

Public Speaking For Teens: Get A's, Not *ZZZZZZ*'s!



**A fun and helpful guide to being
prepared, polished, and powerful
at any age!**

By Milo Shapiro
PublicDynamics.com

Illustrations within by Bob Teitelbaum
Photos by Milo Shapiro

“Communicating effectively is the most important skill today’s youth can develop. In school, interviews, or jobs, those who can clearly convey a message will succeed. Milo filled this book with empowering steps that teens will enjoy putting into practice.”

— *Eric Chester, teen motivation guru and
Author of "Employing Generation Why?"*

“Teens today are bombarded with short bursts of information, but are rarely well-trained for times in life when they’ll need to deliver anything more than that.

“This book speaks in a way that works well with how teens like to learn, while sharing critical information on how they can be effective in communicating to audiences of any age.

“It successfully walks the line between being a funny, light read and giving solid, actionable advice that could shape someone’s future. Every success-oriented teen should read Milo’s book. ”

— *David Altshule, M.S.
Author of "Raising Healthy Kids in an Unhealthy World"*

“Milo’s improv background and work with teens gives him a fresh perspective. Teens say it’s a fun read that makes sense to them. And I have to say, I got so many great ideas from it for myself that it's now a must-read for my own son.”

— *Greg Godek, Author and Past-President of
National Speakers Association/San Diego Chapter*

This book draws heavily from Milo's first book:
"Public Speaking: Get A's, Not Zzzzzz's!"
which received these accolades:

“Besides being chock-full of information that everyone who speaks needs to hear, Milo Shapiro has a way of making whatever he talks about sound interesting. He could write two hundred pages on dryer lint and hold my attention. Have your highlighting pen ready; you’ll be referring back to this book time and again.”

— *Lewis Harrison, Past President of the
National Speakers Association, New York Chapter*

“This ‘Top Ten’ format is easy and fun to follow, as Milo coaches you through with tips, ideas and strategies you can use right away. He has compiled a full spectrum of information any presenter needs to be brilliant.”

— *Sheryl Roush, international speaker, trainer, author,
Past President San Diego Professional Coaches Alliance,
Past District Governor, Toastmasters International*

“Milo provides what you need to know about public speaking and then some. A one-stop read for new and experienced public speakers. The illustrations and examples make it fun to read!!”

— *Barbara Greenstein, Past Pres. of the American Society
of Training & Development, San Diego Chapter*

“Milo Shapiro's *Public Speaking: Get A's, Not Zzzzzz's!* is a must read for people who are serious about public speaking. It's like a cafeteria with morsels of wisdom that can satisfy any level of speaking appetite - from novice to advanced. Let Milo's years of hands-on speaking experience help you advance your speaking skills. ”

— *Stuart Burkow, co-author of “Guerrilla Profits”,
President, Guerrilla Profits Int'l (www.GuerrillaProfits.com)*

“I've learned that
people will forget what you said,
people will forget what you did,
but people will never forget
how you made them feel.”

– Maya Angelou,
poet and civil rights leader

“A good speech should be like a woman's skirt;
long enough to cover the subject and
short enough to create interest.”

– Winston Churchill,
former Prime Minister of United Kingdom

“No matter who you are,
no matter what you did,
no matter where you've come from,
you can always change,
become a better version of yourself.”

– Madonna,
who does anything she wants to

Public Speaking for Teens: Get A's, Not Zzzzzz's!

First Edition

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A Note to Adults Considering Giving This Book TO A Teen

If you are a fan of my previous book "Public Speaking: Get A's, Not Zzzzzz's!" geared for adults, this book is simply an adapted version of. It covers all of the same material as the adult version because I don't believe there was anything in the original that was unworthy of a teen hearing. It is in the tone and the examples that the material differs.

Because I kept the topics the same, the first few chapters may apply to some teens more than others. While I recognize that many teens are simply looking to improve in their presentations at school, I also have to account for those who are speaking to community groups, religious centers, youth groups, and even in competitions. Because of this second group, references to topics like room set-up, technology and the like are kept in here.

I also felt that those motivated enough to read this to improve their school work are more than capable of keeping in mind the other ideas as they head off to college or the work world. I leave it to the teen to figure out if some of the earlier chapters with topics like dealing with room issues and appropriate dress apply to them at this time. Besides, the book isn't going anywhere... they may want to read those chapters more carefully later.

Without question, teens who begin the process of coming across prepared, polished, and powerful sooner will be more successful in this vital endeavor in adulthood. Teen success at speaking dispels the fear factor while the stakes are low so that they can excel later when the stakes are high. Whether it is a college interview, a conversation with a customer, leading training on their first job, or making a point in a relationship, the ability to communicate effectively will support them for the rest of their lives.

My hope in creating this version is that the informal tone and teen-appropriate examples will help them relate and will keep them reading and learning.

Just as it was my similar intention to do so with the adult version (because we're really not all *that* much more grown up at 50 when it comes to speaking. Or listening! ☺)

- Milo

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Introduction

Three starting questions:

- 1) *Who is this guy?*
- 2) *Why should I read this book?
(especially when there are lots
of other books on this topic!)*
- 3) *What's with the "for teens" in the title?*

Good questions! (Well, of course I would think so; after all, I made them up.)

I know the answer to the first one for sure — I'm practically an expert on that. So let's come back to who I am and move on to question 2. Only you can answer the second one and since the answer *could* be "I don't need to read this book," let's take a look at the options.

Foremost: Is your house on fire? If so, then you should deal with that first. Good public speaking is important, but it won't save your life. And hey, this book is flammable, which will only add to the problem. So please don't light it on fire, okay? The truth is that I don't have enough insurance to deal with the results of that.

Second: Do you prefer books that consider themselves to be V.I.B.'s? Because this book is not a V.I.B. You see, V.I.B.'s are "Very Important Books." They're the kind of books you know you *should read* but you don't exactly want to sit down and *read*. Like in high school, you might have to read some VIBs like *Long Day's Journey Into Night* or *Moby Dick*. I'd love to say that I'd read those, but in truth there was always some sitcom I wanted to watch more when I was in high school.

As adults, you'll find that there are V.I.B.'s, too. They usually have intense titles like:

*“Being Productive Through
Goal Setting and Time Management”*

Doesn't that sound like a book you'd benefit from *having read*? Sure. But does it sound like something you would honestly want to sit down and *read*? Well, I don't know about you, but I have a funny feeling that about nine pages into it, my mind would be off in Tahiti — without me. And it's only because I'm a somewhat mature adult that I could get through nine pages. As a teen, I'd have been putting a Coke on that book while I played “Space Invaders” on the Atari (yes, I'm that old).

Adults pretend that we want to read VIBs, but that doesn't explain why the supermarket sells more copies each week of “The National Enquirer” than Amazon sells of “The Great Gatsby.” Like you, I prefer to read something that speaks to me in a way that relates to how I like to think.



So, back to my personal goal: Helping people with their public speaking. I've seen too many V.I.B.'s on the topic that could put an adult to sleep immediately after drinking a full Starbucks® Venti Mocha – let alone a teen or a tween. And that's a shame!

To my way of thinking, speaking in public is genuinely *interesting!* It's about creating excitement regarding a message that you want or need to share. It's exposing people to new ideas and possibly motivating them to take action. So why do so many books on the topic suck the livin' life out of it? Why can't they be fun and stimulating reading and still be packed with content?

If you've survived these first seven or so paragraphs, you've already figured out that I don't write like most other training authors. I prefer to write close to the way that I would speak to you – which, oddly enough, I think is valuable to know how to do if the topic is *how to speak to people!* Easier said than done, though, because of what we heard from Mrs. Grumschmaltz, our fourth grade teacher (Remember her? the one with the thing? and the drawer with that stuff? And how she always favored what-his-name? Man, he bugged me!)

Mrs. Grumschmaltz always gave us the impression that writing had to be all stuffy and formal and not sound like anyone would really sound if they were actually talking. Well, Mrs. G was partly right. If you are writing for someone to read in their heads, it's good to be more formal because there's clarity in that. But if you're writing for your own planning to read it aloud...well, you're going to sound like a robot if you write as formally as one.

So, I'll try to keep things light to make sure that this book is a comfortable and fun read, but not at the expense of saying what needs to be said.

When we're in school, most of the time, we're asked to spout a lot of facts. Sometime, in order to satisfy whomever is this year's equivalent of Mrs. Grumschmaltz (let's call her Mrs. Nussblatt), we have to upchuck a string of facts, like we're a talking Wikipedia. Depending on your school, how motivated your classmates are, and whether Mrs. Nussblatt has 300 essays on her desk to grade, that might be enough for her to feel like she's done her job. But I want *more* for you.

I want you to start learning how to make the most of that time in front of the class/religious center/competition/whatever-group. I

want them to find you interesting. I want the material to come to life. I want them to remember it because of the way you said it. Learning to do that is going to help you immensely when you get out of school so the time to learn how is NOW.

So...about “facts.” I strongly believe that we can tell people facts until their heads are swimming, but if you tell a good story with a lesson built in, the message resonates and sticks. For this reason, I illustrate a lot of my points with examples and tales. Some come from times when following this advice caused a positive outcome, but a good number of my anecdotes come from my personally having lived out (or witnessed) some foul-up...and surviving to write it down (and we *do* survive them all) so that *you* never have to experience the same problem.

If my speaking style so far sounds too informal for the type of speaking you might do, let me share a few thoughts with you:

1. I want this book to be fun to learn from. It doesn't mean I *always* speak informally. I can get all Professor Snape sounding if I have to. Informality is just one possible approach and it's the one I chose for this book.
2. Some people reading this book (maybe you, maybe not) may think that speaking to a group is scarier than bungee jumping off a space shuttle. So just *reading* a book about speaking to an audience may have their stomachs in a knot. If I can keep this book a little lighter, maybe it'll help those people to keep breathing, thinking...and reading. Teens tend to be more fearless, but I've known quite a few who'd rather eat a brillo pad than get up in front of a group.
3. With each passing year, the higher the percentage of your audience will be that are made up of people in Generation X (born 1965-1980), Generation Y (born 1981-2000), and very soon - if not already when you read this - Gen Z (born 2001 or later). [Note: years ranges may vary depending upon who you ask] These are folks who were raised on the internet, reality TV, YouTube videos, and texting. They are far more used to learning from an informal approach than Baby Boomers and the generations before them. Including the right percentage of informality holds their attention better.

4. My speaking engagements have been well-received by professional organizations such as Minolta, Pfizer, Kodak, Southwest Airlines, Hilton Hotels, the American Society of Training and Development, and the Project Management Institute. Something I'm doing seems to be working.
5. Let's answer question 3 from the beginning. While I might sound corny at times, I'm hoping that this informal style will still be better than sounding stuffy. To be honest, the matching book I wrote for adults (you know, *ex-teens*) is pretty informal, too, actually. I've worked in classrooms with teens as a teacher and I've done one-on-one coaching with teens who had speeches that they needed to give.

Ideally, you'd learn all this from another teen who could totally relate to you, but the problem there is that no teen has enough experience to write a book like this. So between my experiences with younger people and my good intentions in making this a book you can relate to and few great teens who proofread the book for me (to tell me when I'm off base), it *should* be a good resource for you.

6. Probably the best reason for the informal style: You're still reading the introduction without jumping ahead, which is probably a good sign.

One of the problems with books is that you can't update them as life changes. So there might be references in this book that become dated. Like right now, there's a late night TV show hosted by David Letterman. If you read this book soon enough, you'll say, "Of course there is!" If you read it after he retires, you'll say, "I've heard of him." If you read this many years later, you'll say, "Who?" And if you read this 50 years from now, maybe you'll say, "What's TV?"

Anyway, why did I bring up David Letterman? On his show, he has had a long-running success of using funny "Top Ten" lists. Even though my book won't be as funny as him, I decided that this would be a fun format to use for discussing the many lessons around presentation skills and public speaking (these two terms are often used interchangeably, but are not always the same).

Since this isn't a V.I.B., don't treat it like precious art. I encourage you to write all over this book (not many teachers say that, huh?) so it's an easy reference tool. On your first reading, circle with

pencil areas that you think you'll want to come back to when you're ready to act upon them. Write ideas that come to you in the margin as you read.

Most importantly, highlight points that you think you might want to be able to quickly find to reconsider right before an event. Only you know which ones are best for you. It could be the vocal tips or fear reduction ideas or reminders on what to do when you're about to start...whatever suits *your* needs.

After you finish, when the time comes for you to do a presentation, a simple ten-minute review of what you highlighted will be like having all those lessons rush back to you without having to re-read the book.

Though you're always welcome to!

The Power of Story

If you read the intro, you know that I believe strongly in the power of **story** as a tool for speaking and teaching.

Most of your audiences will be able to take in your speech even if you *only* give them facts. You COULD do the whole program *without* the use of story at all, so why do I take the time to mention it in the introduction *and* add this special bonus chapter just to emphasize this point? Because I really believe that nothing else you do in your attempts to become a better speaker will help you more than becoming a good story teller *and* selecting the right stories to support your intentions. Just like on *American Idol* – how many times have the judges bemoaned, “Decent job, but you sang the wrong song for you.” You’ve gotta tell the *right* stories or it won’t matter how well you tell them!

Here are just a few reasons why I'm dedicated to helping people put story skills into their presentations:

Memory

Story is proven to be an effective means of getting listeners to absorb and remember the idea you wish to share.

If I asked you to tell me the five most important lessons you learned from one of your parents, you might be able to do it, but I'm guessing it would take some thought.

By contrast, if I asked you to tell me the moral of these five stories:

1. The Hare and the Tortoise
2. The Boy Who Cried Wolf
3. The Mouse and the Thorn in the Lion's Paw
4. Green Eggs and Ham
5. The Wizard of Oz

...most readers could rattle off something like:

1. Slow and steady wins the race.
2. If you tell lies, no one will believe you when you tell the truth.
3. Even the smallest creatures can be helpful.
4. You have to try new things.
5. There's no place like home.

And even if you missed one (or worded the lesson slightly different than I did), chances are the whole story came rushing back to you when you saw the moral I listed.

So, what's the most important lesson you've learned from your parents/guardians? Still thinking on that one? That's a little tougher to put in words, right?

Okay, now which is the more important influence on your life: your parents/guardians...or the story of *The Hare and the Tortoise*? For most readers, it'd be the people who are raising you at home, yet "Slow and steady wins the race" is a *quicker* strong memory for us because it's so precise. **That's** the power of story. And that's the power I want *you* to bring to your presentations...with lessons people will not just follow, but *remember*. And as your careers take off someday, when they remember the lesson with the story, they will remember **you** along with it. That'll help you succeed in whatever business you're in! (Which is why I will be making business references throughout this book even though you're not there yet.)

Maybe someday you'll be a lawyer – winning over the jury with a story that stays with them through the trial. Or a manager – who makes it easier for them to understand their job. Or a hairdresser – who makes the time pass more quickly with good stories. Almost anything you decide to become, you'll be getting into the memories of the people you need to connect with and become the

person they associate with the lessons. And now's a great time to start.

Attention

The brain seems to process stories in a different way than it does facts. For whatever reason, there is a great sense of relief in hearing a story by comparison to facts. This is the reason that a good sermon is usually the highlight of a religious service. Rather than merely reciting the rules, expectations, and devotional comments, we are now treated to a tale. It might be from the Bible, current events, or a childhood story of the person running the service...whatever. The point is, we're taken someplace else – out of the building we're in – and given the opportunity to visualize something else being played out. We are taken on a journey that lands us back where we started, but wiser for the trip.

Adults, for some stupid reason, like to believe that we are far grown up from the children who gathered on the floor around the school librarian's feet, as she opened up a tome from the bookshelf. But what do we do on the weekend? We turn from such tales to Hollywood and let *them* tell us stories instead – where the visuals are simply given to us. As adults, we relish stories just as much; we just like them to be a little richer. So there's no shame in admitting that teens like a good story, too.

New parents and teens that babysit often rediscover this joy when they start to read bedtime stories to children. One friend admitted to me that she was looking forward to bedtime that night so she could find out what was going to happen next in the story she was reading to her son. And it's not just Snow White and Goldilocks; another friend made a commitment to get through all the Harry Potter books with her middle-schooler – one chapter per night as shared time!



*Never under-estimate
the power of story!*

When you create good stories and tell them well, you will have your audiences fully present and more than willing to give you their complete attention. Okay, not every story we tell from the “stage” will be as exciting as Katniss’ adventures in “The Hunger Games” or as clever as a Judy Blume book, but almost any story is more interesting than listing more facts!

Impact

“When I read the good news, my first instinct was to call Jim to tell him what happened. He’d be so excited. My hand was halfway to the phone before it hit me, as it had hit me over a dozen times that week, that Jim was dead. He was gone. There would be no telling Jim about anything anymore. No calls. No notes. No visits. No laughing. No shoulder when I need it. And the grieving would start over, again and again, in moments like these, as the reality slowly sunk in over the next few months.”

Did that slow you down a little? More emotional than maybe you expected in a text book? That was a hard time in my life that leads to a story. I can tell that story now without getting upset because Jim has been gone so long, but if there was a lesson I could draw from that story, it would probably hold the audience’s attention. Of course, it doesn’t have to be a sad story; just an interesting one!

Nothing has the power to evoke emotion or personalize a message more quickly or powerfully than a story. In only a few lines of typing, I took you to another place and time in my life, back in the mid-nineties, when I lost a friend and my emotions were strong. I was learning some lessons that I would share later. Whether we are sharing bad times or good, personal tales or those of the world, stories give us far more opportunity to make a strong impression upon those we are addressing. Would it have been nearly as powerful if I’d just stated this: “I learned years ago that sometimes you can forget that a friend had passed and you’ll think that you might call them but then you’ll remember again that you can’t.” This example covers the same facts, but it lacks the story...and because of that, the impact.

For the reasons we've just gone over, you'll find that I use stories in this book a lot to make my points as well.

Now that we've made that point, let's start working with our top ten lists so everything *else* about our speeches, from advanced preparation to leaving the stage, will be top-notch.

Come on...it'll be more fun than you think!

1

10 Things To Know And Do Before You Even *Start* To Plan For A Specific Event

Don't get me wrong: I love the excitement of improvisation and the rush that comes from the risk it involves. I mean, I spent fourteen years in an improv troupe to keep that rush alive! I even love ad-libbing (making stuff up on the spot) just a bit in conference speeches when something relates to the room or if I can make a reference to something in the program that preceded me. But these are situations where I'm in control. The last thing I want when I'm speaking is surprises that I'm NOT in control of...especially when I could have headed them off by being better prepared!

There is an entire art and skill set to handling those times when we need to speak unexpectedly. If the teacher says, "Hey, Skyler, would you please stand up and explain to the class the main learning goals of this field trip?", that's not scary at all...unless *you're* Skyler. Then it might be! And since I don't know your name, you might be my Skyler for the rest of this book.

But it's a less common situation that you suddenly have to give a presentation without any warning. Most of the time we are forewarned when we are to go to have to make a presentation.

What can you do to start preparing *right now* for the possibility that you might be asked to speak at some point? This might seem like an odd question, but if you expect that you will be doing some speaking, there are steps you can take now to be a few steps ahead of the game. I know you might just want to jump right into how to be a better speaker, but part of that really is learning how

to be prepared to be a better speaker, so don't skip these ideas that come first.

1. Have a question list that you'll go through every time you talk to the person who asked you to speak.

This has been one of the most valuable tools I've ever incorporated into my practice of speaking.

When I first entered the business, I was winging it every time, assuming that the meeting planner (which might be a teacher or club leader or someone like that in your case) would provide all the information, materials, and technology that I'd need. Ha! I learned quickly that there were things I needed to ask or my assumptions were possibly going to go wrong.

As I'd kept calling back to get answers to issues I *should* have asked way up front, two things happened:

- 1) I looked unprepared and unprofessional.
- 2) I inevitably forgot to ask one or two things I should have before arriving.

By creating a **Question List**, you ensure that you never forget anything. You also show your level of detail and competence to the planner. Once it looks pretty certain that I'm going to be

[This is the end of the preview section. If you've been enjoying it and want to finish this list and read the ones you saw in the table of contents, please visit www.IMPROVentures.com to buy a copy of this book.

If you continue scrolling, there are a few more pages that follow from the end of the book that tell you a bit more about the author and his programs]

About The Author



Milo Shapiro grew up in the suburban town of Syosset on Long Island in NY. He graduated college from the State University of New York at Albany in upstate New York.

His Bachelor of Science degree in Computer Science led to fifteen years in the world of Information Technology, from which he learned many of the lessons of the business world that he would later apply to his next careers as a team builder, motivational speaker, and speaking coach.

During those years that he was a programmer and project manager, he studied the art of improvisation in San Diego, Los Angeles, San Francisco, Edmonton, and Calgary, developing a deep love for both the art and for how valuable its lessons are in day to day life.

In 2000, he left that career to start his own company, ***IMPROVentures***, to pursue his goal: Sharing with the world the many ways we can improve both our business and personal skills through the fun and lessons of improvisation.

One need not be any sort of comedian to benefit from learning to play with spontaneity and creativity in this way. The next few pages describe a few of the programs Milo has developed.

Milo currently resides in beautiful San Diego, California, and, after spending seven years in Albany, NY, he would be perfectly happy if he never saw snow again.

For more on Milo's programs and how to bring him to your event, visit his website:

**www. IMPROventures.com**

TEAMprovising™



IMPROVentures' first offering was the **teambuilding course TEAMprovising™**, teaching organizations about communication skills and teamwork through the fun and lessons of improvisation.

Improv teaches us about listening skills, building on each others' ideas, non-verbal communication, and more. The lessons apply to **sales and client support** just as much as they do within teams.

While playing these “games”, attendees have been known to make statements like, “This is what happens in our staff meetings!” or “My client does this to me!”

Milo has shared this “teambuilding-plus” work with organizations as varied as Southwest Airlines, the U.S. Marines, and San Diego Gas & Electric.

Motivational Speaking



In 2001, his connections to the National Speaker Association led to his development of a new second branch of IMPROVentures focused on **keynote speaking** for conferences and events.

Milo's solo keynote, "**We Gotta Fail...To Succeed!**" is a motivational speech about moving past the fear of failure so we can excel.

When we resist expanding our borders because of fear, we deny ourselves *and* the organizations we serve the brilliance that is in each one of us.

What makes the program so memorable is that he gets the entire audience playing a few basic improv games in pairs from their seats. In a way, it's like a mini-teambuilding event within the keynote, but the games he uses here are designed to make points about risk-taking while allowing everyone to remain in the safety of the audience space.

When requested, it has been customized to relate the base theme of risk-taking more specifically to topics like customer service, leadership, and teamwork.

Letters of reference recommending this program can be found at www.IMPROVentures.com, including praise from Hilton Hotels, Minolta, Southwest Airlines, and the Wellpoint/BlueCross family of insurance.

After the release of his first book, "Public Speaking: Get A's, Not Zzzzzz's!", Milo created a keynote *about* public speaking. This fun and interesting keynote program, based on concepts both from that book and created since its publication, goes by the same title. It includes a demonstration of Milo's trademarked **Seven Variants of Vocal Variety™**.

Video clips from this speech are on his website.

Business-y Entertainment



In response to requests for **entertainment with a business message**, Milo collaborated to create a keynote duo called *The IMPROVprofessionals* who perform a two-person “keynote”.

The duo performs ten improv games, each of which is designed to prove a business point on a topic relating to this audience. This “edu-tainment” show has tackled topics including management and teamwork, sales, customer service, communication, event planning, and fundraising.

The response to this program has been wonderful, with managers often saying “We’ll remember these lessons because it was so much fun learning them.”

Testimonials from Pfizer, Cox Communications, Kodak, Sempra Energy, and Meeting Professionals International can be found on his site: www.IMPROVentures.com.

Public Dynamics



A third branch of IMPROVentures called “**Public Dynamics**” was created by request of some of Milo’s clients in other areas. He now offers **classes and coaching in public speaking**, building upon the ideas in the public-speaking top-ten lists used in this book through more personal contact.

One of Milo’s clients went on to break all of his personal sales records on the QVC television sales network after Milo’s coaching regarding how to work the interview process better to come across more likeable. In particular, by telling better stories more effectively instead of focusing on details, the client became more compelling on screen. Another client has gone on to speak to White House staff and Congress about the future of health care. Several teen clients have received high praises for their programs.

Milo is also available to deliver keynote speeches on public speaking and the power of *story* to convey a more lasting message.



Acknowledgements

Cheers to the “Young Marines” who hired me for my motivational speech and then kept asking afterward, “Is your book on public speaking good for teens?” Well, it’s not *bad* for them, but thanks to their encouragement, this version is better!

Two special teens proofread every sentence of this teen version – not only catching typos, but helping me to realize when I was talking over the heads of teens, over-explaining, and making references they didn’t get. Thank you so much, Stephanie Zumwalt and Nadia Carrillo. I’m still stunned and grateful that you were willing to work that hard just to be a part of this project!

Every cartoon inside this book was handcrafted by my father Bob, against his better judgment when he considered how much work would be involved. I believe his initial comment was, “I’m not going to do one for every chapter!” And then he surprised me with all that you’ve seen herein.

A special thanks to Juan Arteaga and his students at Eastlake High School for helping me get those cover photos. Also, to Steve Gillespie and the students at Grant Middle School for some of the photos used inside the book.

Incredible support came to me from my Mom, Dad, and brother as they worked on the original version (*“Public Speaking: Get A’s, Not Zzzzzz’s!”*) from which so much of this book is based.

To my godson Danny, who inspires me to want to be at my best so that I might be as good a role model as I can. I hope someday, when he’s old enough, he’ll sit down and read this and say, “Dang...Uncle Milo wrote this!”

And lastly to you, the teenage who cares enough about his/her future to read this far. Your willingness to develop yourself makes this a better world and gives my generation hope that we leave this world in good hands. My best wishes for an incredible life where you’ll do amazing things for the planet.

About The Illustrator

Bob Teitelbaum is a former New York lawyer and real estate broker who, now retired to Florida with his wife Joan, has the opportunity to pursue his interests in the arts.

His productions include intensely researched wooden ship models, stained glass windows, oil paintings, and photography (both realistic and computer enhanced). This book is his first venture into the world of cartooning.

He's also one heck of a Dad.



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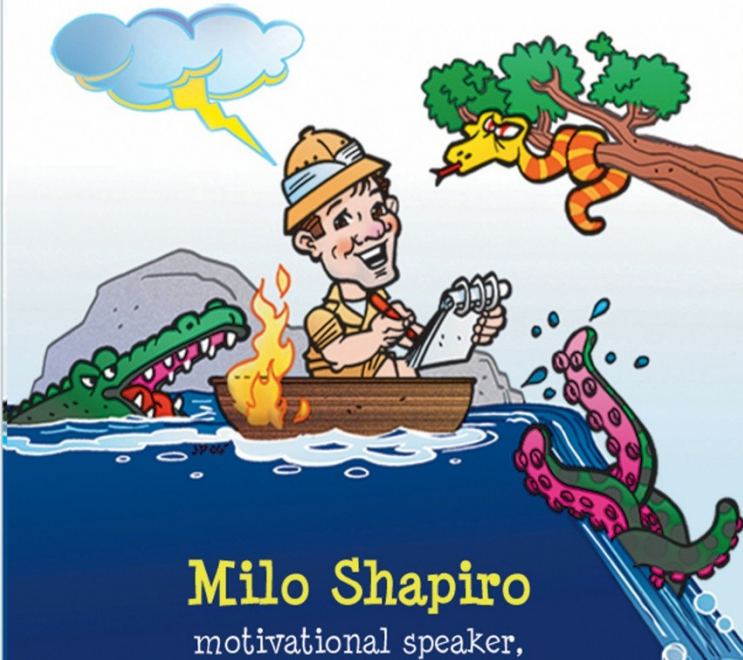
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