

THE TOASTMASTER

JUNE 1993

CREATING A

Top Team

Survival Kit for Introducers

Colorful Language Beats Audience Boredom



viewpoint

THE CURE FOR HIGH MEMBERSHIP TURNOVER

"...[The member] is likely to drop out unless the leadership of the club has been so good that he [or she] has been awakened to a realization of the further possibilities for him [or her]."

RALPH SMEDLEY

We join Toastmasters because we want to be successful in our professional and social lives. Even so, approximately 65,000 members decide not to renew their memberships each year. Also, consider that the average length of a Toastmaster's membership is about two years. Are we satisfied with these statistics? No! Imagine the growth of our organization if we were able to retain one-third or even half of all the members who leave.

It is clear that people will remain members of a Toastmasters club as long as their needs are being met and their goals are attainable. Our organization attracts new members easily, but what happens after they join? Statistics show that for various reasons, we have a

high turnover rate. Don't get me wrong — I'm not saying we should try to hold on to members whose needs have been met. People often have legitimate reasons for leaving their clubs. However, I do want to emphasize that many members leave the organization because their needs are *not* being met. This is my concern.

According to statistics on customer satisfaction, more than two-thirds of customers take their business elsewhere because people are indifferent to their needs. As the delivery vehicle for Toastmasters programs, clubs need to focus on building positive learning environments in which members give speeches and receive constructive feedback. These are dynamic clubs that deliver high customer satisfaction.

With a little effort we can resolve this issue of retention. We already spend a lot of time, effort and resources producing growth, and we have been very successful. Sustained growth can be achieved if we channel some of this time and energy into identifying and addressing members' needs. We must determine what members want and develop strategies for satisfying those needs.

One strategy would be club officer training. If retention is as important as I believe it is, club officers should be trained to focus on how to best achieve member satisfaction. Our number one priority always has been and should remain meeting the needs of each individual member.

So, how do we achieve member satisfaction? Through trained and effective club leaders. Our club officer training should focus on creating a dynamic club environment: exciting meetings, great educational programs and full speaking programs. When these elements are in place, clubs can't help but provide outstanding programs that produce satisfied members — members who want to continue advancing through the Toastmasters program and reap all the benefits they can get.

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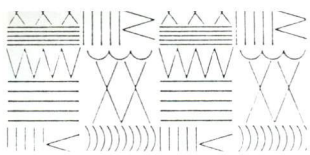
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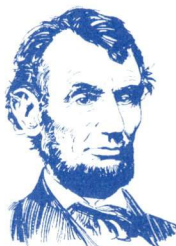


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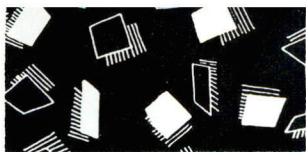
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l e t t e r s

LET'S BURY BACK POCKET SPEECHES

The practice of soliciting "back pocket" speeches greatly disturbs me.

If a scheduled speaker doesn't show up for a meeting, I've noticed that the Toastmaster often asks another member – or even a guest from another club – to share a "back pocket" speech with the group. I've witnessed Toastmasters called upon without previous notice to give an impromptu speech matching the length of a manual speech! How's that for an extended Table Topics session? I've even heard a request for back pocket speeches at an area contest.

Whatever happened to prepared speeches? Every member should be given at least 24 hours notice when asked to substitute for another speaker. And if only one speech is given at a club meeting because of cancellations, so be it. Let's bury the practice of back pocket speeches!

NED OLMSTEAD, CTM
NAVFAC EAGLES CLUB 8351-58
CHARLESTON, SOUTH CAROLINA

ON YOUR MARK, GET SET...

Dear editors of *The Toastmaster*, esteemed publisher, fellow Toastmasters and honored guest readers...

Notice how artificial and stilted that sentence sounds? Why would anyone want to weaken the all-important opening of a speech with such stale, trite, boring blather? Why not go for excitement, suspense and audience involvement right from the start?

Professional writers spend more time and effort on the title and first few sentences of a story than on any other

part. An "organically-creative" opening always adds extra punch – unless, of course, you're demonstrating a cure for insomnia or how *not* to give a memorable speech.

When a Toastmaster starts a speech with that same old boring litany of recognition, this is the message I receive: "I'm clearing my throat, putting my notes on the lectern, planting my feet, stalling—or all of the above." Why throw away the chance to grab your listeners right away?

SOL MORRISON
UNITY SPEAKEASY CLUB 7510-33
SANTA BARBARA, CALIFORNIA

WHERE'S WINSTON?

Once I receive my copy of our excellent magazine I go straight to "Hall of Fame" and look for District 72 Toastmasters. Next I go to the "Letters" page and read any "overseas mail", followed by the remaining letters. Finally, I read the whole magazine from cover to cover and enjoy every bit of it.

When the special issue on humor (March) arrived, I thought it was magnificent. But it wasn't until page 21 that I found the first mention of Winston Churchill. Gosh, he's appearing late, I thought, and went back over the previous pages. But no sign of him until page 21. He was mentioned five times there, but nowhere else. Once you start "Churchill Spotting" it's a bit like those "Where's Waldo?" books. Believe it or not, one issue back in '87 had no mention of Churchill at all. I've looked through it again and again but haven't been able to find a

single reference – not even among the addresses!

Please consider setting aside one page solely for letters from outside the United States. We have the International Speech Contest, so why not an International Letters page? I know you don't get many letters from over here, but you might if you just changed the format.

SEAN JOYCE, CTM
SUNRISE TOASTMASTERS 5628-72
CHRISTCHURCH, NEW ZEALAND

Editor's Note: Sorry, but we don't have room for another letters page. Why not use the one we've got? We welcome letters from people all over the world! As for the ubiquitous Sir Winston — well, he's always been popular among Toastmasters. And he's not even American! We hereby challenge contributors to include examples of other internationally known speakers as well.

TOASTMASTERS PREVAIL DESPITE HURRICANE

It is difficult to describe the sad and hopeless feelings that many of us on the island of Kauai had on the morning of September 12, 1992, when day broke and revealed the massive destruction caused by Hurricane Iniki. More than 20,000 homes were destroyed or damaged and at least two-thirds of all power and phone lines were down. While the horrors of the first few days are now gone, the process of returning to normal has been lengthy and sometimes frustrating.

As could be expected, attendance at the Kauai Toastmasters Club was meager at first. With as few as four members coming to our sporadic meetings, the club did prevail.

For those who could take an hour away from repairing their homes, the camaraderie was like a vitamin pill! Iniki's wrath has given members a lot of material for speeches, and we have some new members as a result of the repair crews that arrived. Morale is improving in our club – and on the island – as attendance continues to climb back to normal levels. In February, a special meeting was arranged by our sister clubs on Oahu. Approximately 50 people showed up to encourage and promote the survivors of a storm that did its best to "blow us away."

DIANA STEVENSON
KAUAI CLUB 2525-49
KAPAA, HAWAII

YOU JUST DON'T UNDERSTAND

When I saw the lead-in to John Cadley's article on cross-gender communication (March 1993), I expected to find a reasoned commentary on Deborah Tannen's 1990 best-seller, *You Just Don't Understand* (William Morrow and Co., Inc., New York). While much of the information presented in the article appeared to have come directly from Ms. Tannen's book, neither she nor the book were ever mentioned.

The March issue may have centered on humor, but Mr. Cadley's tone approached ridicule. What a shame. Ms. Tannen's book should be required reading for everyone over the age of 10! She has tremendous insights into cross-gender communication issues, but never attempts to blame one sex or the other.

CELIA E. STRICKLER
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CHARLESTOWN, MASSACHUSETTS



my turn

TALK FOR TALK'S SAKE IS MERELY
STYLE OVER SUBSTANCE.

able with and avoid situations they don't feel confident enough to handle. Effort exerted toward activities not related to the organizational goals is unproductive and

by Jim Schnaedter, ATM

What is Effective Communication?

■ There's an idea going around that opening new lines and forms of communication will break down barriers, improve synergies, increase motivational levels and cure the common cold. However, communication alone does little, if anything, to increase an organization's effectiveness.

Only *effective* communication can increase effectiveness.

Like many organizations, the one I work for recently decided that its internal communication lines needed to be revamped in order to improve output. While the new emphasis placed on communication is admirable, the means chosen to improve it are questionable. My employer set up a Communication Committee, thus turning effective communication into a programmed system based on policies and procedures, rather than a sincere, honest and direct exchange of ideas between

two or more people. Since our communication becomes less effective the farther we get from face-to-face exchanges, the pertinent question then arises: How can we make communication effective?

Any successful organization is driven by a focused vision, followed by attainable goals. Since its success depends both on the realization of that vision and accomplishment of those goals, the organization must communicate a message that assists in achieving these ends. This message – usually created at the top level of management – must contain a clear statement defining the vision and goals. As this message filters down through the organization, it should change slightly so that each person not only understands the visions and goals, but also his or her role in fulfilling them. All communication dealing with expectations, obligations, training and feedback must include specific examples of how those elements relate to the goals of the organization.

By stressing effective communication, an organization will consistently reinforce the basic principles that drive it to success. Effective communication can guard against wasting time and energy on superfluous tasks. For example, how many times have you seen people working diligently on a project that has no relationship to the organizational vision and goals? Members of an organization have a tendency to emphasize actions and plans they feel comfort-

inefficient, yet often more commonly practiced than that which would increase the organization's effectiveness .

If you asked members of your Toastmasters club why they joined, many would reply, "To improve my communication skills." We often assume that improved communication will bring opportunities and improve relationships both at work and off. However, improving our ability to communicate means more than just being able to talk in front of people. *What* is being communicated is of much greater importance than *how* it is communicated. After all, isn't the popular conception of a salesman that of someone who can speak persuasively without necessarily communicating anything of importance? Emphasizing form and style over content is not limited to salespeople, however. The practice is very common in most organizations.

So be wary of suggestions that the way to solve problems is to strengthen lines of communication. Communication that avoids dealing with an organization's goals often camouflages the real issues and separates the actions of members from their true purpose and vision. So, the next time you prepare a speech for Toastmasters, concentrate first on *what* you are communicating. Then – and only then – should the emphasis shift to *how* it is communicated. **T**

Jim Schnaedter, ATM, is a member of Northwest Club 3566-19 in Urbandale, Iowa.

Great Expectations

Motivating Others Toward Excellence

by Richard G. Ensmen, Jr.

SOME YEARS AGO, A TEAM OF PSYCHOLOGISTS conducted an unusual experiment involving a group of elementary school children. The psychologists randomly selected a number of students before the school year began and told their teacher that they possessed great academic potential and would perform exceptionally well. These students were no different than their peers, but the teacher didn't know this.

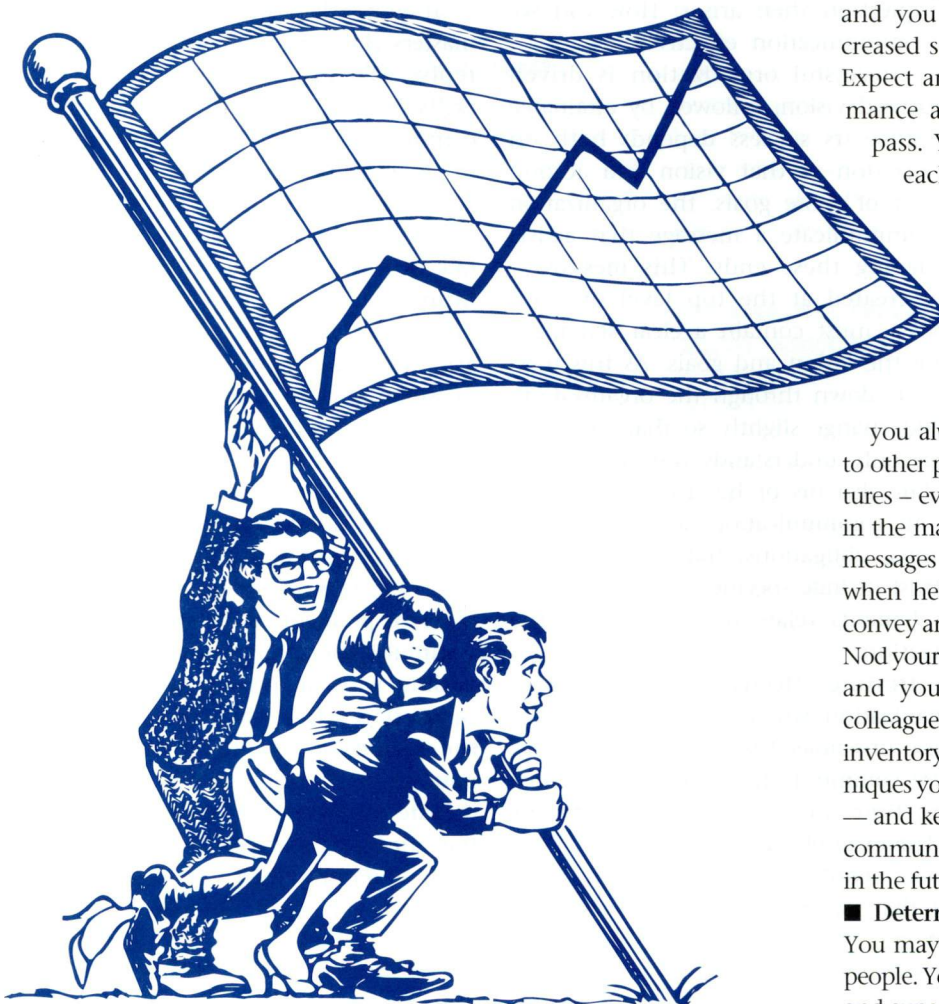
What happened? The students with "high potential" did in fact perform exceptionally well and, by the end of the school year, outscored their peers in standardized tests. This experiment has been replicated a number of times, in a number of different settings.

If you manage people or relationships, the results of this experiment are highly relevant to you: people generally behave and perform the way you *expect* them to behave and perform. Expect higher production, for instance, and you will most likely get it. Expect increased sales and your sales may well go up. Expect any kind of positive, uplifting performance and what you expect may come to pass. You can apply this simple principle each and every day of your life.

If you believe in the potential of people around you and you'd like to harness their abilities toward high achievement, here are a number of steps to take right now:

■ **Understand how you influence people.** Whether you realize it or not, you always communicate your expectations to other people. Offhand comments, subtle gestures – even two- or three-word phrases written in the margins of reports – all convey powerful messages to other people. Frown at a colleague when he's reporting a problem and you may convey an expectation of mistrust or displeasure. Nod your head in affirmation, on the other hand, and you may convey confidence in your colleague's ability and actions. Take a mental inventory of all the subtle and not-so-subtle techniques you employ to influence others right now — and keep them in mind as you learn how to communicate your expectations more effectively in the future.

■ **Determine what you expect from others.** You may expect different results from different people. You might, for instance, expect low prices and superior quality from a sales representative.



You may expect improved communications from a superior. And you may expect higher output from a co-worker or subordinate. All of these expectations involve quality and achievement, but on a day-to-day basis they must be manifested in specific accomplishments. Decide what those accomplishments should be and you'll be on your way to harnessing the potential of those around you.

■ **Determine how your expectations are being fulfilled right now.** Chances are that people around you perform and behave in predictable ways most of the time. By establishing a "baseline" — a measure of performance and behavior you can observe right now — you'll set up a standard against which you can monitor future performance improvements.

■ **Compliment others when they meet your expectations.** When you notice other people striving for excellence — and meeting your expectations — compliment them. Whether you're dealing with prompt attendance, accuracy in reports, enhanced communication or any of one of hundreds of other desirable business qualities, remember that positive words, gestures and symbols will help turn good performance into permanent performance.

■ **Place inappropriate performance in context.** Whatever your standards and expectations, you will certainly encounter poor or inappropriate performance from time to time. Rather than expressing anger or harsh criticism on these occasions, frame these incidents as deviations from the norm. "This isn't up to your normal standards," you might suggest to an employee. Or: "I guess this isn't your day...you usually do so much better than

this." By doing so, you reinforce your high expectations of those around you and assure them that you believe in their abilities.

■ **Promote your expectations throughout your organization.** What's the common thread running through your expectations of those around you? Do you expect regular innovation? Speed? Excellence in customer service? Try to sum up your expectations in a simple, one-line philosophy and promote this philosophy in meetings, in your publications and with everyone you meet. Make your expectations part of your corporate culture and eventually those around you will incorporate those expectations into their daily work routine.

■ **Maintain an unshakable belief in those around you.** When psychologists conducted their "high performance" experiments with elementary school students, they allowed the teachers to believe in the superior abilities of the students they taught. Those teachers *believed* their students were capable of great things — and those strong beliefs motivated them to coach and cajole the students until their performance matched those beliefs.

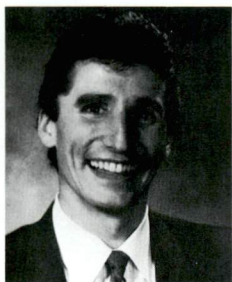
Undoubtedly, each of those teachers praised and motivated their students during the school year without even realizing it. Believe, really believe in the abilities and strengths of people around you. Keep those beliefs at the forefront of your mind each day and, without even realizing it, you'll find yourself communicating high ideals to those around you — and watching those ideals slowly become real.

Richard G. Ensman, Jr. is a business writer living in Rochester, New York.

"Expect any kind of positive, uplifting performance and what you expect may come to pass."

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TODAY IS A NEW BEGINNING FOR YOU

CREATING A *Top Team*

by Dr. Ken Blanchard

Here Toastmasters' 1992 Golden Gavel recipient and best-selling *One-Minute Manager* author shares his insights on turning a working group into a winning team. How's the teamwork in *your* club?

As I work in companies around the country, I often ask people how much time they spend working in groups. Although managers report spending 60 to 90 percent of their work week on group activities, they also indicate that much of that time is wasted or ineffectively used and that they receive little or no training in how to work efficiently with others.

Creating smooth and effective work teams should be a goal of every manager. Getting a group to perform like a team initially means getting it to focus on producing results. Once this is done, the group is apt to feel good about itself as a unit and the climate will become more supportive, thereby encouraging enhanced production.



S EVEN CHARACTERISTICS OF HIGH-PERFORMING TEAMS

Team members will produce better results if they first visualize how the group will work together. Two of my colleagues at Blanchard Training and Development – Drs. Don Carew and Eunice Parisi-Carew – and I have spent years studying what makes groups effective. Seven characteristics, represented by the acronym PERFORM, best summarize the group behaviors we have found necessary for a group to become a high-performing team. The seven characteristics are: Purpose, Empowerment, Relationships and communication, Flexibility, Optimal productivity, Recognition and appreciation, and Morale. Here is what we mean by each of these characteristics:

1. PURPOSE

Members of high-performing teams share a sense of common purpose. They are clear about the team's purpose and why it is important and can describe a picture of what the team intends

to achieve. They have developed mutually agreed upon and challenging goals that clearly relate to the team's vision. Strategies for achieving goals are clear. Each member understands his or her role in realizing the vision.

2. EMPOWERMENT

Members are confident about the team's ability to overcome obstacles and to realize its vision. A sense of mutual respect enables members to share responsibilities, help each other, and take initiative to meet challenges. Policies, rules and team processes enable members to do their jobs easily. Members have opportunities to grow and learn new skills; there is a sense of personal as well as collective power.

3. RELATIONSHIPS AND COMMUNICATION

The team is committed to open communication and group members are encouraged to share their opinions, thoughts and feelings. Listening is considered as important as speaking. Differences in opinion and perspective are valued and methods of managing conflict are understood. Through honest and caring

“Members of high-performing teams share a sense of common purpose. They are clear about the team's purpose and why it is important.”

feedback, members are aware of their strengths and weaknesses as team members. There is an atmosphere of trust and acceptance and a sense of community. Group cohesion is high.

4. FLEXIBILITY

Group members are flexible and perform different tasks and maintenance functions as needed. The responsibility for team development and leadership is shared. The strengths of each member are identified and used, and individual efforts are coordinated when necessary. The team is fluid and open to both opinions and feelings, hard work and fun. Members recognize the inevitability and desirability of change and adapt to changing conditions.

5. OPTIMAL PRODUCTIVITY

High-performing teams produce significant results. Committed to high standards and quality results, they get the job done, meet deadlines and achieve goals. The team has developed



effective decision-making and problem-solving methods that result in optimum results and encourage participation and creativity. Members have developed strong skills in group process as well as task accomplishment.

6. RECOGNITION AND APPRECIATION

Individual and team accomplishments are frequently recognized by the team leader, as well as team members, by celebrating milestones, accomplishments and events. Team accomplishments are valued by the larger organization. Members feel highly regarded within the team and experience a sense of personal accomplishment in relation to their team and task contributions.

7. MORALE

Members are enthusiastic about the team's progress and each person is proud of being a member. Confident and committed, members are optimistic about the future. There is a sense of excitement about individual and team accomplishments as well as the way team members work together. Team spirit is high.

Of these seven characteristics, two are most important: optimal productivity and morale. To be a successful team the group must have a strong ability to produce results and a high degree of satisfaction in working with one another.

The overall group's level of productivity and morale is shaped by specific behaviors that may be performed by any member of the group. The needed behaviors must either provide direction (to increase productivity) or provide support (to increase morale).

GIVING DIRECTION

Providing direction helps to increase the productivity of a group. Direction can best be given in three forms: structure, control and supervision.

Structure: Groups need structure, or a game plan, to make progress. Structure can come from an agenda or from asking questions to help clarify roles and goals.

Control: Once a plan is established, the group needs to stick to it. This involves helping the group to focus and limit its activities by, for example, limiting interruptions so that members can finish stating their ideas or putting time limits on discussions.

Supervision: In shaping any behavior it's important to set aside time to observe and redirect behaviors. For groups, this means monitoring and evaluating how the group is doing and what it needs to do to reach its goals, and then helping it to reach those goals by providing additional information, making a suggestion, or summarizing and recasting assignments.

GIVING SUPPORT


A smoothly functioning team has members who support each other. This support can best be given in three ways: through praising, listening and facilitating.

Praising: Sincere, specific praise given in a timely manner has proven time and again to be one of the most effective means of reinforcing desired behaviors. In a group context, praise can be given for productive contributions such as new ideas, suggestions or factual data. Positive feedback also encourages others to be involved with the group.


Listening: Few behaviors underscore the value you place on another person as much as the ability to listen. Demonstrate that you have heard and understood other members by using verbal cues such as paraphrasing and nonverbal cues such as head nods.

Facilitating: This activity of helping members to interact can take many forms, such as leading the discussion or encouraging quiet members to contribute to the group. A facilitator helps move the

group toward its goal in a way that maintains high levels of group participation and commitment.

Responsibility for initiating behaviors that give direction and support to the group should be shared by all members. With practice, the timing of these behaviors will improve and become routine for all members. When this happens, the group can easily assume the other characteristics needed to PERFORM and will be well on its way to becoming a high-performing team. 

THE 7 DEADLY SINS OF LEADERSHIP

- 
- *Trying to be liked rather than respected.*
 - *Not asking members for their advice and help.*
 - *Not developing a sense of responsibility in team members and not expecting it from your peers.*
 - *Emphasizing rules rather than skills and thwarting personal talent.*
 - *Not keeping criticism constructive.*
 - *Ignoring complaints.*
 - *Keeping people uninformed — not respecting their right to know.*

Dr. Kenneth Blanchard is a prominent business consultant whose bestselling books and management expertise have garnered international acclaim and earned him Toastmasters' 1992 Golden Gavel award. His company, Blanchard Training and Development Inc., is headquartered in Escondido, California.



*A*braham Lincoln took a disintegrating country and forged it into a great nation. But as a leader and manager, he possessed no supernatural powers. Like any executive, he had to set an agenda, build a team, delegate authority, manage crisis. If Lincoln was great, his greatness sprang from the soundness of his management principles.

Here are some of Lincoln's tried-and-true leadership techniques, taken from the book *Lincoln on Leadership: Executive Strategies for Tough Times* by Donald T. Phillips.

Lincoln on

by Donald T. Phillips

Leadership

Timeless Strategies for Winning Against the Odds

■ In 1861, as the South was splitting from the Union, no one expected Lincoln to save the day.

"Old fellow, you won't do," sneered one reporter during a campaign speech. Many of his own generals and cabinet members despised Lincoln as a country lawyer without executive experience. His awkward physique, wrinkled clothing and uncouth, frontier manners were a standing joke among suave Washington insiders.

Yet Lincoln's detractors could provide no answers of their own to the grave crisis confronting the nation. When Lincoln took office, he found a government and army utterly devoid of leadership.

Seven states had broken away, seized federal forts and arsenals, and cut off the vital Mississippi River. Washington was paralyzed by indecision. The Northern public opposed war. The U.S. Army – a mere 16,000 men – was disorganized and ill-equipped. And the Senate chose that moment to cut military spending! No wonder incumbent President James Buchanan proclaimed as he left Washington that he was "the last President of the United States."

But Lincoln took charge immediately. From the moment he mounted the podium for his inaugural address, he sent a clear message to the South: Call off the rebellion or face civil war.

STATE YOUR VISION

The South opted for war. So Lincoln enunciated a clear vision for achieving victory: Invade the South in force and annihilate its armies.

You might think it was an obvious plan. But, like so many managers, Lincoln spent years trying to find subordinates who understood and shared his vision.

Many Union generals seemed to think they were *defending* the Union against hostile foreign power. General Winfield Scott wanted to blockade the South and starve out the rebels. Disgusted, Lincoln fired him.

After stopping Robert E. Lee's advance to Gettysburg, Pennsylvania, General George Meade stood back and allowed Lee's crippled army to escape southward. "Drive the invader from our soil," Meade ordered.

"Will our generals never get the idea out of their heads?" lamented Lincoln when he read Meade's communique. "The whole country is our soil."

BE ACCESSIBLE

Lincoln knew that an accessible leader wins trust and loyalty and gains access to vital information. All day long, officials, businessmen and ordinary citizens paraded through Lincoln's office. Rarely were visitors turned away.

"All (who) claim the acquaintance of Mr. Lincoln," wrote one newspaperman of the day, "will concede that he has a kind word, an encouraging smile, a humorous remark for nearly all (who seek) his presence."

Virtually every Union soldier who enlisted early in the war saw Lincoln in person. The President toured military camps, riding his horse among the troops, waving his stovepipe hat as the men cheered wildly.

KEEP YOUR TEMPER

Followers expect their leaders to be even-tempered at all times. This wasn't easy for Lincoln, who was slandered, despised and hated more than any other President. At various times, Lincoln was called a "tyrant," a "vulgar joker," a "grotesque baboon" and, in the words of the *Illinois State Register*, "the craftiest and most dishonest politician that ever disgraced an office in America."

In private, Lincoln was blunt, as when he likened the conniving Secretary of the Treasury, Salmon P. Chase, to a "bluebottle fly, laying his eggs in every rotten spot he can find." He once complained, "I don't amount to pig tracks in the War Department."

But in public, Lincoln was circumspect. He never read overt attacks against himself because he wished "not to be provoked by that to which I cannot properly offer an answer." He would blow off steam by writing long, angry letters of refutation, sealing them in an envelope, and never sending them.

LEAD THE WAY

Lincoln was a hands-on manager. Instead of waiting for news at the White House, he would practically live at the War Department, sleeping on a sofa during crucial battles and peering over the telegrapher's shoulder so he could react instantly to breaking news.

At one point, Lincoln became so frustrated with General George Brinton McClellan's lack of aggressiveness that he took the field himself.

While McClellan pattered about ineffectually farther down the line, Lincoln traveled to a point near Norfolk, Virginia, where Union forces were bogged down. The President personally ordered an artillery assault, then proceeded to the coast, where he actually walked ashore and scouted out the best place for an amphibious landing. On returning to the fort, Lincoln ordered an attack and the city was quickly captured.

BUILD A TEAM

For three years, a parade of commanders passed through Lincoln's revolving door. The President refused to compromise for the sake of "continuity." He gave each general about four months to make good, then fired him. In one general

after another, Lincoln observed the same failings: "a want of alacrity to obey and a greedy call for more troops, which could not and ought not to be taken from other points."

For Lincoln, results were everything. If a general could produce, Lincoln would overlook all sorts of personal peccadilloes.

The fiery General "Fighting Joe" Hooker was openly insubordinate and had even suggested that America needed a dictator. Amazingly, Lincoln promoted Hooker to the top command. "Only those generals who gain successes can set up dictators," he wrote the general. "What I now ask of you is military success, and I will risk the dictatorship."

But Hooker failed as miserably as did his predecessors.

SEARCH UNTIL YOU FIND YOUR "GRANT"

General Ulysses S. Grant was not well liked. After he won a victory in Tennessee, many urged Lincoln to dismiss Grant as a drunkard. "I can't spare this man," said Lincoln. "He fights."

To Lincoln's annoyance, Grant's superior, General John A. McClernand, began writing long, critical letters attacking both Grant and another obscure general named William Tecumseh Sherman. Lincoln demoted McClernand and gave his job to Grant. After Grant smashed the Confederates in two great battles, Lincoln appointed him commander of all U.S. forces on March 10, 1864. It was the move that won the war.

*L*incoln would
write long, angry letters
against his attackers,
seal them,
and never send them."

ACHIEVERS FLOCK TOGETHER

When you raise up able subordinates, they attract others of their kind. Grant quickly surrounded himself with aggressive fighters like Generals William Sherman and Philip Sheridan.

Nine months after Grant took command, Admiral David Farragut had captured Mobile Bay in Alabama, Sherman had taken Atlanta, and Sheridan had secured the entire Shenandoah Valley. These victories ensured Lincoln's reelection. Six months later, the war was over.

It is difficult to imagine what might have befallen this country had Lincoln never attained the presidency. Today, as Americans face an ever more uncertain future, we must look to our great heroes of the past, learn from their triumphs and mistakes, and employ those timeless principles of leadership that are so potent today as they were 130 years ago. **T**

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T. Phillips

10 Traits that Keep the Leader in Charge

What makes a good leader? Some pundits say good leaders exhibit qualities such as strength, aggressiveness and courage. Although many leaders possess these qualities to some degree, effective leaders need to exhibit "soft," more humane qualities as well. According to career consultant and motivational expert Dr. Whitt N. Schultz, successful leaders generally exhibit 10 specific traits:

- 1 **They are accurate observers.** They observe and absorb. They look at everything as if it's the first and last time they'll ever see it.
- 2 **They are excellent listeners.** Good listening skills are essential to the learning process.
- 3 **They take copious notes.** They possess alert minds that allow them to remember details they may use at a later date.
- 4 **They welcome new ideas.** They're open and responsive to ideas and suggestions of others.
- 5 **They regard time as a precious commodity.** They always spend it wisely and skillfully.
- 6 **They set regular goals.** And, once they've determined their goals, they strive hard to achieve them.
- 7 **They always try hard to understand others.** They reserve judgment until after they've understood the other person's point of view.
- 8 **They always anticipate achieving their goals.** Then, after achieving them, they set new ones.
- 9 **They know how to ask clear, courteous and incisive questions.** People who are skilled at asking questions excel at learning things from others.
- 10 **They know how to organize their approach to challenges.** They also possess the ability to focus on important and relevant tasks.

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Be a WINNER AT



A CHANGED
ATTITUDE CAN
BE THE KEY TO
OPPORTUNITY.

■ A PASSERBY ONCE ASKED THREE MEN working on the same job at a construction site what they were doing. The first answered, "I'm pouring cement." The second replied, "I'm making a buck." But the third responded, "I'm building a cathedral." It is evident from the replies of those workers that only the third saw any worth or dignity in his job. He was the only one who had a larger vision of his work.

Your job at times may seem routine or boring. So routine, in fact, that you may have even thought about giving it up as a dead end. But people who are real winners in any job know how to develop attitudes and work habits that, sooner or later, will move their careers up and out of such a rut. This was the case of one happy-go-lucky shoe-shine boy who worked for years at a hotel in a large city. He always appeared cheerful and approached his work with gusto. Then one day a friend asked him, "Don't you ever get tired?" The boy replied, "No, but I would if I just shined shoes." For, long ago he had discovered some job secrets about shining shoes that had earned him more customers, bigger tips and brighter thank-you's.

It takes a little more effort and a little more vision to become a winner at work, but we can all start by improving our attitudes toward our jobs.

Here are some tried and tested tips you can apply in your own job – whether shoe-shine boy or company president – that will help you become a winner. Consider these points:

1. Start with a good attitude.

Try to do your job as your boss or the company president do theirs. Charles Steinmetz, an electrical engineer, used to toil away in his lab after the rest of the staff had gone home. A colleague asked him why he always worked so late, pointing out that he would probably get the same salary even if he left with everyone else. Steinmetz looked up from his lab bench and said, "It doesn't matter how much you get or who pays you, you're always working for yourself."

2. Give your all.

A winner at work is someone who is willing to risk all of himself or herself to do a good job. Take, for example, the famous female athlete Babe Didriksen Zaharias, who used to hit 1,000 golf balls a day until her hands bled from gripping the handle. She would then retire and come back the next day to do it all over. Athletes become great because they are willing to go the extra mile. Success in any job requires the same commitment.

3. Treat every job as big.

Even though your job may be several rungs down the corporate ladder, look at it as a major challenge. A middle-aged couple stopped at a Philadelphia hotel one stormy night in search of lodging only to be informed by the front desk clerk that there were no rooms available because of a convention in town. But when the young clerk realized their plight, he offered them his own room for the night. So impressed by this act, the man said to him, "Some day

WORK!

by Charles Dickson, Ph.D

you will manage the largest hotel in America." The young clerk smiled and didn't give the remark another thought until several years later when he received a call from the same gentleman, whose name was John Jacob Astor. The call resulted in the young man becoming the first manager of the renowned Waldorf-Astoria Hotel in New York, owned by Mr. Astor. He had treated his small job as a big one and had been awarded a truly important position in return.

Don't save yourself for a big career break because an even bigger job may consist of small tasks done well.

4. Expand your horizons.

Try to work smarter within your company's rules on any assignment you may be given. A tough task isn't necessarily a form of punishment and may even be an opportunity. Take, for example, the situation of a Philadelphia basketball coach who could only get a job coaching the worst high school team in the city. It had lost 15 of 16 games the year prior to his arrival. But rather than bemoan his situation, he attempted to instill confidence in the players and during his first year as coach, the team won half of its games.

The next year, they lost only one game and went on to capture the city championship. From then on, he never looked back. Today, Coach John Chaney is head of the highly successful basketball program at Temple University. Imagine what is possible if, instead of complaining about them, we look at difficult situations as opportunities for growth. This can only happen when we are willing to expand our horizons.

5. Don't be a time thief.

Avoid stealing time from your company by taking up habits such as excessive tardiness, long breaks and leaving early. You will probably lose your job in the long run if you continually abuse your rights and privileges.

By applying these tips in your workplace, regardless of what job you hold, you'll become a winner at work. Act as if you are going to succeed and you will. You can only begin to make this success possible by improving your present performance. **T**

Charles Dickson, Ph.D, is an ordained clergyman and freelance writer living in Hickory, North Carolina.

"Don't save yourself for a big career break because an even bigger job may consist of small tasks done well."

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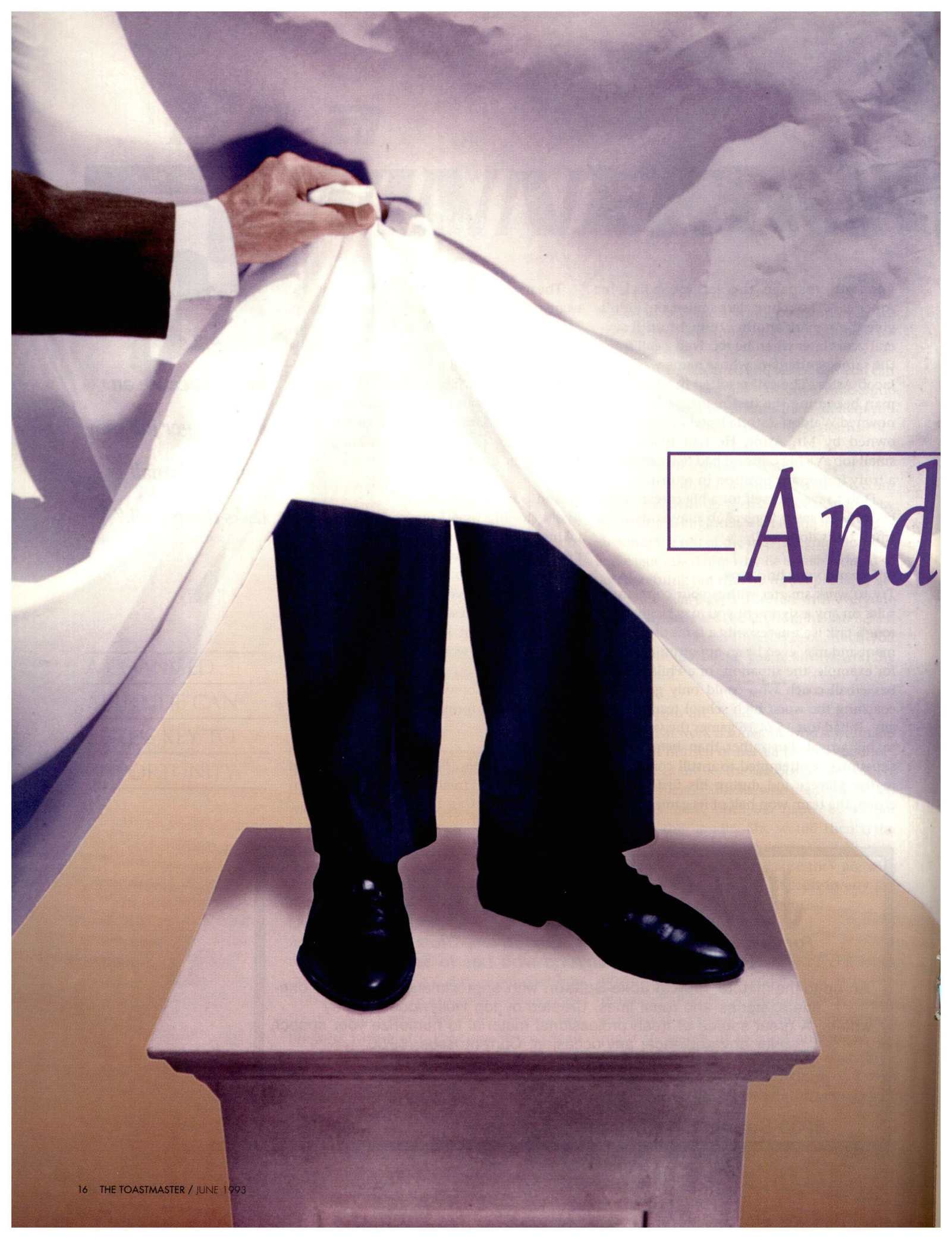
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And

by David Roper

A COMPLETE
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The Speaker Is...

IT'S BEEN SAID THAT THE INTRODUCTION OF A SPEAKER serves the same purpose as a social introduction. Unfortunately, most social introductions consist of bare necessities, such as "I'd like you to meet Joe." But, ideally, a social introduction should accomplish several things: It should bring the people together, establish a friendly atmosphere, and create a bond of interest. And that's only the starting point for what the introduction of a speaker is all about.

Here are some of the things you should consider:

- Provide a transition from the rest of the program to the speaker;
- Focus the audience's attention on what is to come;
- Create an interest in the topic and the speaker;
- Briefly tell why the speaker is qualified to speak on the subject;
- Make the speaker feel welcome;
- Express appreciation for the speaker's willingness to share her time and expertise.

Keeping these purposes in mind, here are several suggestions for making introductions that will help and not hinder the speaker:

KEEP IT BRIEF

But not too brief— just long enough to get the job done. Then quit. You are not the speaker. You are a sign-post, pointing to

the feature. So point and then get out of the way. As someone so aptly put it:

*"My sympathy lies with the speaker
Whose knees grow suddenly weaker
As the toastmaster's lengthy patter
Turns out to be the speaker's subject matter."*

How long should an introduction be? A book about speaking written 40 years ago said four or five minutes. A book written 25 years ago said three minutes. A recent book stresses that an introduction should "hardly ever exceed one minute." We live in accelerated times! Once in a while, a longer introduction is in order, such as on formal occasions. But for the day-to-day common introduction, keep it to a minute or two.

In her book *Speech Can Change Your Life*, Dorothy Sarnoff notes, "It would be a rare person indeed whose introduction required more than three minutes. That's for heroes! Half that time is generally enough." In *The Articulate Woman*, Evelyn Oppenheimer notes that the most important man in the world is introduced in just a few seconds: "Ladies and gentlemen, the President of the United States."

KEEP IT APPROPRIATE

Most programs have a variety of elements. It's your job to help the audience shift gears by setting the tone for what is to

come. Not only do you need to know what the speech is about, but also what approach it will take. Your demeanor should prepare the listeners for that approach.

Generally, this is not the time for a complete biographical sketch of the speaker. However, you will want to answer two questions: *Who* is the speaker and *why* was she invited to speak? Give a few facts about the speaker's life, major accomplishments and qualifications for speaking on the announced topic. As a rule of thumb, mention only information that relates to the occasion.

“There’s a strange thing about introductions. When they are done right, few people notice . . . because they do what they are supposed to do: Put the spotlight on the speaker.”

KEEP IT ACCURATE

Do your homework. Learn all you can ahead of time about the speech and speaker. (Believe it or not, there are people who lean over to me just before I speak and ask, “What do you want me to say about you?”)

Most experienced speakers will furnish you with a biographical sketch if asked ahead of time. Information on well-known speakers can be found in a “Who’s Who” volume related to their field of expertise. Facts about lesser known people can be gleaned by interviewing their friends and coworkers.

Once you have your facts, memorize the essential data. If you’re unsure how to pronounce a name or word, don’t try to fake it: Look it up or ask the speaker. Above hard-to-pronounce words, write a phonetic pronunciation that *you* understand. Practice saying difficult words out loud several times.

KEEP IT INTERESTING

There are few things more boring than bare facts about a speaker read from a card. Remember the analogy used earlier: you are introducing one friend to a group of friends. Find out what makes the speaker interesting. Perhaps you can talk to a friend, relative or coworker. If appropriate and not distracting to the speaker, try to have a few minutes of conversation before the presentation to get to know her better.

Then deliver your introduction with enthusiasm and spontaneity, glancing only briefly at your notes. You may have worked long and hard on your brief message, but now is the time to make it sound “off the cuff.”

Humor can, of course, make an introduction more interesting. But humor is a two-edged sword that can harm if not used properly.

KEEP IT BELIEVABLE

Don’t apply a joke to a speaker if it doesn’t fit. Program chairpersons have introduced me as a former football coach, as someone who was once stranded on a South-Sea island, or as someone who was once in serious trouble with the law, simply because they happened to have some jokes about these subjects. This can be embarrassing!

And keep your praise of the speaker believable, too. Don’t get carried away. Don’t give your speaker an impossible hill to climb. Let the listeners form their own opinion. It is especially disastrous to tell the audience how tremendously funny the speaker is. Humorist Tom Collins notes that when the introducer compares you to one of the better-known comics of the day, “you might as well cut your wrists and go home, because you are ruined.”

Let’s assume that you’ve done your homework and are determined to avoid the pitfalls discussed here. The next question: How to organize the material?

FOLLOW THE FORMULA

Many writers recommend some variation of this formula: (1) Why this subject (2) before this audience (3) by this speaker? The Dale Carnegie approach uses the T-I-S formula: Topic (briefly explained), Importance (to the audience), Speaker (qualifications and name). Some authors suggest 3x5 cards formatted with basic facts listed along the left-hand side; preparation then becomes a matter of filling in the blanks.

Such approaches are helpful reminders of what kind of information is needed. But don’t follow them slavishly. You not only need to ask, “What is the purpose of an introduction in general?” but “What should I accomplish in this *particular* introduction?” Adapt any formula to attain that end.

So much for preparing the introduction. Now to the delivery. The need for enthusiasm and apparent spontaneity have already been mentioned, but a few other things should be considered as well.

If you get a chance, give the speaker a cue so she knows when you are finished with your introduction. It’s a com-

by David Roper

Smell it, but Don't Swallow it

THE FINE ART OF
RESPONDING TO
INTRODUCTIONS.

mon faux pas when, in the middle of the introduction, the introducer mentions the speaker's name followed by a dramatic pause, whereupon the speaker rises and starts to speak. As a result, many writers suggest that the speaker's name only be given once – at the close of the introduction. Again, there are no hard and fast rules. I sometimes start and close with the speaker's name. But be warned that if you plan on using the speaker's name more than once in your remarks, you need to clearly indicate when you are turning over the microphone.

The climax of your introduction should come when you give the speaker's name at the close of your remarks. Just a reminder: Emphasize the person's name. Pause, give the first name, pause slightly and then reveal the last name – all of this with vigor and force. Here's what *not* to do: Don't turn to the speaker before you finish giving the name. The audience might not hear the speaker's name. *After* you reveal the name, turn to the speaker with a smile. Then, if appropriate, start the applause and remain standing until the speaker reaches the lectern.

HANDLING THE APPLAUSE

The novice introducer faces one more question: What to do when the speaker finishes speaking? Beware of extremes. Say too little and it will appear that the effort was not appreciated; say too much and you detract from the presentation.

In most circumstances, the following approach is sufficient:

- (1) Start the applause, if appropriate.
- (2) Thank the speaker.
- (3) Express appreciation for the speech.

Avoid classifying the speech as "good," "great," or "the best I ever heard." Each listener will have his own opinion on that. How else can you express appreciation? A safer way is to briefly mention some point made by the speaker that impressed you. This is a sincere form of flattery. Beware, however, of the temptation of "half-soleing" the talk (reviewing it at length, adding your own editorial comments).

- (4) A second round of applause usually will be appropriate. Then get on to other things.

There's a strange thing about introductions. When they are done right, few people notice...because they do what they are supposed to do: Put the spotlight on the speaker. It's only when they are done poorly that most people notice. As a result, when you do a great job introducing someone, chances are no one is going to tell you so. But the one being introduced will appreciate it, whether she says so or not. And – perhaps best of all – *you* will know you've done a good job!

David Roper is a speaker and writer living in Cleburne, Texas.

■ GRANTED, MANY INTRODUCTIONS LEAVE A LOT TO BE desired. But while the outcome may be less than perfect, most people assigned to introduce someone usually take some time to prepare for their responsibility. Speakers, on the other hand, often give absolutely no advance thought to their response to the introduction. Which means their first words to the audience, those words that make a vital first impression, are improvised and often inappropriate.

Typical responses range from "That was nice; thanks" to "Aw shucks; I don't deserve that!" If it is true that speakers either grab an audience or lose it in the first few seconds they speak, they have to do better than that.

One can, of course, ignore the introduction and plunge straight into the talk. In fact, some well-known speakers take this route. While this solves the problem of having to improvise a response, the practice can smack of being a poor guest. If you are important enough, you might get away with it. But most of us are not that important; we have to consider the impression we make.

The problems of the one being introduced are similar to those of the one doing the introduction. If you say nothing in response to the introduction, you will seem inappreciative (especially if the introduction was complimentary, as most are). If you say too much, you detract from your presentation. In general, a sentence or two that reflect the spirit of the introduction are enough. If the introduction was sentimental, serious or humorous, respond in kind. Then proceed immediately with your speech.

SERIOUS, FUNNY OR FLATTERING?

If the introductory remarks were serious, you can use the "thank you" sandwich: a sentence or two on why you are glad to be there, sandwiched between two "thank you's." For instance: "Thank you for the opportunity to be with you this evening. I always enjoy visiting the Rotary Club. Your organization has a illustrious history of unselfish service to the community. So, again my thanks for being asked to speak."

The overly flattering introduction poses a special challenge. Usually, the best thing is to humorously depreciate yourself and then start your prepared speech. Jack Benny's standard response to a glowing introduction was, "I don't really deserve that...but then I have bursitis and I don't deserve that either...so I guess it all evens out." Ira North, one of the most popular preachers in Nashville, Tennessee, generally responded with a big grin and a down-south drawl: "What a mahhhvelous introduction...May the Lord forgive Brother Smith for that introduction...and may He forgive me for believing every word of it!"

The well-known minister Harry Emerson Fosdick graciously responded to one invitation this way: "There isn't a word of truth in those kind remarks, but thank God for the rumor."

Other possible responses are given in the sidebar. I hope you'll find at least one you can use.

OVERCOMING EMBARRASSMENT

An experienced speaker can respond to *any* type of introduction – good, bad or indifferent. A friend of mine once received an extremely poor introduction, one that was embarrassing to all present. As he rose to speak, he could feel the tension in the air. He said, with a smile, "Thank you. That introduction was so much better than the last time I spoke. Just before I got up to speak, the man who introduced me turned to me and said, 'Are you ready to speak?...Or should we let everyone enjoy themselves awhile longer?'" Everyone laughed, the tension was broken, and he started his presentation.

The experienced speaker will always have several responses in mind, so he can pull one that is appropriate to the occasion and to the way he was introduced. But whatever response you use, it should sound spontaneous.

You may even want to start a file or notebook of good responses. Learn to adapt ideas so that they fit you. Be sure to keep track of which responses you use on what occasion, so you can avoid repeating them before the same audience.

If you want to develop a reputation for being a good speaker, you will give considerable thought to the matter of responding to introductions. Remember: You never get a second chance to change the audience's first impression. **T**

RESPONDING TO EXCESSIVE INTRODUCTIONS

"Thanks. You read that just as I wrote it. Except you left out the word, 'handsome.'"

"After an introduction like that, I can hardly wait to hear what I'm going to say."

"I wish my mother were here. Not only would she appreciate an introduction like that...she would believe it."

"That great introduction reminds me of what my mother said about perfume: It's okay to smell it as long as you don't swallow it."

"I'm overwhelmed. I feel like the widow who listened to the preacher's eulogy and then whispered to one of her children, 'Run up there and make sure that's your daddy in that box!'"

"The last time anyone said anything that nice about me was back in 19__ when I was the first child in kindergarten to tie my own shoes."

"After an introduction like that, I think I had better quit while I'm ahead...so good night...(Start to walk out and then come back)...Now for my follow-up speech" (or, if appropriate, "my encore").

"That's the *second* best introduction I ever received. The *best* was when the emcee didn't arrive and I had to do it myself."

"That was great, (name of introducer)! What would you charge to travel around with me and introduce me everywhere I go?"

"I'm not really as good as he said...but neither am I as bad as my mother-in-law thinks...so I guess it averages out."

DO YOU WANT TO REALLY PUT YOUR Leadership Skills TO THE TEST?

One of the most rewarding things that you can do as a Toastmaster is participate in the formation of a new Toastmasters Club. You can put the communication and leadership skills that you have learned as a Toastmaster to the test.

You might wonder if building a new Toastmasters Club is a difficult task. Yes, it takes time, energy and persistence, but it is worth it. Someone, sometime made the effort to organize the Club that you belong to now. By making the time to organize a new Club, you will be building the base for improved communication skills for scores of people in the years to come.

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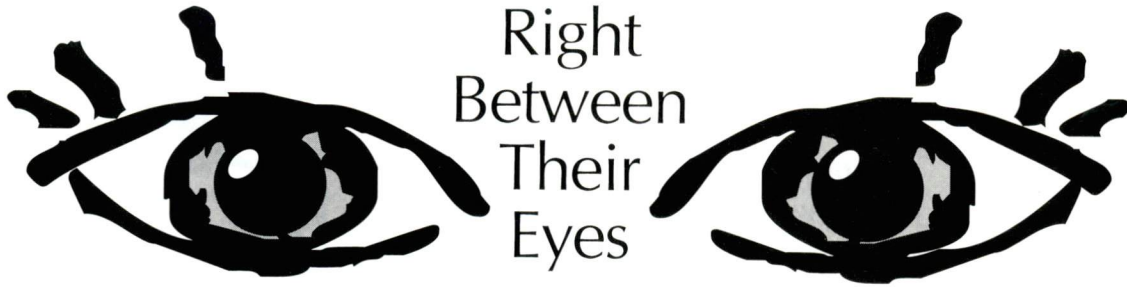
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One of the most effective

tactics a speaker can use to connect with an audience is proper eye contact. Depending on the subject matter and the mindset of the listener, good eye contact can have even more impact than the content of speech.

Contrary to common adages, effective eye contact is not delivered by looking over the tops of your listeners' heads or by continually scanning the room. Looking over people's heads will leave you looking at no one and won't enable you to read their expressions. Constant scanning will also keep you from seeing anyone and won't allow you to "pull in" your audience. It also increases the amount of stimuli entering your brain, making it difficult for you to process your subject matter and gauge audience reaction. The goal of eye contact is to focus on one person in a small group of listeners or with larger audiences to hone in on one area of the room at a time. This enables you to individually engage one member (or section) of the audience and control the amount of stimuli you take in.

To use eye communication to your best advantage, keep a few simple principles in mind:

- With a small audience, select one person to look at first. Once you've made the connection, move onto someone else. Reach "everyone" in your audience by tracing a random zig-zag around the room. If you approach people row by row, you'll lose others in your audience.

by Marjorie Brody

■ Hold your eye contact approximately three to five seconds. Finish a brief

thought, phrase or idea before moving on to the next person.

- With a larger audience, begin your eye contact with people in the back corners of the room, which tend to be neglected. Hold your contact longer — perhaps 10 to 25 seconds. People in the central area will think you're looking at them.
- When connecting with a listener, look at one eye or the other, or the general facial area. Avoid staring.
- Remember that some people don't like to be looked at. Individuals who are shy, easily intimidated or auditory learners will quickly look away when your glance meets theirs. In some Asian cultures, direct eye contact is rude. So, when you sense you've invaded someone's space, scan in their direction but avoid making a connection that will leave them uncomfortable.
- After you've made contact with members of your audience, nod periodically. People will usually indicate they're "buying in" by nodding back.

By using these easy steps, you'll feel more comfortable using eye contact and will connect better with your audience to sell your ideas. **T**

Marjorie Brody is the president of Brody Communications in Melrose Park, Pennsylvania. A professional speaker and trainer, she is co-author of the book *Power Presentations: How to Connect with Your Audience and Sell Your Ideas* (John Wiley and Sons).

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"A fine quotation is a diamond on the finger of a man of wit and a pebble in the hands of a fool."
— Joseph Routh

"I hate quotations. Just tell me what you know." — Ralph Waldo Emerson

■ THERE ARE SOME QUOTATIONS THAT everyone knows, and using them is all right, because when people listen to speeches, they like to hear familiar ideas and sentiments. They can digest them easily, like good strong declarative sentences. But you must use them correctly. The sign of an amateur is that he will use an old saw as if it were still fresh. Clichés can't be fresh, but they can be used in fresh ways.

A bad speechwriter will use a line like, "As Calvin Coolidge said, 'The business of America is business.' That's as true today as it was sixty-five years ago."

A good writer will say, "Calvin Coolidge once said that the business of America is business. That was a long time ago. Today, the business of America is corporate raiding, white knights, golden parachutes and junk bonds."



Put a Fresh Spin on an Old Cliché

by Henry Ehrlich

A bad writer will say, "As Shakespeare wrote, 'Neither a borrower nor a lender be.' Time has borne out the wisdom of those words."

A good writer will say, "When Polonius counseled Laertes, 'Neither a borrower nor a lender be,' those were the only alternatives. Had Shakespeare been writing today, he might have said neither an issuer nor an investor nor a leveraged capital specialist be."

A quotation doesn't have to be old to be exhausted. Yogi Berra's pronouncement, "It ain't over till it's over" is still used as if it were the soul of simple wisdom. It isn't. But it's not dead either, provided it is used in a novel way.

If the quote fits, wear it, but give it a twist. The following was written for a non-Italian speaking American executive to be delivered to an audience of native Italians, to describe the precarious state of a certain industry:

"In the words of the eminent Italian-American Lawrence Peter Berra, 'It ain't over till it's over.' Or, as his Roman forebears might have put it, *nil desperandum*."

To use a line like this, you must assume that the speaker and the audience have a plausible grasp of Latin — and a taste for wry humor, so the approach will fit comfortably — as well as an appreciation of the oddball description of Yogi Berra. The Italian audience will appreciate the attempt to bridge American and Italian cultures, and probably most will recognize the Latin. A line like this will work only if elements like these are present.

Good quotations are a standard part of your repertoire, imparting historic and cultural plausibility, humor, irony and good strong language.

One person I recommend against quoting is Will Rogers, who's the U.S. equivalent of Dr.

Johnson. Oh, he's wonderful, wise and funny, and a better writer than the rest of us put together, but when I hear his name, I picture the writer flipping through a book for just the right thing to say. If you're going to quote Rogers — or Dr. Johnson for that matter — attribute the words to a left-handed relief pitcher.

So where do you find the good ones? The Emerson line on the prior page didn't come from *Bartlett's*, at least not for me. And I haven't read the collected works of Emerson, although I wish I had read more of him and a lot more of a lot of other authors.

In fact I got the line out of the *Wall Street Journal*. And therein lies the message. By all means use quotations to give your speeches color, weight and variety. (Two other quotations cited in the same article are priceless, and as pertinent as the day's news. One was from George Bernard Shaw: "A government that robs Peter to pay Paul can always depend on the support of Paul." The other was from a Russian observer of the U.S. Congress: "Congress is so strange. A man gets up to speak and says nothing. Nobody listens — and then everyone disagrees.")

You don't get the best ones when you are looking for them, but you find them in the course of your normal reading. Obviously, the better read you are, the more material you will have to draw on. History, ancient to modern; economics, classical to contemporary; philosophy — the more you know the better.

A favorite source that meets my own need for wisdom, humor and irony, consistent with a convincing frame of reference for speakers and audiences is the "They Said It" department of *Sports Illustrated*.

Art Linkletter was wrong. Kids don't say the darndest things (except for mine) — athletes do. Some are smart, some are dumb. But *Sports Illustrated* catches them at their best, and the writer's craft and ear can be brought to bear here with great effect. The best thing about athletes is that most executive speakers and their audiences have probably heard of them — or they could have heard of them.

And when you use these quotes, you don't create any undue suspicion that the speaker or

his staff spent the afternoon at your library. If you want your audience to think of your speakers as experts on the subject at hand, don't prompt the listeners to wonder whether the speaker is spending too much time reading and not enough time running the business.

Here are two quotations from *Sports Illustrated* that I have used on more than one occasion, and which have been picked up again and again by other writers.

Dan Quisenberry, retired relief pitcher for the Kansas City Royals: "I have seen the future, and it's just like the present, only longer."

Jim McMahon, professional quarterback, when asked what it was like to go to Brigham Young University: "They let us chase girls, but they wouldn't let us catch them." ①

Henry Ehrlich's book, *Writing Effective Speeches*, was published in 1992 by Paragon House, New York. Reprinted with permission by *Speaker's Idea File*, Jan/Feb 1993.

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wonder whether
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by Charles Francis

*"I often quote myself;
it adds spice
to my conversation."*

– George Bernard Shaw

A friend and I were discussing a business associate of ours, particularly his ability to make a convincing business presentation.

"Kevin has tremendous talent as a speaker," my friend said, "but when he talks, I sometimes feel his intellectual underwear is showing."

This was my friend's colorful way of saying that Kevin's presentations were usually devoid of anything except endless streams of numbers and bland statements. For example: "We've got to anticipate our competition better"; "We are confident our new pricing strategy will be successful"; "We believe this move will be worth the risk."



Instead of "We are confident our new pricing strategy will be successful," take a cue from famous U.S. Marine hero Chesty Puller, who told his troops: "The enemy is in front of us, behind us, to the left of us and to the right of us. They can't escape us this time!"

And instead of, "We believe this move will be worth the risk," why not bolster your point with that old English proverb: "Boldness in business is the first, second and third thing."

COLORFUL LANGUAGE BE

Humor, Stories or a Quote Transform a Speech Composed by Rote.

If Winston Churchill had used colorless language like that to rally Britain during World War II, the world we know today might not exist. Instead of saying, "We've got to anticipate our competition better," why not use the words of famous hockey star Wayne Gretzky: "I skate where the puck is going to be, not where it has been."

**TO STATE IS HUMAN,
TO QUOTE IS DIVINE**

Giving such advice to Toastmasters may be preaching to the converted, but the fact is presentations at most business

meetings, medical conventions, professional associations and service clubs just are not as interesting as they could be.

Numbers, facts, statistics, plain talk — everyone agrees these should be the bread and butter of almost every speech. The audience usually is there to be informed or to accomplish some serious purpose, not to be entertained.

But as the famous advertising man David Ogilvy once said, "You can't sell anybody by boring them to death." Or as Julie Andrews sang so prettily in *Mary Poppins*, "A spoonful of sugar helps the medicine go down."

Clients who use my "IdeaBank" research are mostly professional speechwriters preparing material for corporate executives, university leaders, politicians and other public figures.

But even these professionals often lament, "Our chairman just doesn't like quotations, and he is uncomfortable with humor too. So what do you recommend?"

My response is that quotations can be woven into a speech so seamlessly they almost sound like the speaker's own thoughts. If a quotation by famous Greek historian Thucydides expresses exactly the thought you want, just say "a famous historian once wrote..." Even "it has been said" will suffice for many quotations not coined by famous persons or the exact words of which aren't particularly well known.

Many people believe that using more than one or two quotations in a speech makes it sound too cluttered and unoriginal. I can understand this view. However, I recently analyzed a brilliant speech by the noted educator and public servant John Gardner on the subject of personal and corporate renewal. In the speech, which was full of wisdom and humor, he used — or alluded to — no fewer than 17 different quotations during a 20-minute speech. But he used them thoughtfully and with skill. That makes all the difference.

Another successful technique used much too seldom is to dramatize the fact that you are about to quote somebody. Tell the audience something interesting about the person you are about to quote. For example, you might say:

WHAT'S AN ANECDOTE?

The most effective speakers I know make generous use of anecdotes, either about someone famous, or even better, about something interesting that happened to them personally.

Almost everyone has a slightly different idea of what an anecdote is. I define it as a miniature story that gets across a point you want to make. Anecdotes pique the listener's interest and remain in the memory longer than plain vanilla material. That's the reason Jesus spoke in parables and Abraham Lincoln illustrated his points with stories.

The fact is, every audience is composed of people like you and me who are bombarded by thousands of messages from the time we get up in the morning to when we go to bed at night. If what you say doesn't immediately catch our interest, we tune out.

"Obviously, if your thoughts are shallow, no amount of tricky techniques will keep the audience on your wavelength."

There is only one answer to this challenge — make what you say compelling from the start. Obviously, if your thoughts are shallow, no amount of tricky techniques will keep the audience on your wavelength. But it is useful to keep in mind some fundamentals about communications on which everyone agrees.

The first thing we know about communications is that audience members are most of all interested in themselves. They silently ask themselves, "What's in it for me?" and "Why should I make the effort of listening to this speaker?"

A communications expert once said the most important words in the English language are these:

ATS AUDIENCE BOREDOM

"Not many people today remember exactly who Charles F. Kettering was. But in the early part of this century he was famous for inventing the first electric cash register, the electric self-starter for automobiles, for being the research chief of General Motors and for co-founding the famed Sloan-Kettering Institute for Cancer Research in New York City."

Then add: "Not even the depression could get someone like Kettering down. He once wrote: 'You will always underestimate the future. With willing hands and open minds, the future will be greater than the most fantastic story you can write.'"

- 5 most important words: *I am proud of you!*
- 4 most important words: *What is your opinion?*
- 3 most important words: *If you please.*
- 2 most important words: *Thank you.*
- 1 most important word: *You.*

IT'S AS SIMPLE AS...

The ABC's of good public speaking can be described in this manner:

"A" for "Anecdotes," the attention grabbers that make listeners sit up and take notice.

"B" for "Bridges," the quotations and proverbs that underline your ideas and help bridge you from one subject to another.

"C" for "Closing," that clever something you put at the end of your speech to help the audience remember your message or to have listeners take the action you are recommending. This should be something you feel strongly about.

Personalizing something always makes it more interesting, and that is true of humor as well. It is certainly fully acceptable to tell most humorous stories as if they had happened to you. You will see an amazing difference in audience response.

SAY SOMETHING FUNNY

Properly used, humor is hard to beat as a key to any listener's mind and heart. The venerable Senator Sam Ervin, Jr., who won fame for leading the Watergate investigation resulting in the resignation of President Nixon in 1974, once wrote:

"Humor is one of God's most marvelous gifts. Humor gives us smiles, laughter and gaiety. Humor reveals the roses and hides the thorns. Humor makes our heavy burdens light and smooths the rough spots in our pathways. Humor endows us with the capacity to clarify the obscure, to simplify the complex, to deflate the pompous, to chastise the arrogant, to point a moral and to adorn a tale."

Need anyone say more? However, if humor used well in a speech is hard to beat, humor used badly can be its death knell. That, of course, is why so many otherwise confident speakers are afraid of jokes, the most common source of humor. The secret here is to use the kind of humor that fits your style and temperament.

Cicero said there are three kinds of speeches – those that *instruct*, those that *delight* and those that *move* people. Cicero's definitions are probably as good as any, but I think a speaker should strive to accomplish all three in *every* speech.

The most challenging presentation I ever had to give was the report of a task force that had labored 14 hours a day for three months. Its assignment was to reevaluate and recommend new communications strategies for a multi-billion-dollar, multinational corporation with a major image problem.

All of us on the task force were convinced our recommendations were sound but we also knew that the corporation's senior management would have to be convinced emotionally as well as intellectually if the major strategic changes we were recommending were to be adopted.

To echo dear old Cicero, our challenge was to instruct, move and, yes, even delight an audience of two men: the company's chairman and president.

At the beginning of the presentation, I played without

prior explanation an audio tape we had recorded of negative headlines and stories gathered from newspapers around the world. The tape used voices of task force members, several of whom had foreign accents.

One of the recorded newspaper paragraphs was particularly effective. It began, "The XYZ Company is the best company in the world, it has the best people, it has the best products, it has the best service. But if it keeps growing at the rate it is growing, it is going to control the world, and I don't want to live in any world owned by the XYZ Company."

After the audio tape was played, the silence in the room told me that I had captured the audience's attention. Next, I put up the easel chart on which was printed the title of a Dustin Hoffman movie currently playing in neighborhood theaters:

"Who Is Harry Kellerman And Why Is He Saying Those Terrible Things About Me?"

"If I can get you to laugh with me, you like me better, which makes you more open to my ideas. And if I can persuade you to laugh at the particular point I make, by laughing at it, you acknowledge its truth."

British comedian John Cleese

And then a second chart bearing a shortened quotation from Ralph Waldo Emerson: "What you are thunders so I cannot hear what you say to the contrary."

The latter was to emphasize that our actions, not our words, are what counts in the public's opinion. This, of course, is as true of individuals as it is of corporations.

Our opening was followed by two hours of numbers, statistics, pie charts, bar graphs and lots of tough questions. In the end, we got the order – and three months of digging and compiling our facts had paid off. But I have never forgotten that all those facts and numbers were accompanied by thought-provoking and persuasive escorts – the quotations, anecdotes and humor with which we buttressed the presentation.

The next time you are faced with giving a nuts-and-bolts, no nonsense presentation, place your material in the powerful company of good quotations, interesting anecdotes and an appropriate sense of humor, and see what a difference they can make.

If you do, you won't end up feeling frustrated like the famous Mexican revolutionary Pancho Villa who is reported to have said on his deathbed, "Don't let it end like this. Tell them I said something." T

Charles Francis is president of "IdeaBank," an on-line speech research service in Chappaqua, New York, which can be accessed on a subscription basis via a personal computer using telephone lines. Call (914) 666-4211 for a free trial.



manner of speaking

THE NOSTALGIA FOR SOME
EARLIER DAY WHEN PEOPLE
"RESPECTED" ENGLISH IS
UNDERSTANDABLE, IF
MISINFORMED.

TRIPPINGLY ON THE TONGUE

by Carol Richardson

■ Like other lovers, the language lover is sometimes prone to fits of jealousy, even possessiveness, if she believes the object of her desire has been less than faithful.

Spend some time with most any itinerant admirers of English, including Toastmasters, and eventually the moaning begins: about how language these days isn't as great as, say, in Bill Shakespeare's day. How common folk back then would rather hang out at the Globe and listen to Lear howl "crack your cheeks" than play skittles over a tankard of ale. Or how 500-year-old language is better because it is more "complex" or "poetic" than our current, Madison Avenued version.

Well, of course Shakespeare's plays were poetic: they were for the most part

written in blank verse, unrhymed iambic pentameter. For those who have never hashed their way through *Morte d'Arthur*, what is unfamiliar might indeed appear complex. Generally a glossary of anachronisms solves that notion. And those wistful of the more refined days of Chaucer probably never read "The Miller's Tale."

But other than unfamiliarity with the Renaissance milieu, the assumption of a superior linguistic past belies a larger question: Is it in fact true that contemporary usage has been debased from some earlier, static exemplar of perfection? That despite that Anglo-Saxon penchant for earthiness, somehow Shakespeare said it better than anyone, and that goes double for Ice-T?

Well, yes and no. There can be no doubt that during the sixteenth century English literature attained a particularly rich texture. But it did so because of a peculiar confluence of political, religious and intellectual currents. With the Renaissance in full swing, orthodoxies were collapsing faster than da Vinci's flying machines. The discovery of the New World, advances in science and the Reformation all served to disrupt old thought patterns and to demand new words for new ideas.

It is generally acknowledged that the works of Shakespeare and the King James version of the Bible represent the apogee of this linguistic orbit. How much paler would English be without Shakespearean coinages such as "pound of flesh," "salad days" or "milk of human kindness"? But the language of this era was the culmination of an evolutionary process. It was

not a static starting point from which any deviation equaled corruption.

Longing for "proper" British English sounds peculiar indeed when coming from American tongues or pens. The moment English hit Plymouth Rock, it started meandering, picking up Native American words like *raccoon* and *opossum*, and changing the spelling of words like *colour* and *defence*. By the early 1700's, the

British were already sounding the alarms against the intrusion of Americanisms into British English.

But self-appointed word cops (and make no mistake, they are always self-appointed) who hear their children say "sweat, that suit is dope" and somehow sense that civilization is doomed and MTV is to blame miss a fundamental point about language: that it is an uncommon denominator, that no two people use it in identical ways.

And in addition, what we call slang or even vulgarisms work on exactly the same principles as poetry does: They vividly express feelings by means of the imaginative shorthand of simile and metaphor. As one high-schooler put it, "If I tell a girlfriend, 'That guy is just out for himself, be careful 'cause he just wants what he can get from you, that would take too long. If I say, 'He's the Mack,' she'll know what I mean.'"

The nostalgia for some earlier day when people "respected" English is understandable, if misinformed. It's the linguistic equivalent of the longing for simpler, stabler times; times which are products of selective memory. The desire to freeze language is fruitless. The French, surely the most provincial guardians of their mother tongue, have tried the proscriptive approach for years, and what has it got them? *Le weekend* and *les blue jeans*. **T**

Carol Richardson is a frequent contributor to *The Toastmaster* who lives in Laguna Beach, California.

YOUR 1993-94 OFFICER CANDIDATES



Here's your introduction to Toastmasters International's 1993-1994 Officer Candidates. In August, you'll have the opportunity to vote for the candidate of your choice while you're at the International Convention in Toronto, Ontario, Canada.

Candidates were nominated for the positions of President, Senior Vice President, Second Vice President and Third Vice President by the International Nominating Committee. The Committee's selection is presented here in accordance with Article VIII, Section 1, of the Bylaws of Toastmasters International.

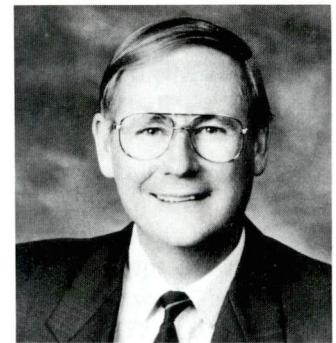
The Officers will be elected on Thursday, August 19, during the International Convention.

It is the right and duty of all Clubs to participate in the vote, either through their representatives at the Convention or by proxy. All members are urged to give careful consideration to the qualifications of each candidate.

NOMINATING COMMITTEE:

John F. Noonan, DTM, Chairman; A. Edward Bick, DTM; George C. Scott, DTM; Carol E. Williams, DTM; Alfred Herzing, DTM; Barbara Joslin, DTM; Ed Nygaard, DTM; Gaelle Deighton, DTM; Gilbert W. Smith, DTM; Gloria M. McKeever; Dick Skinner, DTM; B. Jack McKinney, DTM.

(Additional nominations for International Offices may be made from the floor at the Annual Business Meeting. International Director candidates will be nominated at the eight Regional Conferences to be held this month.)



FOR PRESIDENT

Neil R. Wilkinson, DTM - Senior Vice President, Second Vice President, Third Vice President, International Director from 1978 to 1980, and District 42 Governor who led his District to Distinguished District in 1977-78. A Toastmaster for 21 years, Mr. Wilkinson is a member of Excell-Orators Club 8090-42, Southern Lights Club 3689-42 and Wild Rose Club 5374-42. Mr. Wilkinson was District Toastmaster of the Year in 1976 and Club Toastmaster of the Year three times. He is the Immediate Past President/CEO of the Edmonton Symphony Board of Directors. He has taught speech courses at the University of Alberta. He hosts "Toastmasters Talk," a weekly TV cable show. Mr. Wilkinson was "Marketer of the Year" for the Edmonton Chapter of Sales and Marketing Executives International in 1987. This year, he was given a medal from the Governor General of Canada for "Contributions to Compatriots, Community and to Canada." Mr. Wilkinson is President/Owner of Barcol Doors in Edmonton where he lives with his wife, Jean, who is a CTM at Fun Speakers Club 3146-42. They have three children: Sharon, Carey and Blair.



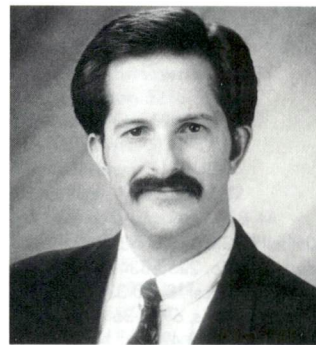
FOR SENIOR VICE PRESIDENT

Pauline Shirley, DTM - Second Vice President, Third Vice President, International Director during 1988-90 and District 25 Governor in 1986-87. A Toastmaster for 12 years, Mrs. Shirley is a member of Lone Star Club 7787-27, TNT Club 4533-25, Reston/Herndon Club 3660-27, Roving 49ers 6590-25, and the Preston Persuaders Club 5569-25. While serving as District Governor, District 25 was honored as a President's Distinguished District, and also received the President's Extension Award in recognition of chartering 34 new Clubs. She was voted Area Governor of the Year and was District 25's Outstanding Club President. Her other activities include membership in CREW, the American Institute of Parliamentarians, participation in the United Way Speakers Bureau, the International Association of Assessing Officers and a Troop Organizer in the Girl Scouts of America. She was twice honored as Beta Sigma Phi Woman of the Year. Mrs. Shirley is Executive Manager at the Sherman R. Smoot Corporation of Washington, D.C., and resides in Herndon, Virginia, with her husband, J.D. They have two children: Terri Marie and John.



FOR SECOND VICE PRESIDENT

Ian B. Edwards, DTM - Third Vice President, International Director during 1988-90 and 1984-85 District 20 Governor. A Toastmaster for 16 years, Mr. Edwards is a member of Executive Club 335-19, Johnston Club 4165-19, Professional Achievers Advanced Club 8132-19 and Los Oradores (bilingual) Club 7987-19. During his three years in top District office, District 20 was honored as a Distinguished District each year. Mr. Edwards was chosen Area Governor of the Year in 1980-81 and was Club Toastmaster of the Year in 1982. He obtained his B.Sc. and M.Sc. degrees from the University of London (England) and his Ph.D. degree in genetics from North Dakota State University. He has spent 27 years in genetic researching North America, Europe and Africa, and is currently a Worldwide Crop Research Director for Pioneer Hi-Bred International. Mr. Edwards was elected to two terms as Chairman of the National Wheat Improvement Committee (1985-91), and serves on the Governors's Task Force on Volunteerism, the American Seed Trade Association and the Wheat Quality Council. He resides in West Des Moines, Iowa, with his wife, Patricia, and daughter, Julie.



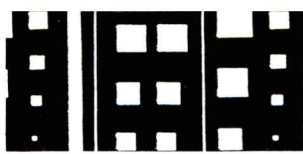
FOR THIRD VICE PRESIDENT

Robert E. Barnhill, DTM - An International Director from 1989 to 1991 and 1986-87 District 44 Governor. A Toastmaster for 10 years, Mr. Barnhill is a member of the Lubbock Club 884-44, the Articulate Club 6145-44 and the Lubbock Professional Club 5011-44. As Governor of District 44, he led the District to President's Distinguished District. He received a President's Circle Award in 1988, was named District 44 Outstanding Toastmaster of the Year in 1988 and received the Accredited Speaker designation in 1992. He was named the AICPA Outstanding Discussion Leader in 1991-92 and is a member of the Order of the Coif. Mr. Barnhill is a self-employed attorney, estate planner, Certified Public Accountant and Certified Financial Planner. He is a member of the State Bar of Texas, Texas Society of CPAs, International Association for Financial Planning, the American Bar Association and the National Speakers Association. He and his wife, Jana, who has also received a DTM designation, reside in Lubbock, Texas.



FOR THIRD VICE PRESIDENT

Len Jury, DTM - An International Director from 1990 to 1992 and 1989-90 District 72 Governor. A Toastmaster for 17 years, Mr. Jury is a member of Auckland Club 3593-72 and a charter member of City of Sails Club 6475-72, Illuminati Club 8929-72 and Twilight Talkers Club 8931-72. As Governor of District 72, he led the District to President's Distinguished District, President's Extension Award and President's 20 Plus Award. He received the District Outstanding Lt. Governor Award in 1987, the District Professionalism Award in 1988 and the Auckland Club Outstanding Toastmaster Award in 1992. Mr. Jury is CEO/Owner of Len Jury Ltd., an internationally known stamp dealing firm. He has been a consultant for New Zealand Post Stamp Design Council and a Past President of the New Zealand Stamp Dealers Association. He also owns and runs a 300 acre townmilk supply dairy. Len and his wife, Heather, who has received a CTM designation, reside in Auckland, New Zealand, and have two adult children, Sheryl and Ian.



hall of fame

DTM

Congratulations to these Toastmasters who have received the Distinguished Toastmaster certificate, Toastmasters International's highest recognition.

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Jonathan Matthews, 1318-42
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Gregory Vallish, 7867-10
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Elan Heller, 6246-21
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