IN TERMS OF ACCURACY, RELIABILITY, OR OTHERWISE. THE CONTENT MAY INCLUDE TECHNICAL INACCURACIES OR TYPOGRAPHICAL ERRORS, AND COMPANY MAY MAKE CHANGES OR IMPROVEMENTS AT ANY TIME. YOU, AND NOT BREAKTHROUGH BUSINESS TECHNOLOGIES, INC., ASSUME THE ENTIRE COST OF ALL NECESSARY SERVICING, REPAIR OR CORRECTION IN THE EVENT OF ANY LOSS OR DAMAGE ARISING FROM THE USE OF THIS DOCUMENT OR ITS CONTENT. BREAKTHROUGH BUSINESS TECHNOLOGIES, INC. MAKES NO WARRANTIES THAT YOUR USE OF THE CONTENT WILL NOT INFRINGE THE RIGHTS OF OTHERS AND ASSUMES NO LIABILITY OR RESPONSIBILITY FOR ERRORS OR OMISSIONS IN SUCH CONTENT.

MATERIAL CONNECTION DISCLOSURE: You should assume that the publisher has an affiliate relationship and/or another material connection to the providers of goods and services mentioned in this document and may be compensated when you purchase from a provider. You should always perform due diligence before buying anything.