

The TOASTMASTER®

JULY 2001

Terrence J. McCann *Retires*

After 26 years of leadership,
TI's Executive Director is
passing the torch.



ALSO INSIDE:

Storytelling: The Heart of Public Speaking • It All Starts With a Script



VIEWPOINT

Help Your Friends Succeed

What keeps you in Toastmasters? Once you've improved your speaking skills, I'll bet the reason you are staying is the relationships and friendships you've developed

This is not surprising. One of Ralph Smedley's most quoted ideas is, "We learn best in moments of enjoyment." What many of us don't know or have forgotten is that Smedley's quote continues: "Fellowship is important to Toastmasters. Our members stay in their clubs because they like each other and they are learning together." More than 35 years ago, Smedley started an organization of friends helping friends succeed.

When we first join a club, we immediately rely on the support and understanding of fellow club members. Beginning with our first speaking assignment, we bare our souls to a group of strangers, risking failure and ridicule. But instead we find support and empathy from people who *want* us to succeed. Those strangers soon become friends whose feedback we value and on whom we rely.

Toastmaster friendships have special qualities. They help us become the best speaker, the best leader, the best person we can be. They help us become the kind of friend that entertainer Cher referred to when she said, "I can trust my friends. These people force me to examine myself; they encourage me to grow."

The benefits of our Toastmaster relationships are reciprocal. As we become better individuals, we help others improve as well. Take a minute to think about Toastmaster friends who have helped you succeed. Wouldn't you like to return the favor? Here are a few ways to do just that:

- Invite a friend or co-worker to attend your next club meeting. Guests turn into members.
- Be a spark plug in your club. Encourage a supportive and positive learning environment. Keep meetings fun and educational!
- Be a supportive member of your club and district. Effective teamwork is critical to our organization because we rely on volunteers working together. Only through effective teamwork can we become Distinguished clubs and districts.
- Seek out and mentor members with leadership potential. Encourage them to serve as club officers.
- Be part of the team that builds a new Toastmasters club. There is no better way to share the life-changing benefits of Toastmasters than by starting a new club. Whoever started your club gave you a valuable gift. That person helped you succeed. Now it's your turn.

In Toastmasters International, people make a difference. You can significantly impact someone's life. Make a commitment to continue building Toastmaster friendships. Commit to helping your friends succeed.

JoAnna McWilliams
JoAnna McWilliams, DTM
International President

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Contents

July 2001
Volume 67, no. 7

features

6 CROSSWORD PUZZLE: A WORDMASTER'S DREAM

Exercise your Toastmasters vocabulary!

By Aaron W. Ridling, ATM-B



8 TERRENCE J. McCANN RETIRES

After 26 years of leadership, TI's Executive Director is passing the torch.

By Suzanne Frey

13 THE THIRD WAVE

A super achiever reveals his formula for success.

By Terrence J. McCann

16 STORYTELLING: THE HEART OF PUBLIC SPEAKING

The best way to teach, inspire and lead is through stories.

By Caren S. Neile, ATM-S

24 IT ALL STARTS WITH A SCRIPT

Write a story, and write like you talk.

By Ken Summerfield



5 MY TURN: What's In a Name?

By Mary Ann Clift, CTM

20 MANNER OF SPEAKING: The Three P's of Introductions

By David H. Lee

— and —

Writing Your Own Introduction

By Jonathan Wright, ATM-S



27 FOR THE NOVICE: The Tip of the Talk

By Barry Prokopetz

28 LOOKING AT LANGUAGE: A Single Word

By John Corley, ATM-B

30 TOPICAL TIPS: Don't Slice That Speech

By Mark Majcher, ATM

31 HALL OF FAME

The Toastmasters Vision:

Toastmasters International empowers people to achieve their full potential and realize their dreams. Through our member clubs, people throughout the world can improve their communication and leadership skills, and find the courage to change.

The Toastmasters Mission:

Toastmasters International is the leading movement devoted to making effective oral communication a worldwide reality.

Through its member clubs, Toastmasters International helps men and women learn the arts of speaking, listening and thinking — vital skills that promote self-actualization, enhance leadership potential, foster human understanding, and contribute to the betterment of mankind.

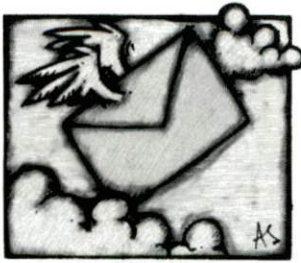
It is basic to this mission that Toastmasters International continually expand its worldwide network of clubs, thereby offering ever-greater numbers of people the opportunity to benefit from its programs.

departments

2 VIEWPOINT: Help Your Friends Succeed

By International President Jo Anna McWilliams, DTM

4 LETTERS



LETTERS

IT TAKES TALENT

As I am rewriting my Area International Contest speech for the thousandth time, I realized that to create an effective speech, you have to be part Picasso, part Mozart and part Richard Burton.

A speaker paints a picture with words. The colors have to be vivid, yet subtle, and the picture must be clear or the audience won't see it. Words must fit together; they must flow, and have rhythm – it's a musical score without notes. There is a melody to a well-written speech. It is a symphony waiting to be heard.

Then you must paint this picture for the audience, without the aid of colors and a canvas. You must perform the concert without accompanying music – using only your voice and presence. Speaking is a dramatic presentation where you are artist, conductor and actor – with no supporting cast.

Tom Affinito, CTM • Tongue-Tied Club 3815-13 • Pittsburgh, Pennsylvania

THE ROAD MORE TRAVELED

Six years ago, I moved to New Zealand for a work exchange program. Shortly after my arrival, I noticed a small advertisement at a gas station: "Small, struggling Toastmasters club needs you! Please join us." Nothing fancy, just a simple invitation. Since I was half a world away from my closest friend, I decided to attend a meeting.

I was not disappointed. The members were friendly and supportive. Toward the end of my stay, I was asked to give a graduation address. The local Member of Parliament couldn't attend the graduation, and with two days notice, I put together a 20-minute speech. Before joining Toastmasters, I never would have been able to deliver that speech. I'm now more comfortable with who I am and feel better equipped to aid my family, friends and community. Because of an ad at a gas station, I journeyed down a road I never thought possible.

Don Reimer, ATM-S • Excel Club 8903-42 • Saskatoon, Saskatchewan, Canada

ENCOURAGEMENT IS IMPORTANT

"Learning Human Relations from Geese" in the September 2000 issue really tickled me, especially since the geese are arriving by the thousands at this time of year. Not only did I read the article again and again, I included it in a Speechcraft program I presented to my colleagues at work. I also used it as the theme during a recent club meeting.

At the beginning of the meeting, I explained my theme, mentioning how geese in the rear honk to encourage those up front – I likened it to our members who come to the front to speak and how we applaud to

provide them encouragement. At the end of my opening remarks, I was honked! We had a terrific meeting, honking all evening for the speakers.

This article allowed us to add encouragement and laughter as we honked our fellow members throughout the meeting.

Jen C. Empey, ATM-G • Visioneers Advanced Club 9472-61 • Ottawa, Ontario, Canada

FACT, FICTION OR ASSUMPTION?

Having revered Abraham Lincoln and The Gettysburg Address since my early years in school, I was drawn to the June issue. I learned a great deal from the articles relating to President Lincoln, even the one with which I take issue. "The Truth About Gettysburg" should have had a question mark at the end of the title, as the author merely presented known facts to derive a supposition.

Everett Harvey, ATM • Woodman Club 681-11 • Indianapolis, Indiana

FACT CHECK

Thank you for the article, "Abraham Lincoln's Humor." Dr. Richard Lederer did a wonderful job capturing Lincoln's spirit and clearly demonstrating the power of humor in public speaking.

However, Dr. Lederer quoted President Lincoln as saying: "The trouble with Hooker is that he has got his headquarters where his hindquarters ought to be" in response to a dispatch sent from the field. While Gen. Joseph "Fighting Joe" Hooker sent many regrettable missives during the Civil War, he never sent the dispatch titled "Headquarters in the Saddle." Gen. John Pope, the bombastic Union Commander at Second Bull Run, was the author of that unfortunate dispatch. Pope was removed from command shortly after that battle.

Most noteworthy speeches are effective because they are memorably delivered. At the same time, a truly great speech (or article), for maximum impact, should be thoroughly researched and factually correct.

Neil T. Glazer, Ph.D. – Shaker Heights, Ohio

Editor's Note: Dr. Lederer found Gen. Hooker's quote in The Little Brown Book of Anecdotes, edited by Clifton Fadiman.

THANKS FOR EVERYTHING

I've only been a Toastmaster for three months and just received my first issue of *The Toastmaster* magazine. In a word, WOW! I really enjoy the articles, the help, and the information. Many thanks to my friends (Jim Hutson, Gene Loftis, Bill Meyer and Russ Kulberg) for introducing me to Toastmasters.

Doug Austin • High-Noon Club 2072-8 • Cape Girardeau, Missouri

By Mary Ann Clift, CTM



How to remember both the face *and* the name.

What's in a Name?

ALTHOUGH SHAKESPEARE SAID A ROSE BY ANY OTHER NAME would smell as sweet, most Toastmasters would beg to differ. It's always best to get names right the first time around, whether you've just met someone or are introducing people yourself.

Fifteen years ago, I took the man who later became my husband back home to Arkansas to meet my parents. "Mom and Dad," I said, as they greeted us, "I want you to meet Bob – I mean Rob!"

My faux pas – admittedly committed in a stressful, anxiety-prone situation – may not seem like a big deal to some people. But it was so embarrassing for me!

You see, Rob and I had just spent all day navigating two-lane highways from Kansas down into the southern Ozarks to tell my parents we were engaged. My misuse of his name sure raised his eyebrows. And I'm fairly certain that it made my mother wonder how well I knew this man after all.

Remembering names – correctly – has always been a problem for me. Sometimes I forget a name within minutes of hearing it. Yet I am not alone in my struggle to remember what's been called music to our ears.

Ask any gathering of people – even Toastmasters – and you'll find that forgetting names ranks high on almost everyone's list of memory worries. Indeed, hardly anything can be more embarrassing than getting a name wrong, especially when making introductions. And on the heels of our embarrassment comes concern about what such errors signify.

Through my Toastmasters training over the years, I've learned two tricks for better depositing names in my imperfect memory banks: repetition and association. I repeat the name, both silently and aloud, at the beginning and end of an encounter with someone new. I may even comment on the name's origin, spelling or pronunciation.

Then I picture or associate the name by imagining how to spell it – sometimes even writing it down myself – or by linking it with something familiar and memorable. For example, I might remember my fellow Toastmaster Pat

Barrett by associating her last name with *barrette*, a type of hair clasp. Picturing the written name this way helps fix it more securely in my longer-term memory, as does writing it down or linking it with something close in meaning or spelling.

I also ask for business cards, which gives me a chance to see the names of new acquaintances. Whether I keep a particular business card close at hand doesn't really matter. Just getting it initially presents the name in a different light and reinforces my memory.

My somewhat limited repertoire of name memory tools was both affirmed and enlarged recently when I stumbled across the book, *Total Memory Workout*, by clinical psychologist Cynthia Green (New York: Bantam, 1999). Her "A.M. Principle" of memory enhancement involves paying attention when first hearing a name, much as I was doing, and then assigning a meaning to the name through visualization, an especially effective technique that requires more effort than my simple associations.

Visualization involves imagining a name with a double meaning in a concrete way (Ash, Brown, Miller, Rice) or associating the name with an unchanging physical characteristic, such as a dimpled chin. More complicated techniques use the name to show an action (my fellow Toastmaster Shaun Bennett becomes "Shaun bent it") or to tell a story (to remember my fellow Toastmaster Ford Ross, whose first and last names are easily transposed, I might say, "Mr. Ross drives a Ford").

Of course, we don't need to employ all these memory aids every day. We can pick the ones that work best for us most of the time. Or we can tailor our usage to fit specific situations.

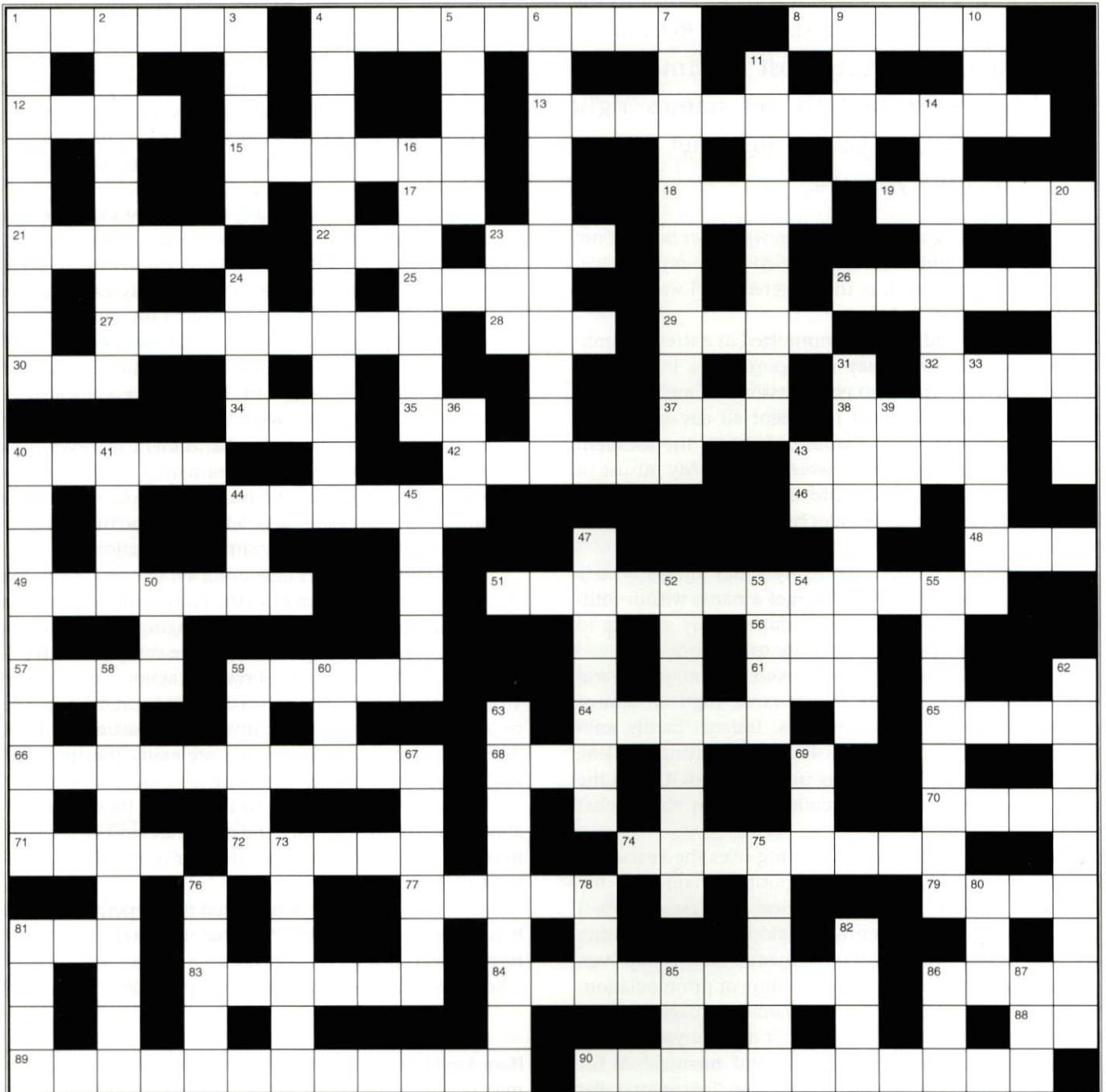
In my own case, I've determined that repetition works better than anything else. And, for the good of my marriage, I try to say my husband's name – that's Rob – R-O-B – Rob – as often, and as lovingly, as possible. **1**

Mary Ann Clift, CTM. a professional writer and editor, is a member of Heartland Club 361-22 in Topeka, Kansas.

A WordMaster's Dream

As all of you know, a WordMaster's responsibility is to provide the meeting with the word of the day. It helps us expand our vocabulary skills. This puzzle is my

challenge for you. You can use your skills to solve this puzzle and if you get stumped, you can always look up the answers in this issue. Learn new words and have fun!



Crossword Puzzle Clues

For answers see page 31

Across:

1. A Prepared Talk
4. A club's CEO
8. A teacake
12. An organized group
13. Different set of voices used in a speech (2 words)
15. A CEO's room
17. Exclamation (after bumping your toe on the rostrum)
18. To say something
19. Not before
21. Speech's name
22. Satan's topic
23. A plant's home
25. To stumble
26. Theatrical awards
27. Getting ideas together
28. A large, cursorial bird, native of Australia
29. A location
30. Hirohito's currency
32. Dr. Frankenstein's assistant
34. A good place to rehearse
35. Two, Too, _____
37. Listening device
38. PBS program
40. A speaker's symbol
42. Writer
43. Dairy farmer's topic
44. "Um," "ah" and "you know" are _____ words
46. Porky Pig's topic
48. Arnold Schwarzenegger's topic
49. An assembly; a gathering of people
51. Club #7173 (2 words)
56. A Hawaiian topic
57. Secular close
59. Silence
61. Past
64. Security device
65. Individual
66. First speech
68. A Sniggler's topic
70. Nevada city lit with a lot of 71 across
71. A type of sign
72. Duties
74. Emphasizes your speech
77. Mr. Firestone's topic
79. Deserve
81. The light is on
83. Personal aide
84. Speaking without preparation
86. Alike
88. Hospital ward (abbr.)
89. An amusing speaker

90. Acquired knowledge; 411

Down:

1. Records meeting minutes
2. Learning process
3. Makes something funny
4. Desired business attribute
5. Shakespearean rodent
6. Advancement
7. One who presides; meeting host
9. Henry Ford's topic
10. Time zone in New York City
11. Speech judge
14. Producing positive results
16. Substance of a speech
20. a.k.a. the podium
23. A baker's topic
24. Forgiven debt
31. New member initiation
33. 52 down's favorite room in the house
36. Rowing tool
39. Strange; unusual
40. a.k.a. Wordmaster
41. Ballot
43. A filler word
44. Pleasure or amusement
45. Choose a new officer
47. Powerful speech aids
50. CTM speech number
52. Comedian involved in TM while in prison (2 words)
53. Male, backwards
54. Opposite of POS
55. Practice your speech
58. Use this to connect with your audience (2 words)
59. Adventurous search
60. Pen part
62. Listens for filler words (2 words)
63. TM can be a _____ and fulfilling experience
67. A list of members
69. a.k.a. a wildebeest
73. Prepared meeting list
75. Type of tantrum
76. Operates stopwatch
78. Sticky tree substance
80. Discovery exclamation
81. Family-oriented board game
82. Southern Arizona city
85. Not on
86. Hit the slopes
87. Man, plural

Aaron W. Ridling, ATM-B, is a member of Joint Venture Club 7137-2 in Monroe, Washington.

Dynamic video is excellent publicity tool

Everybody's Talking About Toastmasters

Looking for an innovative way to promote Toastmasters? Consider the video *Everybody's Talking About Toastmasters*. This fast-paced 12-minute publicity tool is perfect for Toastmasters wishing to:

- ❖ promote their own clubs
- ❖ build a new club
- ❖ orient new members
- ❖ energize current members.

Just as the name implies, *Everybody's Talking About Toastmasters* showcases enthusiastic testimonials—from managers, engineers and other professionals as well as from best selling

authors Les Brown, Tom Peters and Harvey Mackay. The video also features brief explanations of typical meeting activities, including:

- ❖ Table Topics
- ❖ Prepared speeches
- ❖ Evaluations

This video is perfect to show to prospective club charter members when a demonstration meeting isn't possible. And here's another idea:

Sending a copy of *Everybody's Talking About Toastmasters*, along with some helpful Toastmasters literature, is a great way to reach busy personnel directors or other corporate



leaders interested in starting a club within their companies.

Since production costs for *Everybody's Talking About Toastmasters* have been covered by contributions to The Ralph C. Smedley Memorial Fund, the video is available for the highly affordable price of \$5.95 plus postage. Contact TI's Orders Department at (949) 858-8255 and ask for a copy today!

Terrence J. McCann *Retires*



After 26 years of leadership, TI's Executive Director is passing the torch.

By Suzanne Frey

It is difficult to imagine Toastmasters International without Terrence McCann – or Terry as he prefers to be called. But the organization's leaders and staff will have to get used to that idea, because after 26 years of faithful and successful service, he has chosen to retire.

Known for his many achievements and diverse interests in the fields of business and sports, Terry surely won't lack for activities. But after a lifetime of hard work, self discipline, and a steely resolve to meet career goals, McCann, at age 67, is going to try to relax more and work less – something even his wife, Lucille, jokingly refers to as “impossible.”

McCann came to Toastmasters in March 1975, when his predecessor, Buck Engle, retired, making him the fourth Executive Director in our organization's history and the one who served the longest. At that time, McCann had been a Toastmaster and had already enjoyed a successful career in business and service organizations, including Lions International and the U.S. Jaycees. “I

joined Toastmasters because I believe in what we do,” he says. “I've been offered positions with other companies over the years, but I never entertained the thought of leaving. The money is not as important as believing in what you do and making a difference in people's lives.”

This comment echoes the sentiment of Toastmasters' founder Ralph Smedley, who refused to benefit financially from his brainchild and said he'd “rather be rich in friendship than in money.” Indeed, many Toastmasters leaders – and certainly those who hired him – compare McCann's impact on the organization as second only to that of Ralph Smedley. Smedley died 10 years before McCann came on board, but he would have been amazed to see the progress and growth of the organization over the past few decades – much of which is credited to McCann's leadership. For example, in 1975 Toastmasters International had fewer than 60,000 members in 3,000 clubs, compared to nearly 180,000 members in 8,900 clubs today.

In a 1980 interview in *Success Unlimited* magazine, J.K. Nath Nayak, a member of Toastmasters' Board of Directors in 1977-79, is quoted as saying, “Terry McCann took over an ailing organization – when there was a lot of internal dissatisfaction and membership was declining – and he turned it around. He is a good administrator, very watchful



of the dollars and cents, and he's particularly good at marketing Toastmasters to communities and corporations."

But in contrast to Smedley's leadership style with its roots in academics, McCann's approach has always been more gymnastic than scholastic. "I look at business organizations the same way I look at athletic achievement," McCann says. "Athletes and coaches make good corporate executives because they know how to analyze their own performance and to assess the competition's strengths and weaknesses. They know how to train to meet goals...I've always been mission-oriented. And goals are what you set to achieve your mission. What surprises me is that so many people don't know their company's mission. That's why we need more coaches in business."

McCann knows a thing or two about athletic achievement. He won a Gold Medal in wrestling at the 1960 Olympic Games in Rome and is known as one of America's best-ever wrestlers – precisely what he set out to achieve after he discovered wrestling at age 11 in a city-sponsored park recreation program. "When I was a kid, I was always the last to be picked in sports because of my size, and I didn't like that," McCann says. "Wrestling was a way of setting myself apart from others." Obsessed with his goal of one day competing in the Olympics, McCann also saw wrestling as a ticket out of his poor Chicago neighborhood.

Sure enough, after developing a reputation in high school as a wonder on the mats – if not in the classroom – several colleges tried to recruit him. He chose University of Iowa because "it had Dave McCuskey, a coach I knew could help me become the best wrestler in the world."

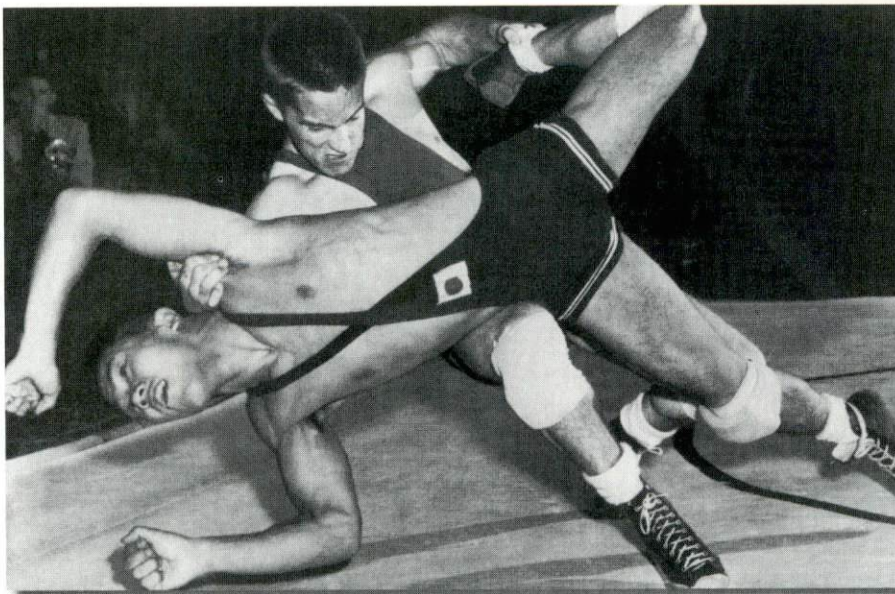
Before he headed off to college, however, McCann married his high school sweetheart, Lucille. They decided they would be better off financially if Lucille stayed in Chicago, working nights in a factory, while Terry concentrated on wrestling and studies in Iowa. "I was like a monk," McCann recalls. "It was an almost mystical experience. I immersed myself in the litany of wrestling and practiced incessantly. When I wasn't in the gym or studying, I would be visualizing better holds."

Photo captions, previous page. From left:

1. McCann's gold medal in freestyle wrestling from the Rome 1960 Olympics.
2. Catching a wave in central Mexico.
3. Terry and his wife, Lucille.
4. As an Olympic official and the president of USA Wrestling, McCann participates in the wrestling award ceremony at the 1988 Olympic Games in Seoul, Korea.

This page:

McCann in front of Toastmasters' World Headquarters in Rancho Santa Margarita, California.



McCann (top) in action in international competition in the late 1950s.

The effort paid off in his winning three national freestyle wrestling championships – and losing only three matches in three years – in collegiate competition. “Terry had an insatiable appetite for learning wrestling technique and would develop 10 different ways to do every move,” recalls Werner Holzer, a fellow Olympic wrestler whom McCann coached at the Mayor Daley Youth Foundation in Chicago. “Fifty years ago Terry set a record for the fastest pin in a championship match for the Illinois high school state championship. That record was 18 seconds and it’s still the record to this day.”

With college completed, and the 1960 Olympic Games still four years away, McCann had no choice but to stay in training and continue to compete. So he and Lucille moved to Tulsa, Oklahoma, which supported a good club wrestling team, and McCann took a job on the headquarters staff of the U.S. Jaycees. On the day of the Olympic trials in 1960, McCann was ill with the flu and suffered from a debilitating knee injury. But, he now says, he knew “the most important quality in an athlete’s development is the ability to take defeat and bounce back to victory.”

So he won the test and went on to score a dramatic Olympic victory in Rome. After this heady accomplishment, McCann says he learned another lesson about success – “that it is a journey, and that having arrived at a high point guarantees nothing about the rest of the trip.”

THE REST OF THE TRIP

When returning from Rome, McCann learned the benefits of public speaking skills. “After I won the Olympic title, I was asked to give a lot of speeches. I didn’t do as good a job as I would have liked, and I wasn’t very happy with the reception I received. I couldn’t figure out why people weren’t excited about my 150 slides of me wrestling.”

A friend, former national wrestling champion Billy Borders, suggested McCann join the Oil Capital Toastmasters club in Tulsa, Oklahoma, and he was immediately impressed with the program. His new-found communication

“During my 50 years in the sport of wrestling, as an athlete, coach and administrator, I have seen all the great wrestlers. Some of them had great technique, others were incredibly tenacious and had great endurance; some had tremendous strength, still others had catlike speed, agility and balance. Terry had it all; he was the most complete wrestler, the one who excelled the most in every aspect of the sport. Terry was the greatest of them all.”

– FORMER OLYMPIAN WERNER HOLZER

skills landed him a job in Minneapolis, Minnesota, as account executive for an advertising agency. After three years handling the Wheaties cereal (“The breakfast of champions!”) account, McCann returned to his home town of Chicago to take a public relations job with the Supermarket Institute. He subsequently earned an M.B.A. degree in Marketing from Loyola University in Chicago, and worked for Lions International, the world’s largest service organization, for which he became Chief Financial Officer and Assistant Executive Director. In February 1975, he accepted the position as Executive Director with Toastmasters International and moved with his family, which by then included five daughters and two sons, to Dana Point, a beach city in Southern California.

A TOASTMASTERS LEADER

Under McCann’s leadership, Toastmasters has enjoyed the greatest growth in the organization’s 77-year history. The same year he took over, the organization opened its doors to women, a decision that had major impact on the organization’s subsequent growth. Upon retiring, McCann leaves an operating budget of \$7.5 million, a staff of 58 and a well-organized network of 77 districts and clubs in 70 countries.

When asked what stood out about McCann, the two international presidents who hired him and initially worked with him both say it was his communication skills. Past International President John Diaz, DTM, (1974-75) says Terry’s “disarming character, his sense of humor,” often helped solve problems and “set the tone for the organization.” When offered the Executive Director job, Diaz said the only question the former Olympian asked was, “Who gets to choose the staff?”

“You do.”

“OK, I’ll take the job.”

And when Terry wanted something, it was hard to say no, Diaz recalled, because of “the glint in his eye when he would challenge me and say, ‘I’ll wrestle you for it!’”

George Scott, DTM, who was International President in 1975-76, says what struck him about McCann was

"I have the utmost respect for Terry in how he 'lived' and championed Toastmasters. Very little happened anywhere in the Toastmasters world that Terry did not know about. He has been the ultimate 'Mr. Toastmaster' of Toastmasters International.

I thank him not only on my behalf, but for every person who has had the privilege of enjoying the opportunities of this wonderful organization."

— LEN JURY, INTERNATIONAL PRESIDENT 1997-98.



that "he was a good listener. He would take the concerns expressed to him and work with them until he came up with some innovative solutions."

One such solution was the idea of marketing Toastmasters clubs as a viable, inexpensive training vehicle for business executives, military personnel, hospital staff and other special interest groups. Today, such groups account for more than 50 percent of the organization's new clubs.

McCann's approach to building the organization was to "focus our systems, to make them more flexible and strategic." The board of directors agreed, and responded by establishing new goals and training programs to help district and local officers build clubs on their own without cumbersome involvement from headquarters staff.

"Our function now is one of support and help for the clubs, rather than directing operations from World Headquarters," McCann says. "I tell our volunteer officers in the field that they have more power in their roles with us than they will ever have in their jobs. They can make a club or destroy it."

This is verified by John Latin, DTM, who served as International President in 1984-85. After his tenure, Latin says he "reluctantly agreed" to McCann's suggestions that he get involved in club building in Founder's district:

"After just three months as the Club Extension Chairman, I was hooked on the excitement that goes along with helping people improve their communication skills. Terry had tapped the right nerve in my brain that kept me in that official position for three years. And whenever I walked into the lobby at Toastmasters headquarters with the charter paperwork for one of those 46 new clubs, Terry would always come out of the office to say 'thank you.'"

Another past International President, Ted Wood, DTM, (1986-87) says, "A word that has always epitomized Terry McCann is 'enabler.' No matter what challenge, Terry would ask, 'How can we do this?' Terry was always there to help, counsel and enable the Board of Directors in whatever challenges we faced. When we debated issues, Terry never wanted to just say something; rather, he always had something positive to say."

Past International President Eddie Dunn, DTM, (1983-84) agrees: "Terry has a number of outstanding qualities, one of which is his ability to bring out the best in everyone around him. As the impressive records of growth and success clearly show, he was the right person at the right time for our organization."

In summary, "We owe a lot to Terry McCann," says Jo Anna McWilliams, DTM, the current International President. "This year we've been searching for a new Executive Director. We are not searching for his replacement, however – Terry can never be replaced. He is one of a kind, an institution, an integral part of our history."

VOLUNTEER ACTIVITIES

Throughout his career, McCann has incorporated his public speaking and leadership career with Toastmasters into extensive volunteer work for the U.S. Olympic Committee and the sport of wrestling.

He served as a volunteer coach to many top medalists and was inducted into the National Wrestling Hall of Fame in 1977. Thanks to his coaching and involvement in the 1960s in forming a new national governing body for the sport, the United States Wrestling Federation, he is credited with the United States' increasing involvement in the international wrestling scene. McCann's vision of building strength in the area of coaching in freestyle and Greco-Roman wrestling, and reducing obstacles for wrestlers and coaches, has been realized under USA Wrestling, the sport's current national governing body, for which he served as president for many years. He also served six years as a member of FILA, the international governing body of wrestling. In addition, he has served for many years in various capacities on the United States Olympic Committee.

"It is difficult to place into words the impact Terry has had on the sport of wrestling and on myself personally," says Jim Scherr, the Senior Marketing Director of Sport Resources for the United States Olympic Committee. "His leadership greatly elevated the sport of wrestling in this country and the world." The president of the National Wrestling Hall of Fame, Myron Roderick, calls

McCann "one of our all-time outstanding leaders in the sport of wrestling. His is one of the great legends."

McCann's reputation as an insightful leader in Toastmasters and in sports made him a valued resource for other service club leaders, especially at the annual Service Club Leaders Conference. "Terry's experiences have provided him with a breadth and depth of knowledge in the service club movement which, in my opinion, is unmatched," says Terry Shaffer, the Executive Director of Kiwanis International. "He respects employees as 'family,' and his voice has always been strong in challenging his peers to become eloquent and forceful advocates for changes that will strengthen their organizations. He is truly an effective leader who will be missed."

Not all of McCann's know-how comes from experience, however. He is an avid reader – of business literature and motivational self-help books as well as his passion, detective novels. Perhaps that's what has made him such a great storyteller. That the leader of a public speaking organization should be a good speaker goes without saying. But most people would agree that when McCann has the spotlight, he projects a unique charisma that makes it all but impossible not to listen. His style is conversational and direct, and he is not one to belabor a point. Yet, when he has something important to say, he often relates it through a story. And with a lifetime of adventures under his belt, McCann is never lacking a good story and an appreciative audience.

Another thing he is not lacking is hobbies. Accustomed to strenuous physical workouts since childhood, he has always stayed fit. If it weren't for his nine knee operations and one on a shoulder, he probably still would be wrestling, which he considers the toughest sport in the world. But his knee injuries have not kept him from a daily routine of surfing, bicycling and weightlifting. At 5 a.m., come rain or shine, McCann dons a wetsuit and heads to the ocean from his home, surfboard strapped to the bed of his Toyota truck. He then spends the next two hours paddling through frigid surf in search of perfect waves. He often finds them, as well as other things, such as occasional encounters with whales and sharks – experiences he uses to great advantage for yet another story, back at the office, when dealing with the inevitable riptides of association management.

During lunch, he often rides his bike or heads to the gym. And at nights or on weekends, he kayaks – a sport, along with outrigger canoe racing, he even competes in. His environmental interests brought him to Surfrider Foundation, a national association devoted to ensuring

clean water, wave preservation and beach access. In 1997, he served as its president.

Surfrider's Executive Director, Christopher Evans, says "Terry came to our Board of Directors at a time when we lacked the leadership skills he brought. The organization that Terry helped form as our president has since become a powerful coastal stakeholder in almost all coastal environmental issues. From his testimony before the California Coastal Commission on critical environmental matters to instilling internal fiscal discipline, Terry left his mark. And the organization as it stands today is sound because of his work."

Then there is travel, which the McCanns have enjoyed abundantly from Terry's many years of involvement in the Olympic movement. These days, however, he is content in finding great surf spots on deserted beaches in Mexico, Costa Rica, Hawaii or New Zealand – even Ireland, where both he and Lucille have family roots. They consider the city of Arva in County Cavan their "home away from home."

Whenever accolades about his career come his way, McCann is quick to credit Lucille, his wife of 47 years. "I couldn't have done it without her," he says. "I may have been an All-American athlete, but my wife is an All-American wife and mother. I couldn't have competed in the Olympics and had a demanding career if she hadn't helped me." As their Christmas letter said last year, "It's been over 50 years since we met at a Schurz High School dance, and we're still dancing with each other."

With a career so diverse and successful, what does this business leader and Olympic athlete consider his greatest accomplishment? "My seven children and 18 grandchildren, of course!" he answers without hesitation.

So things look good. He says he looks forward to spending time with family and friends. The ocean is beckoning, friends all over the world invite him to visit, there are beaches to save, waves to ride, even turtles to rescue. And, of course, 18 grandchildren to either babysit, teach to wrestle, or share stories with, along the lines of, "You think you have it bad? Let me tell you about when I was your age...."

But as Surfrider Foundation's Christopher Evans puts it: "I can't imagine Terry retired in any conventional sense of the word. For one thing, I'm sure he'll surf more, and for another, I am sure he'll find some other meaningful contribution to our world. Because that's what Terry does." **I**

Suzanne Frey is Manager of the Publications and Public Relations Department at World Headquarters and editor of this magazine.

"I can't imagine Terry retired in any conventional sense of the word. I am sure he'll find some other meaningful contribution to our world. Because that's what Terry does."
- CHRISTOPHER EVANS, SURFRIDER FOUNDATION EXECUTIVE DIRECTOR



By Terrence J. McCann

The Third Wave

I had big dreams as a young boy growing up in Chicago. I was raised in a lower middle-class Polish neighborhood, and my family – like the others on our block – lived with the hope of someday finding a better life in the suburbs. Our people were tough. They worked hard, sometimes holding down as many as three jobs. They never took vacations – there were too many mouths to feed. During the

A super-achiever reveals his formula for success.

summer, the boys in my neighborhood had time only for sports. We loved competition, and winning was everything in our little society.

I didn't lose much. I was determined to be a winner and get ahead, and I knew my ticket to the suburbs was a college education. But I wanted more than that. At age 11, I discovered wrestling. When I learned it was part of the Olympic curriculum, I wanted to compete with the best wrestlers in the world – and win. I didn't take my eyes off that goal until I stood on the winner's platform in Rome in 1960 and accepted my gold medal.

In the years leading up to that great moment, I learned a lot about what it takes to be an achiever. I realized that achieving means:

- Making the most of your talent and ability.
- Pouring every ounce of your power into every effort.
- Doing something better than it's ever been done before.
- Knowing where you should end up in life.
- Setting challenging but attainable goals.
- Leaving the world better than you found it.
- Having a keen sense of competition.

Behavioral scientists have found that many of us have an intense need to achieve. Those who are able to fulfill

that need are people who thrive on challenge and value the benefits of experience more than the rewards of success. But, most important, they are people who believe in themselves. Dave McCuskey, my wrestling coach at the State University of Iowa, taught that to be an achiever, you must expect great things to happen to you. Coach McCuskey is one of many who have inspired me and helped me find my own formula for achievement. From their examples, and my experiences in the business world as well as in athletics, I have isolated some crucial steps that can help anyone get ahead in life. If my examples are heavy on athletes, it is because they are the most visible figures of all professionals.

"There's no limit to what people can accomplish if they are totally committed to their goals."

1 THINK AND ACT LIKE A PRO

The first step to becoming an achiever is getting into the right state of mind. If you think and act like a pro, others will see you that way, and it won't be long before your accomplishments match your impressive public image.

Everyone likes to deal with a professional, whether the person is a plumber, a quarterback, a writer or a social worker. Professionals have the self-assurance that enables them to do their jobs efficiently and without ostentation. They make it seem easy – and in so doing, they make the people around them comfortable – because a true professional is compassionate and understanding of those who haven't reached their level of competence.

Pros have at least one quality in common: They do things better than most others. They're good and they know it. They also have learned how to evaluate their own performance honestly, and they keep improving. I always measured how I wrestled a match against how I had planned to wrestle – then I did it better the next time. That's what personal evaluation is all about.

This is possible only with a great deal of self-discipline – also the mark of a professional.

2 REACH BEYOND YOUR GRASP

To achieve anything worthwhile, you need goals. Department store founder J.C. Penney said, "Give me a stock clerk with a goal, and I'll give you a man who'll make history. Give me a man without goals, and I'll give you a stock clerk."

No matter what your aspirations are, there is no victory without a struggle. So don't set easy goals. Reach beyond your grasp. There's nothing wrong with falling short of your goals. In his book, *Heart of a Champion*, two-time Olympic gold medalist Bob Richards writes: "No matter how much you may accomplish, you will always

be frustrated. No matter how much you gain in the way of wealth, no matter how much you achieve in the way of athletic greatness or scientific progress, there will still be a sense of not having done enough. People cannot be content because if they are, progress stops."

3 MAKE A MISSION-GOALS-ACTION PLAN

Goals must be translated into actions before they can become achievements. Action involves learning every step needed to succeed – and then taking those steps without hesitation.

The route to success varies for everyone, but these general guidelines can help you progress along whatever course you chart for yourself:

- Write down your values, the things that are most important to you in life, and make sure they are reflected in your goals.
- Leave the past and look into your future. Who do you want to become and when should you make the changes needed to reach that goal?
- Develop an action plan for achievement.
- Measure your progress; count your successes and learn from your failures.
- Stick to your plan. Don't let anyone or anything stop you from attaining it.

If you fail to achieve, it may well be because you failed to plan. Or, perhaps you lacked the necessary commitment. There's no limit to what people can accomplish if they are totally committed to their goals.

4 CONCENTRATE ON MAJOR EFFORTS

There's a slender margin between failure and success. We maximize our chances of success by understanding where we can best apply our energies and skills to bridge that gap. It is absolutely vital that we concentrate on what I call the critical success factors in any given effort.

Business people have a name for this. It's called Pareto's Law (or sometimes the "20-80 Principle" or "Selective Control"). This law states simply that in any series of elements to be controlled, a small fraction in terms of number will always account for a larger fraction in terms of effect. Using this law, you can classify your resources and then allocate them among the things that need to be done in proportion to their relative importance or value.

Concentrating your effort means, of course, working at it hard. The young women who won the gold medal in volleyball in the 1964 Olympics, for example, would put in their regular work day from 8 in the morning to 3:30 in the afternoon, then practice volleyball six days a week from 4 p.m. until midnight – and all day on Sundays. Their will to win was strong enough to stick to this regimen, and the results were phenomenal. They were undefeated for four straight years before winning their Olympic gold medal.

So concentrate your major efforts where they will do the most good, then exercise good judgment, and trust that you will prevail.

5 VISUALIZE SUCCESS

Humorist Will Rogers said, "The difference between winning and losing any contest begins long before the game starts. The winners expect to win; the losers just hope." The law of expectancy – a self-fulfilling prophecy of what we can and will do – gives all of us power to control our lives, to make the future anything we want it to be.

The magic of believing has helped many great achievers conquer odds that others wouldn't dare to challenge. Remember what Wilma Rudolph did with that magic? She was born crippled in one leg and spent nearly two years in a wheelchair, but she kept trying to walk. At age six, she finally did, but always painfully. Then she began to run. She was slow, but she kept working at it until finally, in high school, she was able to keep up with the best of her classmates. A Tennessee track coach spotted her and encouraged her to run. Run, she did – all the way to the 1960 Olympics in Rome, where she won three gold medals.

Wilma knew the secret of visualization: If you can create a mental image of the person you would like to become and hold that picture in your mind, you can imagine your way to success. As you picture yourself reaching your goal, that achievement becomes tangible.

You can use visualization and mental playback to become successful at anything. The method is simple:

- Picture yourself executing a certain skill at a perfect level.
- Pay attention to minute details – including your environment and feelings as well as actions.
- Think only in terms of positive behavior you wish to achieve. Identify self-defeating behavioral traits that prevent you from achieving what you want, and replace them with positive traits or attitudes.
- Make this process part of your daily routine. Replay it as often as possible.

When choosing a mental picture to concentrate on, make sure you don't underestimate yourself – or expect too much. It's only when you see yourself as you really are that you're able to see what you can become.

6 PUT YOURSELF ON A WINNING TRACK AND STAY THERE

Confidence can also be called positive self-esteem – and it is probably the single most important quality of an achiever. Deep inside, achievers feel good about themselves, a belief that is not inborn but has been attained through life-long practice – by winning, achieving and succeeding with the support of parents, friends, teachers and coaches.

Consider Emil Zatopek, an awkward, ungainly soldier from Czechoslovakia who somehow got the notion that he could beat the finest runners in the world. He had none of their running style; instead he ran as if he were

in constant pain – arms waving, eyes rolling back in his forehead, mouth constantly agape, inhaling great gulps of air. But the self-esteem was there, and along with it, the determination. For years, Zapotek endured the most grueling training program any athlete ever took on.

The result: In the 1952 Helsinki Olympics, Zapotek won the 5000 meter in record time and two days later won the 10,000 meter, setting another record. On the final day of the Olympics he decided to run the 26-mile marathon for the first time in his life. He won the first marathon he'd ever run, setting another Olympic record.

A champion's greatest strength is a power, a force, a science – call it what you like – that he or she can call on to overcome difficulty and achieve in whatever area they choose.

CATCH THE THIRD WAVE

In your quest for success, many demands will compete for your time – especially your time alone to think. Guard it carefully. You may even have to isolate yourself to prevent interruptions. I do much of my thinking on a surfboard off the shores of Dana Point, California, the beach community where I live. I often emerge from the surf with new perspectives, goals and strategies, but I don't let my thoughts keep me from enjoying the waves. In fact, surfing has taught me a lot about achievement.

"Waves generally come in sets of three. The third wave is usually the biggest and the best. To catch it, you have to be in the right place at the right time."

Waves generally come in sets of three. The third wave is usually the biggest and the best. It's the one with the most energy and power. To catch it, you have to be in the right place at the right time and take advantage of every opportunity. As you see it on the horizon, you paddle to the point of pickup. Then, as it surges toward the beach, you use all the arm- and shoulder-power you can muster to thrust yourself forward. You can't hold back. You have to go for it with all your skill and strength. Your reward is the thrill of coasting up and down the swell and feeling the tranquility of a smooth ride. There's nothing like it. You get the chance to ride that wave the same way you reach many achievements in life – by being in the right place at the right time and taking advantage of every opportunity. You can also create opportunities by following this six-step formula for achieving.

Above all, remember that you must believe in yourself. Don't let self-doubts keep you from catching the third wave. Go for it, and you will achieve! **T**

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This article by Toastmasters Executive Director **Terrence J. McCann** was first published in 1981 in this magazine. He retires this August. (See the article on page 8 for more information.)



Storytelling: The Heart of Public Speaking

There once was a man who wanted to win a speech contest that would determine the finest speaker in the land. The contest had many levels, for which the man had to prepare three speeches. "What should I write about?" he asked himself. "For the first speech," he decided, "I'm going to tell a story." The man won the

contest in his hometown. He won the contest in his area. He won the contest in his district. Soon he had to write a second speech. Again he asked, "What should I write about?" The man had his answer at once. "That first speech worked so well," he said, "I'm going to tell another story." The man won contest after contest with that second speech, until he reached the highest level. Then he needed a third speech. Again, he asked, "What should I write about?" This time, he would compete against the best speakers of all. "Stories worked for me before," he said. "I'm going to tell a story again." And the man won the final contest and was named the finest speaker in the land.

Would Toastmaster Ed Tate have won the 2000 International Speech Contest in Miami Beach if he hadn't told a great story? Perhaps. But lucky for him, he knows something that many of history's most memorable speakers also knew. Think of Homer. Think of Jesus. Think of Ronald Reagan. They knew that the best way to teach, inspire and lead is through stories.

Storytelling has enjoyed a revival in this country in the past 30 years. No longer simply relegated to children's parties or library readings, storytelling is once again being recognized for its importance to society.

In ancient times, storytellers were the sages and historians of their people. They still are in cultures that have retained a vibrant oral tradition. The Greek philosopher and rhetorician Aristotle was among the first to identify the role of story in speech. He identified three essential factors for an effective speech: *logos* (appeal to reason), *ethos* (appeal through the speaker's character), and *pathos* (appeal to emotion). Other forms of communication appeal to reason and enhance credibility. But stories touch the heart like nothing else. Incidentally, Aristotle also stressed that exposure to pathos through poetry – which in his day included theater and storytelling – was not only emotionally but also physically healthy, because it supposedly purged bodily toxins. He may not have been too far off. A recent study revealed that patients given the opportunity to tell their stories before surgery recovered more quickly. Stories are regularly used in health care today, especially in gerontology and psychotherapy.

Stories speak directly to the heart in part because they are a habitual form of human thought. In fact, scholars of narrative refer to humankind as "homonarrans," a storytelling animal. Our brains appear to be "hard-wired" for stories, which may be why we pay closer attention and remember more of what we hear when it's presented through narrative. (Most of us also received our first life lessons in the form of bedtime or Bible stories.) Because it speaks through symbols, a story kindles the imagination, encouraging

*"Use all
the senses
when creating a
story, and your
listeners will reward
you with a
greater sense of
involvement."*

each listener to participate in its creation. When you hear the story of Snow White, you decide for yourself not only what she and her evil stepmother look like, but also what the “mirror, mirror on the wall” means to their lives – and to yours.

Co-creation of a story works in another way, too. Like any good speaker, an effective storyteller plays off the audience, responding to both verbal and nonverbal cues. The difference is that the teller and audience co-create a world, not just a speech. That’s a powerful activity to share.

These qualities enable stories to build bridges of understanding among people from varied backgrounds and ideologies, which is why stories are regularly used in business, conflict resolution and community building. Good stories create positive energy, weaving a web of fellowship. Someone once said, “You can’t hate a person once you’ve heard his story.” In fact, you like a person better when you’ve heard his or her story. That’s because stories give us a mental experience of life from the speaker’s point of view. They also take us away from the everyday and make us feel good. Even if a story is sad, it – and its teller – has the magical ability to transport us to a different or faraway time and place. And who doesn’t like that?

Whether you choose to do an entire presentation in the form of a story or simply include one or two within a speech, here are some guidelines to better storytelling:

1 Give your characters the gift of gab. Which of the following examples catapults you into the world of the story?

Then the king told his courtier to go to the window and see what the trouble was. Or, Then the king said to his courtier, “Go to the window, man, and tell me what is causing that horrific hullabaloo”?

According to veteran storyteller Cindy Tishler, when your story is rich with dialogue, listeners feel more involved in the action. Just as important, you are free to speak in the voices of your characters, literally and figuratively. You can give some characters Southern draws or others a rapid-fire staccato. Different characters can use different words and syntax, just as in real life. Both techniques add life and texture to your story.

2 Repeat, repeat, repeat. Look back to the story at the beginning of this article. Notice how the man had three trials, and that each trial mirrored the previous one? Think of all the stories that feature three sons, three wishes, three anything. Folktales were traditionally passed orally from generation to generation. Repetition made them easy for tellers to remember and for audi-

ences to follow. The same holds true today. The human brain finds repetition appealing.

3 Make the world of the story come alive. Toastmasters know that oral language is different from written text. A speech, for example, requires shorter words and simpler sentences than an essay. But one thing that a spoken story has in common with a written one is the importance of setting the scene. What does the forest smell like? Are the birds singing? Do the pine needles feel sharp underneath your characters’ feet? Does the water in the lake taste sharp or sweet? Use all the senses when creating a story, and your listeners will reward you with a greater sense of involvement.

4 Plot out your own story. Just as good speeches require good organization, so do good stories. Linguist William Labov has identified six story elements, which should appear in the proper order to be effective. First is the **abstract**. This is a general introduction, telling the audience in very broad terms what you’re about to tell them. “This is the first story I ever learned” is an abstract. Or, “Here’s an example of the way my boss takes control.” You don’t always need an abstract. Sometimes a story is more effective when you jump right in with both feet.

Next comes the **orientation**, which sets the stage. “Once upon a time there was a king who had three sons.” This is the ongoing situation before the story begins.

Then there’s the **crisis**. Every story needs a crisis. It might be a problem. A need. A day that is like no other. “One day, the king gathered his sons and told them he had only enough treasure in his coffers for one more month, and then the kingdom would be bankrupt.” Now that’s a crisis!

The crisis leads to the **evaluation**. The evaluation expresses the seriousness of the crisis, so we know what’s at stake and how much we should care. The evaluation could be a single word, such as “terrible.” Or it could be several sentences: “If the kingdom went bankrupt, the king and his family would be thrown in the forest. And in the forest lurked a hungry monster with claws the size of swords.”

Next is the **resolution**. While not every story has a happy ending, every story crisis needs to be resolved in some way. Finally, we reach the **coda**. “They lived happily ever after” is the most popular. “They walked off into the sunset” is another. A coda can be anything that sends your characters onto the rest of their lives with the immediate crisis behind them. You can skip this step, but it’s a useful way of assuring your listeners that all is well.

5 Encourage audience participation. Directly involving the audience in the telling is a wonderful way to keep their interest. For his final prize-winning speech,

Toastmaster Tate encouraged a crowd of hundreds to join him in speaking the line "one of those days," which was, not coincidentally, the title of his speech. You might ask listeners what they think will happen next. Or, ask them to supply names or qualities for your characters. Interactive TV is a new invention; interactive storytelling has been around for thousands of years.

6 Learn a story well. Storyteller and teacher Doug Lipman explains how to remember an original story the "natural" way in his wonderful book, *Improving Your Storytelling*. First, the don'ts: Don't write it out. Don't practice it in front of a mirror. The best way to learn a personal story, says Lipman, is to tell it informally many, many times. He writes, "When relating a personal experience, you don't wait until you can tell it well; you learn to tell it better by telling it the way you can." Remember, storytelling is a familiar form of communication that we do all the time. By following the "don'ts" listed above the story will sound static and practiced. Instead, grow with the story. Watch how your listeners relate to it. Pay attention to what works and what doesn't.

You can learn a folk or literary tale the same way. Or, you can outline it based on what Lipman calls your MIT, the "most important thing." That's the element in the story that speaks to you, the one that made you want to tell the story in the first place. Focusing on your MIT, as well as on the story's basic structure, is a great memory aid.

7 Let the listener supply the moral. Ed Tate ran out of time before he could sum up his final speech with his intended message. While a moral probably wouldn't have harmed his chance to win, his story didn't require any explanation. Supplying a moral is a lot like explaining a joke. Much of the pleasure of listening comes from making that connection ourselves, translating the symbolic elements of the tale into a message for our own lives. Besides, two people may come up with two different, but equally valid, interpretations of a story. Why tell them they got it wrong?

8 Find great stories. The following websites are treasure troves of tellable stories. You can also find folktales on your library or bookstore shelves. Better still, ask an older person in your family or community.

- Children's Storybooks Online:
<http://www.magickeys.com/books/>
- Funsmith's Storytelling Page:
<http://www.pe.net/~funsmith/storyfun.html>
- Internet Public Library Story Hour:
<http://www.ipl.org/youth/StoryHour/>
- MO-TELL: Missouri Storytelling:
<http://www.motell.org>

- Storyteller.net: <http://www.storyteller.net>
- Storytelling Resources:
<http://www.lilliput.co.uk/storytel.html>
- The Storytelling Ring Home Page:
<http://www.tiac.net/users/papajoe/ring/ring.htm>

9 Learn more about storytelling. Here are some of the top books on the market, hand-picked by storytellers and teachers around the country:

- Lipman, Doug. *Improving Your Storytelling: Beyond the Basics for All Who Tell Stories in Work or Play*. Little Rock: August House, 1999.
- MacDonald, Margaret Read. *The Storyteller's Start-up Book: Finding, Learning, Performing and Using Folktales*. Little Rock: August House, 1993.
- Pellowski, Anne. *The World of Storytelling: A Practical Guide to the Origins, Development and Applications of Storytelling*. New York: H.W. Wilson, 1990.
- Sawyer, Ruth. *The Way of the Storyteller*. New York: Viking, 1962.
- Scheub, Harold. *Story*. Madison: University of Wisconsin Press, 1998.
- Stotter, Ruth. *About Story: Writings on Stories and Storytelling 1980-1994*. Stinson Beach, CA: Stotter Press, 1996.

10 Observe the best. Storytelling festivals are blossoming all over the United States. The biggest of them all is the three-day National Storytelling Festival in Jonesborough, Tennessee, which for 29 years has drawn eager listeners on the first weekend in October. For more information, call 1-800-952-8392, or visit www.storytellingfoundation.net. If you can't make that festival, watch for listings in your area. Then on the third weekend of November, check your local paper for news of Tellabstractions. Tellabstractions are storytelling concerts that take place all over the world. Each event features a roster of local tellers, sometimes from a single storytelling group. For more information on Tellabstractions in your area, visit www.tellabration.org.

Finally, don't throw your invaluable Toastmasters training out the window when you tell a story. Vocal variety, body language, eye contact, props and all the other ways you've learned to deliver a great speech are crucial to a great story. If you use them, your stories will cut straight to the heart. And you'll ride off into the sunset, speaking happily ever after. **T**

.....
Caren S. Neile, ATM-S, is a member of Boca Raton Club 3299-47 and West Boca Club 1978-47 in Boca Raton, Florida. This fall, she will teach storytelling at Florida Atlantic University and will present a workshop at the 29th National Storytelling Festival in Jonesborough, Tennessee.



Prepare the audience, prepare the speaker and prepare yourself.

The 3P's of Introductions

Bill stood in front of the audience to introduce the speaker:

"Tonight's speaker is without a doubt the world's greatest speaker. He will have you rolling in the aisles because he is such a funny guy. Speaking of funny, I heard this great rhyme yesterday. It goes 'Roses are red, violets are blue, I'm schizophrenic, and so am I.' Ha-ha. Well, I know Jim isn't a 'schitzo' because he and I go way back. Yes, I remember when I used to date his little sister. Ha-ha. I remember once when we double-dated to a high school dance. Do you remember that, Jim? Oh boy, those were the days. Well, it says here that Jim is going to speak on the topic, 'The Tragedy of Alcoholism.' And he should know: He used to drink like a fish. Ha-ha. So, Jim, why don't you come up here and tell us a good story or two?"

Fortunately, Bill and his introduction are fictitious. Unfortunately, we often hear introductions that have some of the problems that this example demonstrates. How can we avoid these problems? Prepare, prepare, prepare. These are the three P's of introducing. They sound the same, but each is distinct and important to remember when introducing a speaker.

Reread Bill's introduction. How many problems can you find? First, Bill's introduction didn't meet the primary purpose of any introduction, the first of the three P's:

Prepare the audience to hear this speaker give this speech. Bill didn't explain why Jim was the right person to give this speech. He didn't mention that Jim is a member of Alcoholics Anonymous and that he is chairman of a local group attempting to educate the community about the tragedies of alcoholism. If Bill had, the audience

would have been more prepared to hear Jim's speech. They would have regarded Jim as someone who had personal experience and a real commitment to his topic.

Bill also set the wrong tone for the speech. Did you chuckle, smile or groan when you read the introduction? So did the audience. Jim's topic was a serious one, but Bill made an attempt at a humorous introduction. As a result, the audience wasn't prepared for a serious subject, so they laughed at the joke and they laughed when Jim announced the speech's title. Many people were expecting a parody or a humorous talk about AA. Jim was forced to alter the beginning of his talk to help the audience transition from a humorous tone to the more serious topic he wanted to deal with.

Another problem: To prepare the audience, an introduction must be concise – without extraneous information. I once attended a conference banquet at which the master of ceremonies presented a long list of the speaker's accomplishments, most of which had nothing to do with the evening's topic. The introduction continued for 15 to 20 minutes – so long that when the speaker finally had a chance to begin, she had to remind us of the reason she was there.

So neither this master of ceremonies' introduction, nor Bill's introduction, satisfied the first of the three P's. They also failed to satisfy the second, which is:

Prepare the speaker to give the speech. Most of us would have hated to be poor Jim, standing to present a speech after Bill's introduction. We certainly would not have been prepared to give the speech. For one thing, the introduction prejudged Jim's quality as a speaker. Such terms as "the greatest speaker" or "a very funny guy" puts pressure on a speaker to meet those expectations. This



pressure doesn't make the speaker feel very relaxed and comfortable.

The introducer's primary responsibility is to help the speaker feel comfortable by convincing the audience that this speaker has the credentials to speak on this topic. No matter how great a speech you expect, focus on explaining the speaker's qualifications concerning the topic, not as a speaker.

In his introduction, Bill committed another error counter-productive to preparing the speaker to speak: He brought attention to himself rather than to Jim. He tried to impress the audience with his talents instead of, and at the expense of, Jim's. He also showed a great deal of insensitivity to others, a particularly unfortunate occurrence in view of the topic of Jim's speech. An introduction should establish the speaker's credentials, not serve as a stage for the introducer, or worse, leave the audience looking for the exits.

It makes me uncomfortable when the person introducing me as a speaker makes statements that are not

believable, or otherwise draw attention to himself. This discomfort diverts my positive energy away from the speech that I am about to give and replaces it with concern about the audience's mood.

A good introduction has another important characteristic that prepares a speaker to present his or her speech: a sharp transition between the introduction and the speech itself. When the person giving the introduction uses a distinct transition, the speaker's adrenaline starts to flow and he or she feels like jumping up and getting started. A sloppy "come on up here, Jim" doesn't flip that internal switch in the speaker's mind. It is better to state the title of the speech and then say something like, "Help me to welcome Jim Johnson." This approach makes it easier for the speaker and for the audience to move from the introduction to the speech.

Bill made it easy for himself instead of for Jim and the audience. Bill's introduction was easy to give because it took almost no preparation. And here is the third P:

Prepare yourself to give the introduction. Talk to the speaker prior to the speech – before the day of the speech if possible. Get to know the speaker, particularly in areas that relate to the speech topic. Ask specific questions that will help steer the conversation toward the information you need for the introduction. Use this time with the speaker to acquire more than enough information to enable you to accomplish the first two P's.

But while imparting relevant information during the introduction, don't give the speech away. In talking to the speaker, make sure you know what is all right for you to say and what the speaker himself or herself would prefer to say, perhaps for a reason such as shock effect.

Be cautious, too, about using a "canned" introduction that the speaker may give you. It can be tempting to save yourself the trouble of preparing an introduction. But a generic introduction will sound like just that and often will not have the information you should include.

Here's an example of how using a speaker's canned introduction can get you into trouble. Once when I was Toastmaster of a club meeting, a speaker gave me an index card with his introduction he had written. On this occasion I hadn't prepared properly, so I was relieved just to read his card.

The speaker was planning a humorous speech and so had tried to add some humor to the introduction. At one point the card read – and therefore I said – "His wife deserves most of the credit for his success." That was the speaker's opinion and meant to be humorous, but when I read it, the audience took it as my opinion and a put-

down for the speaker. If you adhere to the third "P," you won't use canned introductions, particularly those given to you just before the speech, because by then you will already have your introduction thoroughly planned and prepared.

If Bill had satisfied the three P's, his introduction of Jim might have been more like this:

"Our speaker tonight is Jim Johnson. Introducing Jim is special for me because he and I have been friends for a very long time and because I know how important this topic is to him. Jim is a member of the local Alcoholics Anonymous and has held many positions of leadership in that organization. But he told me that his current position is one that he considers the most important in his life. That position is the chairman of a group sponsored by AA and several other community organizations tasked with improving the community's understanding of alcoholism and its effects. In his talk he intends to explain those effects through relating some of his per-

sonal experiences as an alcoholic and as the friend and relative of other alcoholics. The title of his talk today is "The Tragedy of Alcoholism." Please help me to welcome Jim Johnson."

Many special situations require special considerations when giving introductions. However, in every case, if you use common sense and adhere to the three P's, you'll give an effective introduction.

- Prepare your audience to hear this speaker give this speech.
- Prepare the speaker to give the speech.
- Prepare yourself to give the introduction.

Remember the three P's of introducing: Prepare, Prepare, Prepare. **T**

David H. Lee, ATM, is a member of FACC Masters Club 5086-26 in Colorado Springs, Colorado.

Write Your Own Introduction

By Jonathan Wright, ATM-S

Wow your listeners — before you even start to speak.

The purpose of an introduction is to get listeners excited about your speech before you even get to the lectern. By writing your own introduction for the Toastmaster to read, you eliminate any surprises and ensure immediate audience involvement. In addition, your club atmosphere will be energized with a new sense of anticipation.

It's easy to overlook the importance of this brief introduction. Many club members feel that because they have spent time and energy writing and rehearsing a dynamite speech, it's up to the Toastmaster to come up with an introduction.

But how can the Toastmaster provide an effective introduction if he or she doesn't know what your speech is really about? Or why you selected your topic? Or even to what extent you are qualified to speak about the subject?

You are the only one who is fully qualified to write your introduction. All it takes on your part is a little bit of

thought, which can be written on an index card that you hand to the Toastmaster before the meeting. On that card you answer the question of "why?" Why would your audience want to listen to your speech?

What about writing down the speech objectives from the manual for the Toastmaster to read? This is better than no written introduction at all. It will describe the speech's features, but it won't describe its benefits to listeners. Whenever we try to sell something, we must remember that a feature listed without an attached benefit does nothing to persuade prospective buyers and may even turn them off. It's the same way with a speech. It's essential that you sell your speech to audience members by letting them know the benefits they'll receive from listening.

Consider the following introduction: "Our next speaker is Frank. He will speak from the basic manual, chapter two, titled 'Speaking in Earnest.' His objectives are to find a subject he feels strongly about and to deliver his speech in a convincing manner. He will speak for five to seven minutes. His speech title is, 'Rice Cakes Are Amazing.'"

I don't know about you, but as a listener, I would not be excited about the next five to seven minutes. Frank

needs a very strong introduction because without knowing more, I wouldn't believe that rice cakes are amazing. He has already lost me and he hasn't even started his speech yet!

But consider this scenario: Frank has just read this article in *The Toastmaster* magazine, and now he has a great idea! He quickly scrawls a few choice sentences. Frank puts us literally on the edge of our seats with just a few answers to the question "Why?" (Why should I listen to this speech? What benefits will I walk away with? What's in it for me?)

The Toastmaster reads Frank's new introduction: "Our next speaker is going to share with you a profound experience he had – one that may revolutionize your life, too! He will speak from chapter two of the basic manual – and, as you will discover, he really will be speaking in earnest. In the next five to seven minutes, Frank will share his convictions about the dramatic health benefits you can reap from a very simple, very satisfying snack. This startling presentation is titled, 'Rice Cakes Are Amazing!' Please join me in welcoming Frank and 'Rice Cakes Are Amazing!'"

After hearing this type of intro, I would be on my feet, whistling and pounding the table! I'd be ready to go to the store and buy rice cakes right now! (And Frank hasn't even started speaking yet!)

Think about what has happened here. It took just a few moments and a few thoughts written on a small piece of paper. The paper was given to the Toastmaster right before the meeting:

- The Toastmaster suddenly appears polished, well-informed and enthusiastic.

- The audience views the speaker as an expert, an authority. And the speaker feels less pressure than he would have otherwise, because he's a winner before he even starts his presentation.
- Audience members are excited; they want to know about the health benefits, and they can't wait for Frank to start speaking.
- The meeting suddenly seems so much more worthwhile! Listeners are not just analyzing a speech; they're learning dietary benefits that can revolutionize their lives!

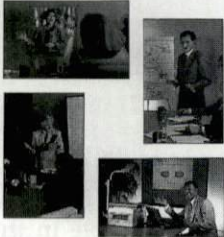
At a time when Toastmasters are trying to increase club membership, when existing members sometimes seem simply too busy to attend meetings, in a world where life is too short to spend time doing anything less than one's best, I ask you to take the challenge:

- Write out your own introductions for the Toastmaster to read about you and your speech.
- Be sure to answer the question, "Why?" Don't just write your speech objectives.
- If you are the Toastmaster, call your speakers ahead of time. Share this concept with them. Ask them for their written introductions.

Beginning today, don't stop at writing a great speech. Write a great introduction to go with it. Wow your listeners – before you even start to speak! **T**

Jonathan Wright, ATM-S, is a member of Morning Knights Club 2875-65 in Binghamton, New York.

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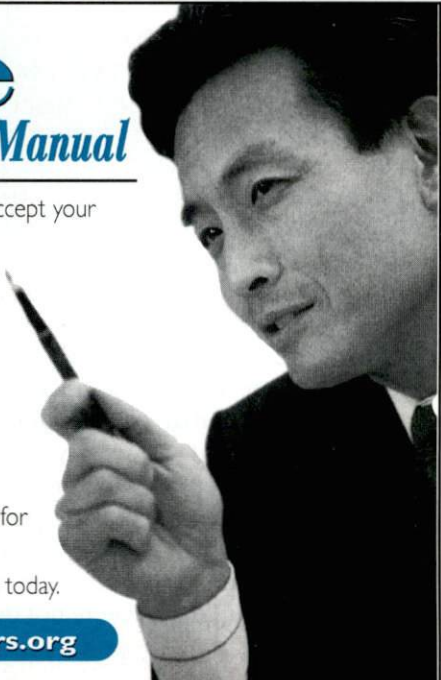
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It All Starts With a Script

Write a story, and write like you talk.

When I started my first job as a junior copywriter, my boss at the ad agency told me that anything I can put inside quotation marks would be read 75 percent more than anything else I write because readers would think it's important. "People don't concentrate," he told me, "they scan when they read." People do exactly the same thing when they listen to someone speak.

That's why smart companies make their sales staffs attend listening seminars, so they don't miss what their customers are saying. And that's why, if you want people hanging onto your every word (putting everything you say inside quotation marks, so to speak), there is one famous person and one magic word you should remember: The person is Steven Spielberg, and the magic word is storytelling.

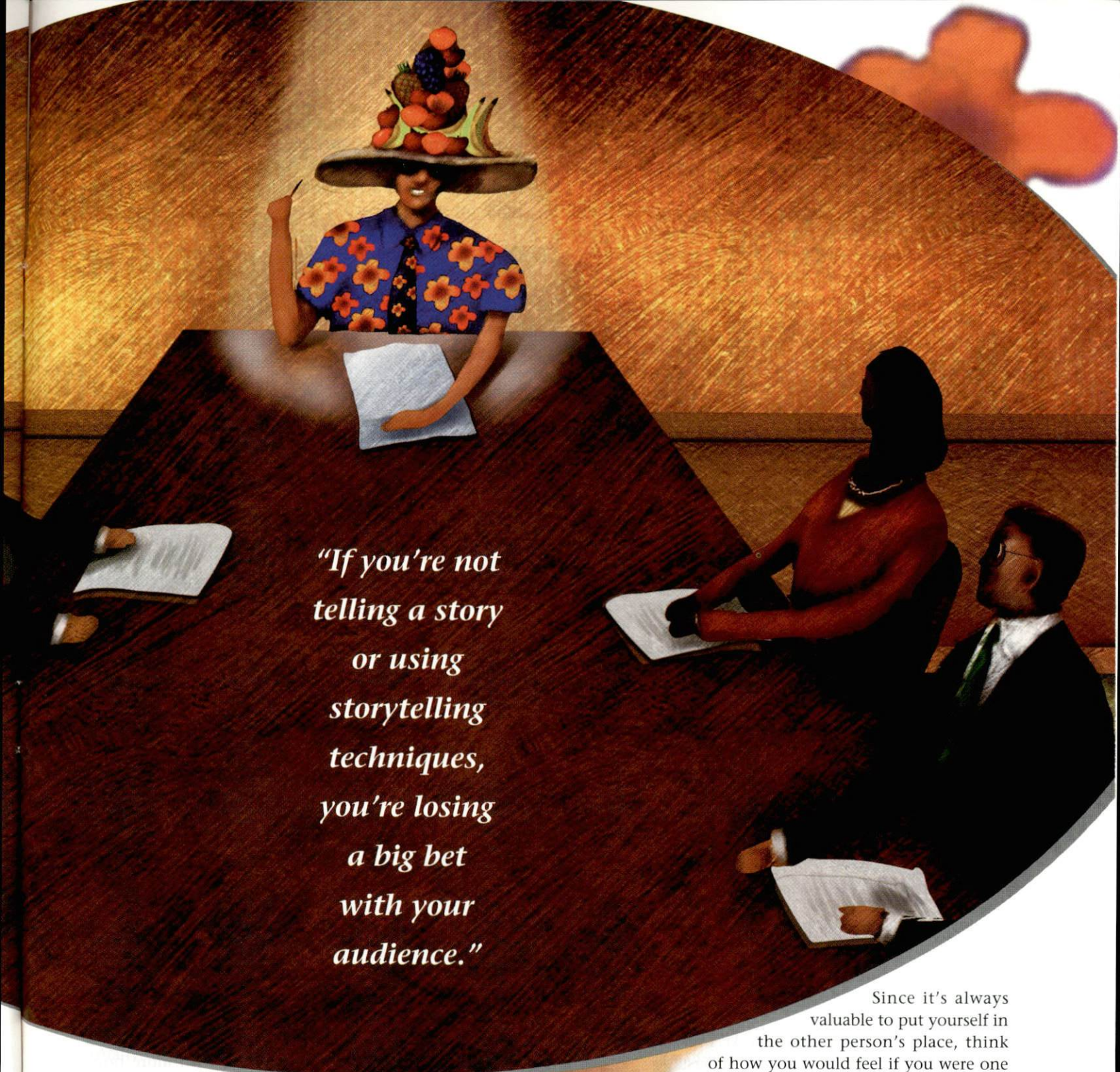
To movie-making insiders and aficionados, Spielberg is known for his detailed storyboarding. Although he's a world-famous movie director, he considers himself a storyteller, and he refers to his art as storytelling.

As a Toastmaster, chances are you already know how to storyboard. Spielberg does it by drawing little pictures of every shot in his movie, and you probably do it by organizing your verbal presentation. Apart from what you and Spielberg do to earn your respective livings, there is no difference between the structure of his movies and the structure of your presentations: There is a beginning, a middle, and an ending. The difference between the two of you – not counting salaries – is what he does, and what I'd bet you're not doing.

Steven Spielberg is always telling a story. Are you? If you're not telling a story, or using storytelling techniques, you're losing a big bet with your audience. They won't be hearing everything you say, and they may miss the most important point of all, so if you'd like to change the odds and pull all the chips to your side of the table, this is how you do it:

FIRST, TALK TO ONLY ONE PERSON. It doesn't matter whether there are eight or 800 people in the room, in your *mind's eye* you are talking to only one person. I first heard that advice from a respected radio personality who admitted to a guest on his show that one of the secrets to his success was that he could make all his listeners – millions of them – believe that he was having a private conversation with each of them, and when he had a guest, he could make his listeners believe they were *eavesdropping* on the conversation. And even when he made that admission on his show – to millions of people at once –

BY KEN SUMMERFIELD ■ ILLUSTRATION BY DAVE CUTLER



*“If you’re not
telling a story
or using
storytelling
techniques,
you’re losing
a big bet
with your
audience.”*

in my *mind’s* ear he was sharing that only with me. It is a truly awesome technique, and all you have to do to pull it off is to choose *one* audience member, someone with a friendly face and smiling eyes, and *in your mind* he or she is the only person you’re talking to.

Not everyone learns from this. I once gave this advice to a well-known politician. He thanked me sincerely for the advice, left the cabinet room, walked into his office, sat down in front of his blazing fireplace, looked into the television camera that was taping his address and began, “My friends...”

Since it’s always valuable to put yourself in the other person’s place, think of how you would feel if you were one of 500 people in an audience. Would you prefer that the person on the podium treated you as one of many, or that he or she seemed to talk directly to you?

Second, since you’re talking to only one person, be sure it *sounds* like you’re talking to only one person. The word you can’t use enough is “you,” and the words to avoid are, “all of you here tonight,” “everyone in this room,” and like that politician who was too busy to learn, “My friends....”

Making it sound like you’re talking to only one person has a lot to do with your choice of words. Would you invite a neighbor for coffee and then sit across from

her in your living room and say, "We must be prepared to commit and dedicate ourselves to...?" Not for long you wouldn't. Your neighbor would be gone before her coffee turned cold.

The main difference between "making a speech" and telling a story, or using storytelling techniques, is your script. You probably refer to it as your "speech," which is fine, but if you want people shaking your hand afterward and telling you what a great speech it was, think of it as a script.

Let's take an example of saying the same thing two different ways. Pretend you're listening to the heads of two different advertising agencies who both want to win your business. Here's one way of trying to convince you:

"At Smith Advertising we take every opportunity afforded us to assure you, our client, that our own due diligence to your objectives will be of the very highest priority. Impeccable account management is imperative to us so that not only your goals and objectives are met to your satisfaction at all times, but also that the results we have agreed to will be met."

Here's another way of saying it:

"At Jones Advertising, we look after our clients the old-fashioned way, because we learned long ago that if anything slips through the cracks, we have an unhappy client. And no matter how good we are at getting results for you, if you're an unhappy client, we're an unhappy agency. And if there's anything we like to be, it's a happy agency with happy clients."

Which one sounds best to you?

What makes a difference is that one person is speaking *at* you, and the other one is talking *to* you. Another difference – the Big One – is that one person is *speaking*, and the other one is *talking*.

The most common mistake speakers make is that they try to sound articulate. They don't understand that while they might get points for articulation, *if* they can do it well, that's not why they are behind the lectern. The only reason they're there, unless the reason is purely philanthropic, is to persuade people to either think something or do something. The secret to persuasion is to write like you talk.

What's really important to keep in mind is that an audience is captive only in body, not in mind. It's your job, as a speaker, just like it's Steven Spielberg's, as a storyteller, to capture your audience's minds and emotions.

That doesn't mean consciously trying to win them over, because the more you try to do that, the more you'll turn them off. It means keeping them interested,

and nothing will do that more than a good story. Here's how you write a good story:

Sit down and pretend you're writing a friend a letter in longhand. I'm a professional writer, but when I get stuck on my keyboard, I always turn to my worktable and start writing in longhand.

Start at the beginning and take them step-by-step. You might want to try something like this: "I came here tonight to tell you why I think it's important for you to..." And then maybe something like this: "I remember when I first thought about..."

Just write the way you would talk to a friend – and the key word is *talk*. I write a newspaper column and I'm good at stringing lots of words together in one sentence – I've gone over a hundred – with a lot of rhythm and many years of studied punctuation. I consider it my duty to move my readers from word to word in a fluid motion that is great to read. But I sure wouldn't want to read my words out loud to my readers, or to anyone else for that matter.

There's an enormous difference between words that look good on paper and words that sound good when spoken. I'm sure you've heard those radio and television commercials where the announcer is talking so fast that you can't absorb anything he's saying. You know why they sound that way? Because the writers, believe it or not, never read the commercial out loud before going to the recording studio. They realize too late that there are too many words, but the client has already approved them, so the poor announcers have to sweat for their fees, while the writers are safe, and the client gets shortchanged.

It never ceases to amaze me how many famous and not-so-famous people I've seen in person and on television shortchange themselves with words that looked good on paper but sounded awkward out loud.

"Didn't they even read it out loud *once*?" I often ask myself. I think the truth is that they read it aloud many times. It's just that when you step onto the podium or walk into a boardroom it's *different*, as you well know. When it gets to the real thing, why beat yourself up with sentences you *know* you got through with more hope than reality when you practiced?

So it all starts, just like every morning does in Hollywood, with a script. Write a story, and write like you talk. Try it out loud. You'll probably go back again to make it more conversational, but when it starts coming together, when your script is beginning to sound as good out loud as it looks on paper, you're on your way to a winner.

After that, well you know what's after that: One person, and all of them in the palm of your hand. **1**

After that, well you know what's after that: One person, and all of them in the palm of your hand. **1**

Ken Summerfield is a freelance writer living in Regina, Saskatchewan, Canada.

By Barry Prokopetz



Just like the handshake, a speech's introduction is a greeting that states the purpose of our visit.

The Tip of The Talk

THE ARCHER REACHED INTO HIS QUIVER OF ARROWS AND PUT the arrow to the bow. He carefully and methodically aimed toward his target. He slowly drew the arrow back and held the position for just a moment before releasing the arrow toward its intended target. Hurdling through the air, the

arrow struck the target. But to both the archer's surprise and that of the audience, the arrow hit and bounced off the target. What went wrong? The arrow's tip was dull. Instead of piercing the intended target, the arrow simply glanced off.

The opening comments in public speaking can be viewed in a similar way. Like the tip of the arrow, they can be either sharp or dull. They will either stick to and hold the attention of your audience or they will be dull and your audience will quickly lose interest.

So how can you, in a few words, capture your audience's attention? Remember, your introduction should arouse interest in the subject to be considered. You need to show the value of your message to your audience. For example, when we introduce ourselves to someone, we usually do so with a handshake. By shaking your hand, the other person is now involved with the introduction. Similarly, in public speaking we have to involve our audience. This can be done by the use of an illustration, a problem, or a series of questions. But use something that is familiar to your audience, so they are able to understand and apply the information.

For example, let's say you are talking to a group of people who are having difficulty working together. They've forgotten that it takes teamwork to achieve a goal. You could liken the workplace to an ant colony. Typically a queen, workers and male ants work together

through the spring and summer to store food for the winter. They are persistent and determined in carrying out their tasks. They are also remarkably cooperative and show concern for their fellow workers, assisting injured and exhausted ants back to their "home." The ant seems to have

vision, even though it is blind.

From here, you could lead into the body of the talk, describing the advantage of having vision, looking past personal differences and using these different abilities as an asset to achieve a common goal.

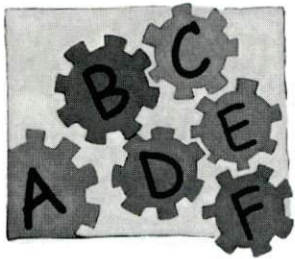
Typically, short simple sentences will accomplish the purpose of the introduction. You may want to write out the first two or three sentences. This way you can read or memorize them so that your opening words will have the impact they deserve. This also will give you more confidence and an opportunity to compose yourself to carry on extemporaneously.

Be sure that your introduction is appropriate to the rest of your message. Limit your subject to a particular theme and identify that theme in your introduction. Don't lose your audience by making your introduction too lengthy and detailed – let the body of the talk convey your message.

The introduction should establish contact, capture audience interest and lead into the topic you are going to discuss. Just like the handshake, it is used as a formality to introduce ourselves and state the purpose of our visit. Then we release the other person's hand and carry on with our conversation. **T**

"The introduction is used to establish contact, capture the interest of your audience and lead into the topic you are going to discuss."

Barry Prokopetz is a freelance writer living in Chillwack, British Columbia, Canada.



Words have power to build or destroy. Use them with caution.

A Single Word: Lightning **VS.** the Lightning Bug

On the day I uttered my first word, my mother baked three cakes and invited all her friends for a celebration in honor of the event. Suddenly, I found myself staring into the cold, skeptical eyes of a roomful of strange women, and Mother was so afraid I'd just stand there and drool rather than say the word that would make her proud. It was at this early age I discovered the power of a single word to influence the world around us, and I've been a bonafide fan of words ever since.

Some words shine like a polished Corvette; some are as dull as a rusty bucket. Some words ooze with a strength that impacts our ears and impresses our intellect; some words are as challenging as mop water. We use words to convince one another that everything will be all right, and we use them to start wars. Words transport us to distant lands and force us to examine the state of affairs in our own homes.

Want to make a good impression with your speech? Sculpt it, like a statue from granite, with words. The short-story master, Ambrose Bierce, crafted his tales so that each word did the work of four by his selection of precisely the right term. You can do the same, once you realize that words are more than utterances or squiggles on a page: Each is its own expressive element. In order for the expression to make sense, its elements must fit together.

Here are some tips to remember when choosing the words for your next presentation:

- **Audiences appreciate simple words.** Lincoln wrote most of The Gettysburg Address using words of five letters or less. If you try to impress your listeners with big words, you'll lose them in the syllables.

- **Audiences dislike jargon.** Which is more likely to seize and hold an average audience's attention: "Attempt to conceptualize a viable infrastructure" or, "Try to imagine a workable foundation"? Plain language will do nicely, thank you.
- **Euphemisms reflect poorly on the speaker.** Is it a test or a classification device? Do you have a nomenclature or a name? You think like a human being, so talk like one.
- **Avoid superfluous words.** It's not necessary to say, "I was really terrified," when the word *terrified* says it all without any assistance from *really*. "It was most important, very necessary, truly unique..." indicate only a momentary vacancy in the speaker's mind.
- **Abbreviations have no place in your speech.** "I earned my CTM, flew through the AC&Ls to get my ATM-B ASAP, then clenched a CL while I was VPE." Excuse me? Don't force your audience to decipher your message.
- **Foreign languages are great, if the audience can translate.** How often have you heard *quid pro quo*, *sans*, *laissez faire*, and *c'est la vie*? Make sure your audience knows what those words mean before you use them. Otherwise, your speech will be received as foreign too.
- **Don't be sexist.** Welcome to the 21st Century! There are no more *businessmen*, only *business people*. *Firemen* are *firefighters*, *mankind* is *humankind*. That's not being politically correct, either. That's being correct, period.

Mark Twain knew that the "difference between the *almost right* word and the *right* word... 'tis the difference between the lightning bug and the lightning." Every speech is born in the rough – an idea sparked in the brain's gooey gray matter. The words you select to repre-

sent your thoughts will help determine whether those thoughts are received or rejected by the audience.

According to the great philosopher, Aristotle, "Anything whose presence or absence makes no discernable difference is no essential part of the whole." Words are the building blocks of communication – each has its purpose to support the idea, and if there is no purpose, there is no need for the word. From the simplest single word, we can build corporate empires across the sea, bind together cultures and customs of diverse nations, and bring hope to the hopeless, laughter where there is none. With a single word we can sever the gravitational bonds of self-doubt and propel a person to heights inhabited by graceful, confident eagles. By the same token, with a single word, we can send a person plummeting out of con-

trol to the ground; we can shatter her dreams and she may never soar again. That's the phenomenal power of a single word: to build or to destroy. It's a truth we must never forget.

By the way, I know you're consumed with curiosity about my first word. I recall it as if it were yesterday how I stood there in the manly splendor of my safety-pinned diaper, stared into those cold skeptical eyes and declared, "I'm sick and tired of those blasted peas and carrots! Give me some of that cake, woman!"

Well, that's what I meant to say. But it came out "...Maaa!" Mother was delighted. **T**

John Corley, ATM-B, is a member of Forgotten Voices Club 6571-68 in Angola, Louisiana.



UPDATE

A New Start at 101

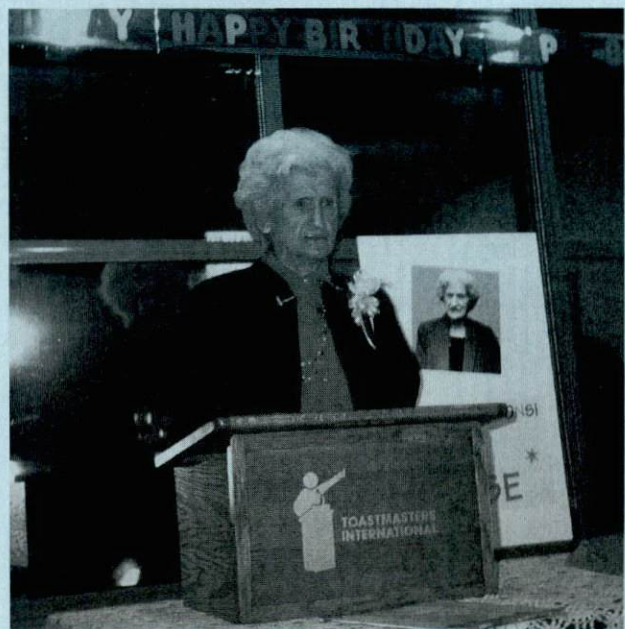
Rose Ekberg was a little nervous – it was her birthday and her first speech in 101 years! Without the aid of the glasses one would expect a 101-year-old woman to wear, Rose gave her Icebreaker speech, figuring it's never too late to try something new.

Born the eighth of 11 children on a farm in rural Minnesota, Rose delighted her audience with stories of her life in the early 19th century. She talked of living without the benefit of indoor plumbing or an outhouse, carrying water from the farm's well for the entire family's weekly bath, washing the clothes of 13 people by hand, handling stubborn farm animals, walking a mile to a one-room schoolhouse, and the challenge of staying warm during harsh Minnesota winters.

Rose now lives with her daughter, Donna Pierce, ATM, a Toastmaster for 23 years, in San Diego, California. She says her positive attitude and "happy life" have kept her body healthy and her heart young. She stays active with a daily walk and regular trips to Las Vegas, where she is said to be something of a wiz at the five-cent poker machine.

In her eight-minute Icebreaker speech, Rose inspired and entertained everyone in Laughmasters Club 4727-5 during the standing-room-only meeting. She spoke smoothly and confidently, clearly enjoying herself as much

San Diego woman joins Toastmasters on her 101st birthday.



as her audience did. Rose Ekberg has come a long way from a hard life in Minnesota to a comparatively luxurious retirement in San Diego, and she plans to "hang around for a few more years" to enjoy it.



TOPICAL TIPS

By Mark Majcher, ATM

Toastmasters Share Their Lessons Learned

Don't Slice That Speech

Speakers face a dilemma similar to that of golfers. The harder a golfer swings, the shorter distance the ball travels – because undesired spin causes the ball to slice (curve) off center. As Toastmasters, we should put the right topic spin and controlled enthusiasm into our speeches to keep them centered.

Here are some suggestions from fellow Toastmasters' on how to do that:

■ *Ideas for speeches come to me all the time. When this happens, I type a summary of the idea, and I often do an Internet search on the subject. I print the Internet information and attach it to my summary. A first rough draft for a future speech has now been created. As time goes by, I add more information until the speech is developed. I usually have up to five speeches in my file at various phases of development. When someone cancels a speech assignment at our club, I have a "hip pocket" speech ready that I can finalize in two days. And when the time comes for my planned speech, I am ready well in advance. That makes presenting it fun, with no last-minute pressure.*

JIM LINHART, ATM-B • LAS VEGAS, NEVADA

■ *During the last two years, I've received many positive comments on my use of gestures and body language when presenting speeches. My secret: I have been taking an American Sign Language course. By signing the words I'm speaking, I orally and visually project the essence of my speech to the audience. Signing seems to help the audience better understand what I'm trying to say. And it helps me practice sign language.*

RON WRIGHT, DTM • SACRAMENTO, CALIFORNIA

■ *An appropriate citation or quote (not necessarily from a famous person) can provide an interesting opening or introduction for your speech. You'll have no difficulty finding an apt citation in books or on the Internet. Using a short or even funny quote as an introduction has several advantages: The speaker is forced to clarify the main point of the speech. The audience will immediately focus on and more readily recall your speech. The*

quote doesn't have to support the speaker's point of view; it can, in fact, reflect the opposite viewpoint. Even if the person cited is well-known, give some short background information to ensure that everybody knows who you are talking about.

FRANK HOFFMAN, CTM • MUNICH, GERMANY

■ *Our club's membership increased by approximately 60 percent over several months. When we asked those who joined why they signed up, they said it was because they felt welcome and had so much fun. It has always been our club's policy to make sure that everyone attending a meeting has an opportunity to speak. Our meetings are fast-paced, and the energy is contagious. Still, we longtime members must constantly remind ourselves that keeping consistently high levels of enthusiasm and excitement in the meetings is what makes people want to join. The key words are "constantly" and "consistently." We also must keep in mind that first impressions are lasting impressions.*

JACQUELINE (JACKIE) TANASE, CL • MARIETTA, GEORGIA

■ *An easy way to put together your Word of the Day is to go to the Internet – to www.dictionary.com and type in your word at the top. This will bring you the pronunciation and definition. Then all you'll have to do is cut and paste it into word-processing software and come up with a sentence.*

RANDY ZACH • HUMPHREY, NEBRASKA

Share with us that favorite tip, strategy or action that has made you a more effective communicator. Entries may be edited for clarity and length.

Send to: Mark Majcher
"Topical Tips"
1255 Walnut Court
Rockledge, FL 32955
or e-mail: majcher@spacey.net



The following listings are arranged in numerical order by district and club number.

DTM

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

Patrick B. Dunne 9168-U
 Colette E. Gardner 231-F
 William T. Sutherland 9196-6
 John L. Mohr 2389-8
 Dave W. Shanahan 7865-8
 Fumiyo Klemski 290-12
 Linda L. Russell 7213-12
 Maurice Myles 2761-16
 Nancy L. Keeler 2925-18

Martha Tinker 335-19
 Ruth A. Reynolds 790-21
 Charlotte M. Endorf 8111-24
 Penny Miller 305-25
 Angela M. Roberts 8642-30
 Phil H. Sheridan 3647-33
 Francisco Galindo San Jose 8942-34
 Wanda Williams Burggraaf 5636-36
 Rose Marie Basaraba 489-42
 Myrna Logan 3068-42
 Judith R. Dola 5330-42
 Maryann Samida 6668-42
 Joyce Moore 8936-43
 Eddie Payne 896-44
 John R. Morrow 2262-47
 Erroll Eckford Jr. 8303-47
 Gwendolyn May 3874-48
 William Lim Teck Chye 5302-51
 Treyce Spears 3228-54
 Clair Marlene Perry 8476-62
 Kamla D. Lambert 2150-64
 Patrick L. Beecher 4167-65
 Carolyn H. Nix 5926-68
 Sandra Simpson 668-69
 Mary Murtagh 5342-71
 Beverley R. Reid 4518-72

Hugh Johnson 7525-72
 Matthew Burchett 8929-72

Anniversaries

55 years

Executive 412-1
 Thunderbird 396-21

50 years

Cornhuskers 955-24

45 years

Bayfair 207-57

40 years

Capitol 2309-23
 Daybreakers 3325-39
 A-OK 1359-43

35 years

City of Gold 2067-17
 Mt. Pritchard 2130-70

30 years

Club TM de Ensenada 177-34
 Greenville 1238-40
 Rapid Toastmasters 2350-41
 West-Conn 599-53
 Yarra Valley 26-73

25 years

Sunrise Speakers 1711-54
 Broadway Speakers Forum 2150-64
 Bayside 163-73

20 years

Advisors 4661-7
 Plaza 4664-22
 Tech Park 4667-31
 Downtown Sunrise 4668-38
 Dannevirke 4660-72

Crossword Puzzle Answers

Across:

1. Speech
4. President
8. Scone
12. Club
13. Vocal Variety
15. Office
17. Ow
18. Talk
19. After
21. Title
22. Sin
23. Pot
25. Trip
26. Oscars
27. Organize
28. Emu
29. Site
30. Yen
32. Igor
34. Den
35. To
37. Ear
38. Nova
40. Gavel
42. Author

43. Udder
44. Filler
46. Mud
48. Gym
49. Meeting
51. Joint Venture
56. Lei
57. Amen
59. Quiet
61. Ago
64. Alarm
65. Each
66. Icebreaker
68. Eel
70. Reno
71. Neon
72. Tasks
74. Gestures
77. Tires
79. Earn
81. Lit
83. Mentor
84. Impromptu
86. Same
88. ER
89. Entertaining

90. Information

Down:

1. Secretary
2. Education
3. Humor
4. Professional
5. Shrew
6. Development
7. Toastmaster
9. Cars
10. EST
11. Evaluator
14. Effective
16. Content
20. Rostrum
23. Pie
24. Paid
31. Induction
33. Garage
36. Oar
39. Odd
40. Grammarian
41. Vote
43. Um
44. Fun

45. Elect
47. Visuals
50. Ten
52. Tim Allen
53. Elam
54. NEG
55. Rehearse
58. Eye Contact
59. Quest
60. Ink
62. Ah Counter
63. Rewarding
67. Roster
69. Gnu
73. Agenda
75. Temper
76. Timer
78. Sap
80. Aha
81. Life
82. Yuma
85. Off
86. Ski
87. Men

First Aid for your Club

Membership
Growth
Materials

All Toastmasters Clubs need new members. Even though your Club may currently enjoy a healthy membership roster, a few months from now that could change as members move, change employment, or reach their speaking and leadership objectives. Toastmasters International has created a variety of materials to help:

- QTY** **BROCHURES & FLIERS**
- ___ 101 Talk. Still the Most Effective Means of Communication10 free*
 - ___ 99 Yes, You Need Toastmasters . .10 free*
 - ___ 103 Bringing Successful Communication into Your Organization50 cents
 - ___ 124 All About Toastmasters25 cents
 - ___ 114 Toastmasters Can Help! (Pkg of 50 fliers) \$2.50
 - ___ 115 Toastmasters. It's More Than Just Talk (Pkg of 50 fliers) \$2.50
 - ___ 367 Toastmasters. It's More Than Just Talk (Five full color posters) \$4.00
 - ___ 108 From Prospect to Guest to Member3 free*

- QTY** **SUPPORT MATERIAL**
- ___ 84 Guest Book \$8.95
 - ___ 231 Guest Invitation Cards (set of 25) \$3.50
 - ___ 348 Invitation to Membership (set of 25) \$5.25
 - ___ 400 Membership Applications (pad of 20)1 free*
 - ___ 405 New Member Profile Sheet (set of 10) \$1.00
 - ___ 401-A Membership Cards (set of 50) . \$1.00

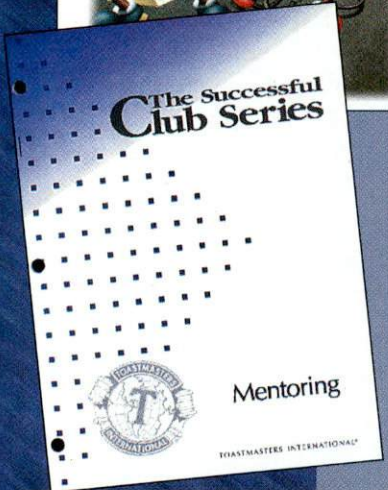
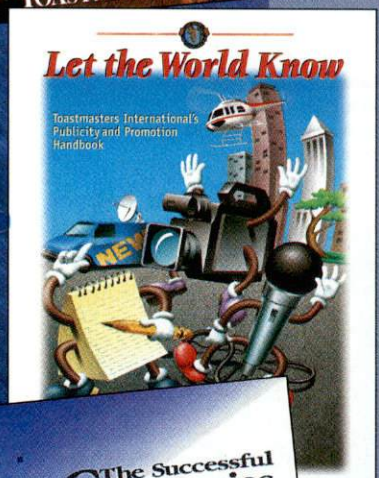
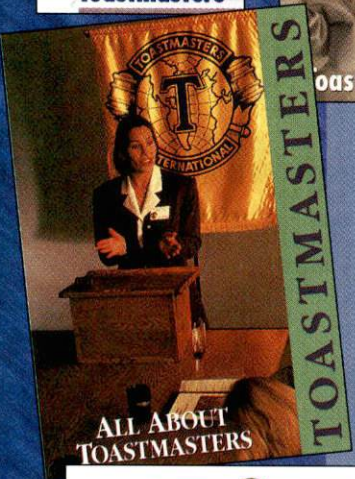
*Your club can order the specified number of copies free of charge every six months when placing an order. Additional copies are available for an additional charge.

- QTY** **MANUALS AND KITS**
- ___ 1158 How to Rebuild a Toastmasters Club manual \$1.00
 - ___ 1159 Membership Growth manual . . \$2.25
 - ___ 1160 Membership Building Kit . . . \$5.00
 - ___ 1162 New Member Orientation Kit for Clubs \$5.00
 - ___ 1140 Let the World Know—Public Relations manual \$2.50
 - ___ 1150 Public Relations & Advertising Kit \$18.00

- QTY** **MEMBERSHIP CONTESTS/PROGRAMS**
- ___ 1620 Annual Membership Programs Flier3 free*
 - ___ 1621 A Simple Membership Building Contest3 free*
 - ___ 1622 Membership Building 1013 free*

- QTY** **MODULES & TRAINING PROGRAMS**
- ___ 290 The Moments of Truth (club self-analysis) \$10.95
 - ___ 291 Finding New Members for Your Club (short seminar) . . . \$3.50
 - ___ 293 Closing the Sale (short seminar) \$3.50
 - ___ 294 Creating the Best Club Climate (short seminar) \$3.50
 - ___ 296 Mentoring (create a mentoring program in your club) \$14.95
 - ___ 4007-V Everybody's Talking about Toastmasters (promotion video) \$5.95

See your Club's copy of the Toastmasters International Supply Catalog for complete details about each item.



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