



JAMES SCHRAMKO

**Unleash the Power of
Your Voice: Transform
Your Business with
Strategic Communication
with John Henny**

For business owners, good communication counts, and one of the best ways to achieve this is to improve your speaking voice. Tune in and discover more.



John Henny

James: James Schramko here. Welcome back to my podcast. This is episode 995. In fact, I'm going to bring my microphone a little bit closer, because today I'm chatting with John Henny, a voice expert, coach extraordinaire, star coach to singers, famous singers. Welcome to the show.

John: Thank you for having me.

James: It's amazing having a podcast. You get this close to celebrity. I was just sitting next to my wife; she was watching some YouTube video. And I looked across, and I heard this voice that was familiar to me. And I said, Oh, that's John. And she looked at me and she said, How do you know John? And I said, Oh, well, I speak to John every week. He's in my program.

And she looked at me like, no way. I said, Yeah. And she goes, He's famous. I said, Yeah, yeah, he is. And so now every time I have to do a coaching call, I say, I'm just going up to chat with John. And she's like, Off you go, you better go. Don't be late. [laughs]

John: [laughs] That's fantastic.

A life skill you probably don't think of

James: You're a superstar in our household. Now, just for context, this is a really interesting topic. It's the sort of topic I really like to bring to the show, because it's not a common - we're not talking about usual stuff. We're not talking about SEO, or traffic, or content, or online marketing stuff. We're talking about real life skills, which is your voice.

And it's such a critical thing that we perhaps don't initially think about when we think about our business. But it's such a critical thing. You've mainly built your fame in the singing side of the business. But I noticed lately, you've been talking to business people about how they can use their voice better in business. Can we just sort of capture that direction there? What is it that you're doing with corporates?

John: Yeah, so what I'm showing them, first of all, the voice, as they've done studies, is the most important way of connecting emotionally. In fact, they did some studies where they had the participants try and intuit what the other was feeling. And when they removed the visual element, their accuracy actually went up, because the voice is so important.

And voice and music are literally the same thing. They really do think that music evolved from speech. And so I have found when speakers begin to utilize the principles employed by great singers to capture an audience, they can emotionally connect with the listener on a deeper level, be more compelling and more convincing.

James: I'm really resonating with this. A part of my career was working for my grandfather, who was legally blind. He was like Mr. Magoo, right, he couldn't see. He'd walk around with a stick, he'd just tap it around a footpath, especially if he heard a skateboarder coming or a bike, he'd just start sticking out to the side a bit more. He was a bit cheeky. And if he wanted to cross the road, he'd just start waving a stick and just walk, right, and just pray that he'd make the other side.

John: Oh that is like Mr. Magoo.

James: He had a timber broking business, and he would buy and sell timber on the phone, in his shed in the backyard. And I worked for him. And so he had this desk with an old typewriter, and he had a row of phones. An order would come through the fax machine. He was one of the very first people to have a fax machine.

And he'd pull it off the thing, and he'd like get right up close to it, and like, the magnifying glass was so big, you couldn't believe it. And he'd try and make out the order. But he'd usually pick up the phone and call the person who sent it anyway and just say like, Just going through your order here. Can you just confirm to me what your order is? And then he'd have them read it to him.

And then he would put that phone down and then he'd pick up the phone and start calling up timber yards and shopping around for the best deal. And he would get paid by the timber yard a three percent brokerage. And at the time, I thought, gosh, three percent is almost nothing. But now that I do royalty deals, I realized that a percentage deal is a great way to go.

And he would listen to them, he'd try and detect if they actually had the stock or not, or if that was a high price or a low price, all from the tone of how they were talking to him. And when he would hang up, then we would talk about what happened. And I realized he knew everything, he could tell everything from their tonality.

John: There's a lot of information in the voice.

James: So much. Well, I took that skill into debt collection, and that was fascinating. My first full-time role in the city was as a telephone debt collector. So all day, I was calling people, about 70 people a day, asking for money. So I was really listening to their tonality. And sometimes, you know, the technique we had to do was to have them make a promise for payment. And I could tell if they meant it or not just from the way they were talking.

And then when I was out in the field later on doing repossessions, I could tell from the way people were communicating to me if they're likely to kill me or not. It almost became a preservation technique. And then after that, I ended up in the technology industry. And then after that, I ended up selling.

And I think through selling for a living, and the bulk of the selling was not just the face to face part, it's when the customer goes and you have to do the follow up, or before they come and you have to ask them to come in or go to them. That just meant the difference. I think it's fair to say that in my life, being good at detecting tone and being a good listener has been super useful.

My voice is boring...

And then, as a business person, working on that voice. I started making audio recordings for information products. And then I started podcasting. As you know, this is episode 995. So I've put a bunch of podcasts out there. That doesn't even include the number of the four other podcasts I did with Timbo Reid, and [Ezra Firestone](#), and [Taki Moore](#), and Joel Ozbourn, and all the guest spots.

Initially, when I did those first podcasts, there was this guy, I was in Las Vegas, and he sat next to me and he said, You know, your voice is so boring. You're just monotonal, and it's a real turnoff, but at least the information is good. [laughs] So, I want to know, if you're getting feedback that you don't have an entertaining voice, or if like most of us, you think your own voice is awful, can it be recovered?

John: Yeah, it absolutely can be recovered. There are optimal ways to use your voice. And unless there's some physical damage or neurological issues with the voice, it absolutely can be improved. Usually, if someone is finding your voice boring, it is because, again, it's not utilizing music, there's no music in the voice.

And music will have variety of pitch, it will have variety of phrasing, and intensity, and tone. And I'll often encourage leaders and corporate types to pretend they're in the world's worst musical, and have them just sing some phrases. And it doesn't matter if it sounds good, I want them to actually start to feel that flow and that melody.

And then from that song, we begin to speak, and suddenly the voice begins to transform. And that flow stops people from, uhm, you know, err, and it just keeps that flow going. And your voice, I know we've talked about this before, but what I really like about your voice is it's really on brand. Your voice doesn't have that shrill over intensity, it really transmits this sense of honesty.

And when I listen to you, I get the sense of, I can trust this guy, he's not going to sell me things I don't need. You're not trying to overhype or over emotionalize, that's one of the mistakes I think people make is, oh, my voice is boring. So then they just start going over the top, or they start to be a non-authentic version of themselves. And we don't want that, either.

Exaggerate, then pull back

James: That's really interesting feedback, and I appreciate it. And definitely, I'll never sell you something if I don't believe in it, or I don't think it's good for you. There were a few things on my journey - I know it seems self-indulgent to talk about this, however, when I came online, in fact, in my last role, I sort of did that crossover of being a general manager and having an online business, it was all business for me at the time.

It was like machine-like, very logical, pragmatic, and direct, and I think in my earlier communications, I just came across as straight information. Because I rejected the hype, and the screaming red headlines, and all the artists who you could never contact that were online back when I started online, 2006, 2007, and I just wanted to cut to the chase.

But I didn't realize that people want the story. They want the narrative, and they want a little bit of color in their join-the-dot book. So I had to build that in later. And it wasn't that it was unnatural, it's just that I had to understand my audience better, and then draw on some of the other things.

I remember when I did a speaking course, the instructor said that it's better to go too hard and then pull it back a bit than to try and lift up from a dead base. Do you agree with that? Is it good or bad advice?

John: No, I believe that's good advice. And as a matter of fact, what you want to do is initially play with exaggerations, overdo it at first. Maybe not in front of an important meeting, but just with yourself. Just ask ChatGPT to give you a sales call speech and just read through it and really overdo these elements, again, sing it out loud.

Finding the emotional intentions

And then the other important element that I really stress is that you start to find emotional intentions. And these are these actable verbs, where you just say, I want to, and if the word is just inspire, then you allow that to inform how you're using your voice. If it's, I want to teach, I want to comfort.



And you can take the same piece of text - singers do this, actors do this, and they'll play with different intentions and just discover what that does to their voice. And so I think it's really good to play with your voice, really get in touch with your voice. We take it for granted, we don't think about it, and it really is the most important connector we have to other human beings.

James: I think even more so in a world where we're often in our own home connecting with people over digital modalities. One thing I like about our group calls, which we do each week, and I'm so fortunate that you're a part of, is we have a connection of emotions. And you can actually hear when people are excited about a win they're having, or when they're frustrated about something that keeps blocking them.

When I work on that and a solution is arrived at, you can feel the relief. Like, you can detect it, it comes through in the voice. And this is what I've often noticed with salespeople, when you get a desperate salesperson or one with poor technique, the customer can smell it and feel it. It's like they can detect desperation. And I imagine the voice is giving it away.

John: Absolutely. And when they don't have the best of intentions, if they don't really believe what they're saying, if the voice, even if they're going through the mechanics of playing with pitch and intensity, if it's not infused with honest emotion and an intention to connect with the listener, it's going to fall flat.



Just like when people for public speaking, they think, okay, I'm going to practice my power stance and my hand moves - you're dressing up something that's not quite there. I think, get your voice working, get it connected with honest emotion and communication, and then worry about your tie.

James: That's interesting. So I think I was using emotion, my voice. And then when I came online, I was pulling some of it out to be more precise. And then when I let it back in, it's almost like a vulnerability.

And then when I watch a quiz show, or something, or a contest, a talent contest, and when the judge says or the judge cries, and they say, I felt that song, I could see you're being authentic with your feelings, like, this song is obviously about a relationship you had, or you know, this happened to you, right? And the singer says, Yeah, it was my dad, he had cancer, or it was my girlfriend, we broke up, you can tell that they're measuring how much of that voice is matching up with reality. But they have to put themselves on the line to deliver that.

John: Absolutely. And the one thing that great singers do is they don't just work their voice and the mechanics, and that's what I teach people when I'm teaching them technique. But I tell them, you know, this is not the highest level of singing. The highest level of singing is communication and connection. And so when you have a singer, maybe doesn't have the best voice, but you feel that honesty and that connection and truth, it's compelling. And that's what makes a great performance.

You know, you bring up the weekly calls that you do. And that's one thing on my calendar that I put a big red circle on, and my wife will say, The James call is today. I'm like, I know, because it's just so helpful for me in my business to connect with other people, and as you said, you can just hear in their voices when things are really working, the honesty when someone is doing something and it's not going well.

And I just love, and I'll just let you know here, just your connection with everybody in that group, I just find invaluable. You really listen, you're really there for everyone. And you have this innate ability when you're solving someone else's problem, you've intuited the rest of us that may be facing the same thing. And so you start talking to us as well. It's quite remarkable.

James: Thanks. Well, it only took me 13 years to develop that. [laughs] That call has been in my schedule for 13 years. In the online space, it is remarkable. And it's something I want to continue doing. I've even closed down my one-to-one slots to facilitate this group call, because that's where the magic happens now.

You hear these Buzz Bingo terms like synergy and stuff. But when you do have that combination of people, it does remind me of when I was a kid, I used to sing in a choir, I think it was the second head chorister or something, and when we were belting out songs in the chapel, it's like the teamwork of doing something together was way uplifting compared to just a solo.

The same when I was in our musical production at school, we were in this production of Oliver, and I was a workhouse boy. Apparently, I was too fat to be Oliver. [laughs] That was the reason given to my parents.

John: That's a good title for a book.

James: That was in 1983. So I don't think that would fly 40 years later, you couldn't say that to a parent anymore. But I was too well nourished to be a workhouse boy, you know, the feature, they had to disguise me with dirty clothes, etc. But I remember going to that and being a part of it and performing over and over again, it was so bonding. I love that when you can get it.

How culture affects voice

Now, let's take a few practical insights here. You've already given us a couple. You said we could get a script, and then we can practice singing it. You've definitely made me feel better about when I'm singing in the kitchen or whatever, like I will repeat words, but sing them, because I like to play with them, and I've now let go of what people might think or how they would care about it if they caught me doing that. I just don't care anymore, because I like to play with the words.

What if, there are some cultures, for example, that are more known to be very analytical and precise. Let's take for example, someone who might be known to be on time, they're known to be machine-like and robotic. Would it be unnatural for them to start having playful intonations and to vary in contrast their conversational tones?

John: It might be at first. I've certainly worked with people from cultures and countries where the intonation tends to be a little bit flatter. It tends to be from parts of the world, you're right, that are a little more precise than others.

James: Like the opposite to someone from like, Jamaica, where they just sing in the normal conversation. You could just listen to them all day, and it's playful.

John: Exactly, or Italian, which is almost the perfect language for singing, just the way the vowels and the way that language flows.

James: They do a lot of belting, too.

John: Yes. [laughs]

James: [laughs] I lived in between two Italians. And they would shout to each other through my kitchen. They were family, like one side was the mother and the father, and the other side was their daughter and the son-in-law. And they would shout to each other across the property. But they were having these like, I'd never experienced that. The only other time was like a Greek family where they'd like, shout talk, passionately. There's a lot of passion going on.

John: Well, my dad was from Glasgow, Scotland. So I certainly grew up with that. You bloody kids! [laughs]

James: [laughs] That just gave me a flashback of a dealer principal. There was this month where I sold more than everyone else in the dealership put together, there was like six of us, and I'd sold more than the other five. Or it was seven of us, and I'd sold more than the other six, and he came in, and he was an ex-Scottish, like soccer coach, professional soccer player. He's like, You pack of bloody idiots! This guy's running rings around you.

And he just absolutely thrashed them and then he walked out and slammed the door. And then they all just looked at me with daggers, like they want to kill me. I used to feel concerned when I'd have to ask him if I could just borrow his car to show a customer, like you just know he'd go off.

He used to keep his golf clubs in there, and dirty little shoes with studs on there, and towels. So I'd have to clean it up, and then take it up, and show it, and put it back, and make sure everything was in exactly the right spot. I'd walk on eggshells.

John: Oh my goodness.

James: Then that Austin Powers movie comes out with that guy that eats children or whatever.

John: Fat Bastard, yeah.

James: I'm like, that's like that guy.

John: Yeah, there was a Mike Myers movie, So I Married an Axe Murderer. That Scottish character, the dad, was literally my dad, you know, Head! Pants! Now!

James: Love it.

So some cultures, it's not going to be easier for them.

John: It's not. But if you start to embrace this idea of music, and you start to hear and find the music, not only in your natural language, but if you're also speaking and selling in another language, and you start to hear how you can play with those sounds and how emotion will change the contour and the accents, and allowing passion into your voice, I think that's what's really key.

How to make things less dry

Even if you're in a really analytical business, I work with someone who's a mutual friend, and he's incredibly analytical and incredibly intelligent. But when it comes to his voice, sometimes that starts to flatten out his speech patterns. And so I encouraged him, no, let's get some music in this. Because you still have to engage people and compel people, even if you're talking about something that's dry. You can use these musical principles to keep reawakening and engaging the listeners' interest.

James: And as a sales person, I would say, we could be focused a lot on the products and features, which if you're doing that technique of infusing the emotion of the words, they're not very emotional things, you know? Buttons and levers. If we can think more about connecting with the emotion of the person we're talking to, the things that they're looking for out of our product or service, we can now start to have a different conversation but still express the same information.

John: Yeah, if you just take a moment to realize, what is my intention here, as I talk about my buttons and levers, my intention is to educate or to inform. And if you stay in that emotional intention, you're naturally going to have more energy, you're going to be more interesting to listen to. If you just let it reduce itself to buttons and levers, and you start to drone, we naturally start to tune out.

That's why music always has contrast, and different sounds, and great producers. If you listen to a great track, when they come back to a part of the song that has been repeated, let's say, the third verse or the third time the chorus comes in, there will be new instruments and new sounds that start to be introduced because they know they have to keep changing it to keep your interest.

And the singer will start to do even subtle things, they'll change the phrasing, they'll start to become more intense, they may start to change the melody a bit. So there are techniques that you can learn to be a far more effective communicator and to keep people interested in what you're saying.

James: I love it. So if you're having the same conversation over and over again, freshen it up, practice singing, there's one technique. You can introduce new elements, you can focus more on the emotional outcomes of the thing you're talking about rather than the - I'm thinking about some languages, they assign sexes to inanimate objects, you know, like a table, etc., or a window could be male or female in some languages.

So focus on the emotional outcomes so that you're getting more excited, or in keeping with that emotion that you're presenting. I imagine this would also be true if you were working in a funeral parlor, you would have to be very careful about the way you're communicating to families, or a doctor, for example, if a surgery didn't go well, these tools in the toolkit are going to be particularly useful to be mindful of.

John: It's interesting you bring up a doctor, because they did one study where they played voices of different doctors, and the listeners were able to, with pretty good accuracy, I think it was over 80%, identify which doctors were more likely to be sued for malpractice. And it's doctors that, in their voice, they sounded too authoritarian, too know-it-all, and they didn't have a sense of empathy in their voice.

And also with funeral directors, there, it's interesting because we have major in music, which tends to sound happier, and minor, which tends to sound sadder, and the intervals in minor, the minor third, is not as wide an interval as the major happy third. And they believe that this came also from speech, and that when we are in a sad or more somber state that our inflections in our voice will be less.

You might soften the tone slightly, and just really start to impart that sense of empathy, you may pull back on your tempo. And again, this all comes from music, these devices, once you learn them and find the music in your voice, it's incredibly powerful.

James: So what can we do? We can pull up a script and practice singing it, we can start using more emotion. What do you actually teach business people when you're starting out? Do you have a process?

Is there a process?

John: Yeah, so what I do is, first, I will come at the voice from a technical aspect, where I make sure that their breath is really helping the voice so that they're not kind of here and always running out of air, that they're getting good healthy phonation, which is the buzzing of the voice. And most importantly, and I can share with the listeners, is finding your optimal speaking pitch. That's incredibly important.

And you can find that usually by just agreeing with something, mm hmm, mm hmm. And feel that second inflection, umm, and pay attention where it feels most buzzy. I'll very often just put my hand around my mouth and nose so I can isolate that. Mm hmm, umm, umm. Hey, there it is. And then when I find that buzzy place, I say something enthusiastic. Yes, that's right. And there, that's where your voice is going to operate at its best.

One of the mistakes people make is we associate deeper voices with more authority, and they begin to artificially lower their voice. And so now they're down here. But if your voice is too low, it loses energy. So in order to compensate, well, then your body's going to start to squeeze. And what happens is we start to overstress our vocal folds or vocal cords and we can get swelling, we can get all types of issues.

So I make sure everybody's voice is working in a healthy manner. And then we start to bring in an awareness of the different musical aspects. We start to play with these and experiment with them. And then we start to connect emotion with the new musical voice.

James: And what format do you do this? Are you doing back and forth videos, are you doing this in real time? Is it a group or individually?

John: So what I have is I teach people one on one. I've also led master classes for groups. Did one a few years ago, I was flown out for executives in the US Navy, and they flew me out to Norfolk, Virginia. And also online courses where people can, at their own pace, just go through these concepts and play with these concepts.

James: That seems like a safe space. I remember when I started acting classes, I was about 20. And the first week, they do like breathing, and vocals, and exercises, some of the things like you were just doing before.

The first time I was in a room with other people doing this, I was looking around for the candid camera. I'm like, Okay, this has to be a setup. I didn't want to drop my guard and do these silly things in front of other people. I felt nervous about it. So I can imagine a remote course or a course people can self-pace is going to give them a really safe place to practice.

John: Absolutely.

James: But these techniques you were doing, these are really awesome things to learn. I'm learning so much on this particular episode. It's always a bit selfish when you have a podcast, because I can ask the questions I want to know.

And for me, I think getting negative feedback about the sound of my own voice and then over time working on it, and even being aware of things like, that there's some times when you're going to be more into recording than other times and try not to record when you're in a suboptimal environment or don't feel right.

And then when you do feel good, to go for it, being aware of those things over time has given me a better sense of how to manage it. And then also, just reducing the amount that I actually care if people don't like the sound of it, because I've had enough good feedback from the actual content that, you know, I'm working on making the content be delivered better. I'm working on being more interesting and entertaining. But at the same time, I'll never vary from being me.

So that's probably more important to me than anything else, is to be the person I am in all modalities. And so now, I just don't pull back. When I'm on the podcast, you hear more stories, you hear more real reactions, because that's the way that I want to play it with my personal brand now, is I want to just share with the world what other people have seen behind the scenes.

John: But it's interesting, because as you talk, and you're explaining how you want to be more yourself, you can hear your voice, the pitch starts to come up, like you're allowing your voice to express what it is that you're feeling.

And part of this training is to just break through our bad vocal habits, to stay vocally healthy, if you're not vocally healthy, to get the voice back into shape so that it can sound at its best, and then just allow it to be this conduit of emotion and connection, which it is, it is the primary way we connect emotionally with other people.

One story of improvement

James: Can you share a story, John, about someone who was having challenges with their voice in a business context, who you've helped, and what kind of changes they experienced?

John: Yeah, I remember I had someone come to me who was a trial attorney. And he was having some serious issues with his voice to the point where when he was in social situations, he would find ways to get away from people so he didn't have to talk. It was very hard for him to be heard. And it absolutely impacted his business, because imagine, he wasn't a criminal attorney, but I would imagine, you're on trial for your life, and here comes your attorney, and your attorney talks like this - I'd be incredibly frightened.

So I worked with him on finding his optimal speaking pitch. We also worked on resonance, which is an incredibly important aspect of your voice. As a matter of fact, if you don't like the sound of your voice, it's likely that it's a resonance issue. And that really is just how our throat and mouth interact with the sound waves created by the vocal cords to either enhance them or to make them kind of dull or unpleasant. And we worked on that.

We did some singing exercises, but not as extreme as singers do. But just so he could begin to feel that in his voice. And then I remember after a few weeks, he came back. And he was just thrilled. He went to a party, his voice sounded great. He felt confident, he was able to talk with people. And I remember when he was writing me a check for my fee, he said, You know, I believe that people should be paid what they're worth. And he threw on a bonus that I think was close to 10 times my hourly rate, just as a thank you.

James: Wow. What a great outcome.

John: It was fantastic.

The edge of having a great voice

James: I guess the big takeaway is that no matter where you're starting from, there is such a thing as like a tuneup kit that can help you figure out where you're at, give you some tools to find the optimal setting, and then you can use that to develop and improve. And then as you use your voice in life, which is privately, professionally, you should notice a change in the way you feel about yourself and the way others react to you.

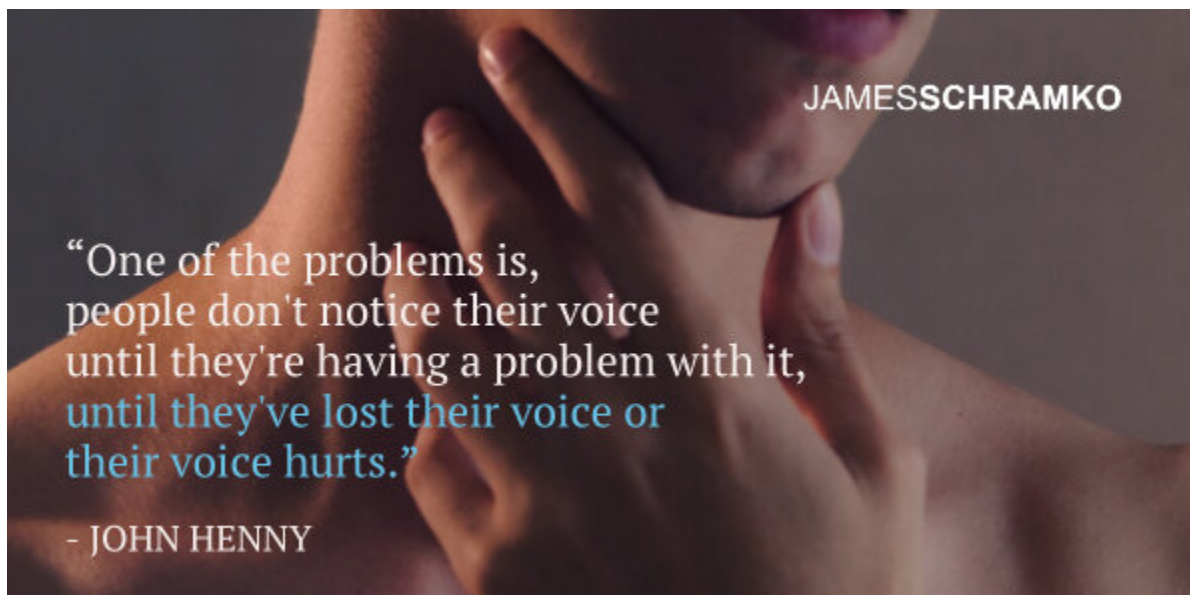
I'm thinking of a metaphor around this. And I've come up with one. I noticed something when I was in the car industry, was that depending on the kind of car you drive, people in the traffic behave differently around you.

When I was driving really expensive Mercedes-Benz, like some of them cost \$427,000 in Australia, people would leave a wide space around you. They don't harass you, they don't go near you, they actually defer authority to you, and like, they let you do what you want to do. And you'll notice a lot of people who drive Range Rovers drive like that.

If I got a trade-in, some little runabout, nothing special, people start cutting you off, and getting too close to you, or tailgating you. It fascinated me. And it's happened a couple of times recently, where I've observed the exact same thing where I was temporarily in a smaller vehicle, and people take their liberties. Then you get a more expensive, larger size vehicle, and they give you space, and you're now the alpha.

I think if you have a great voice, it will be like driving a luxury vehicle on the roads, and people will give you a little bit more respect. They'll defer a little more authority to you. And we can probably think of examples of people who had amazing business voices who have been able to orchestrate great outcomes. I'm thinking, of course, a lot of those presidential leaders with famous speeches. That would have to be the pinnacle of how you use a voice to command the sentiment of a nation.

John: Absolutely. And I've watched, even in presidential races, there are those where their voices start to fail them, and they have trouble speaking towards the end of the campaign. And they're struggling through their speeches. And you want to communicate health, and strength, and vitality. And when your voice is just croaking, and you're having a hard time speaking, that's not what people are going to pick up.



And one of the problems is, people don't notice their voice until they're having a problem with it, until they've lost their voice or their voice hurts. That's when maybe they'll seek out a voice doctor. And then I'll get sent people from the voice doctor, and it's the first time they've really paid attention to their voice.

And look, even if your voice is rather pleasant, if you just spend some time really thinking about it, and becoming familiar with it, and playing with it, and finding ways to use it optimally, you will find that you will connect with people on a different level.

Does equipment quality count?

James: I love that. Just a technical thing, because people always ask this if I ever talk about podcasting, how important is it to get the right equipment to help your voice, if you're using a headset or you're on Zoom calls? Because that's going to be a lot of people on this podcast, they might be face to face. Like, I'm using a digital sound processor, high-quality microphone here.

I used to use crappier equipment, a different microphone over there, which if I were to use, you'd be shocked how bad it is. I'll give you an example. This is my old microphone, right? Do you think it's worth people getting good quality microphone to give their voice the best chance?

John: I think it can be helpful. So much of the gear today, even a lesser expensive gear is pretty good. And it does a pretty good job of capturing the voice. I mean, certainly, you can improve that. But I would rather be using my voice well on a cheaper microphone than not having my best voice on a \$10,000 microphone.

James: Good. Yeah, I got the answer I was fishing for. And I'm pleased to hear that. And I've noticed people who can speak perfectly well without any amplification in a room. They command the room. And you know they're using techniques.

So, John, we've listened to this episode, we're a big fan now of John Henny. We're obviously going to go and look at all your singing breakdowns on YouTube, because they're really fascinating. But how do we get our business voice coach? Have you got a website address you'd like to share with us?

I really want to get your message out there, and I want people to not have to suffer with a substandard vocal situation in business. If you're aware you want to change, how can people get your help?

John: They can go to compellingspeaker.com, and they can find out information about my course. And also, if they want to work with me one on one, or have me come and work with a group.

James: I love it. Thank you so much. And also, thank you from a personal point of view for all the contributions you give each week in our group call. You like coming, I like coming to that call. It's a great group. And when we can access experts like yourself and in other fields and bring them together, that's what I love about it the most.

John: Well, thank you. The call is a highlight of my week.

James: We're going to put this up at episode 995 at JamesSchramko.com. We'll put a link to John Henny's sites, [YouTube channel](#), and [socials](#). Follow, buy, this guy's the real deal, and such a privilege to have talent like this on this podcast. See you next time.

JAMES SCHRAMKO

**Hone your
business skills
with help from
James**