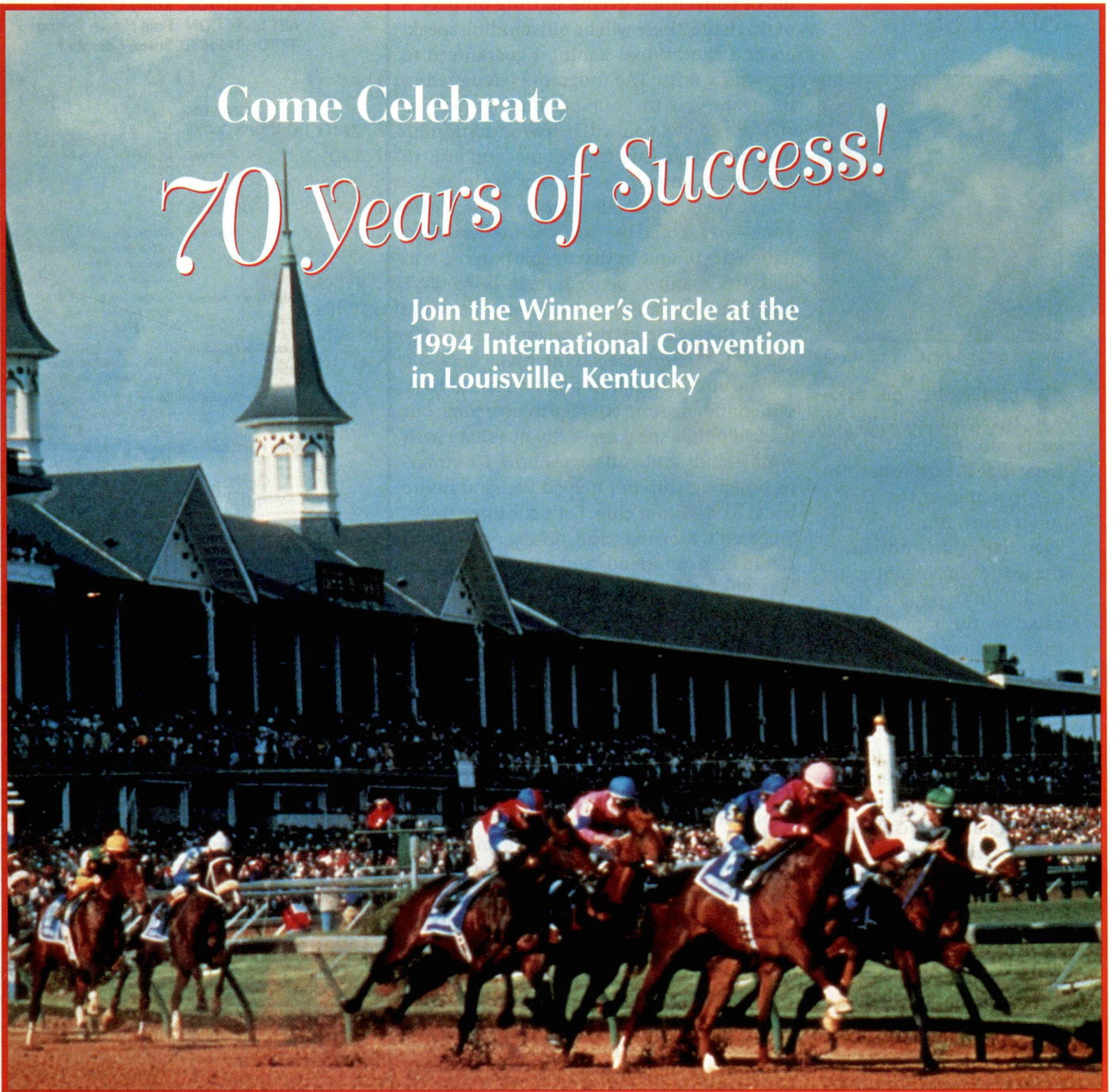


# the Toastmaster

april 1994

Come Celebrate  
*70 Years of Success!*

Join the Winner's Circle at the  
1994 International Convention  
in Louisville, Kentucky



**BRING NEW MEMBERS ON BOARD WITH SPEECHCRAFT  
LOUD AND CLEAR: MICROPHONE TECHNIQUE AND ETIQUETTE**

## Let's Celebrate 70 Years of Success



This October, our organization will be 70 years old. It's hard to believe that the informal dinner meetings at the YMCA in Freeport, Illinois, would eventually turn into a thriving worldwide organization of 170,000 people dedicated to the same goal as that of those early Toastmasters: "Better listening, thinking and speaking."

Because of Dr. Smedley's simple philosophy of self improvement, more than three million men and women have participated in the Toastmasters program and brought their enhanced communication skills and self-confidence into their communities, families and places of employment.

We thought the International Convention in Louisville, Kentucky, would provide an ideal forum for celebrating this anniversary. Our theme will be "70 Years of Success" and we would love for you to be there and participate in the

festivities. If you have never attended an International Convention, this one should be your first. As you can tell from the schedule of convention events starting on page 8 of this issue, there will be outstanding speakers and educational seminars guaranteed to lift your spirits. The program is designed to motivate you in your personal growth as well as provide you with ideas and information that you can take home and use to strengthen your entire club.

We are proud of our organization's first 70 years – you should be, too. Toastmasters International is unique in that its sole purpose is to make its members better human beings. We don't endorse causes and seek to change the world through external means; the change sought by Toastmasters is internal.

You and I know how good it feels to have self-confidence and courage to overcome our fears of public speaking. Why not share with your friends and colleagues how Toastmasters membership has helped you and invite them to visit your club. Let's continue in Dr. Smedley's footsteps and do everything we can to help our friends and fellow club members reach their goals.

Our anniversary theme of "70 Years of Success" will also be our membership theme next year, as a reminder to each of us to continue to build our organization's legacy and do our part to ensure an equally successful future.

It is a tribute to the leadership of this organization that Toastmasters continues to meet members' needs by providing new and improved programs. No single club or person could have achieved the prestige and recognition now enjoyed by the organization as a whole. And without you, the individual member, none of this would have been possible.

So why don't you join me in Louisville for a toast to our 70 years of success. If you can't make it to the convention, schedule a special anniversary theme meeting at your club. Be proud of your Toastmasters membership and continue the tradition that has made our organization a success.

*Neil Wilkinson*

Neil Wilkinson, DTM  
International President

# the Toastmaster

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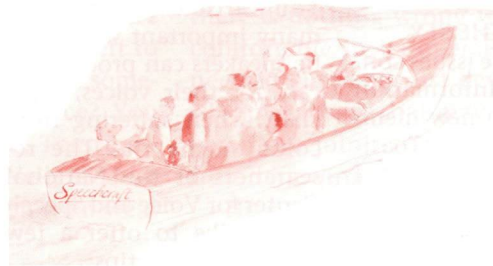
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Read this before using someone else's material in your speech or newsletter.  
*By Ellen M. Kozak*



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By teaching speaking skills to others, you'll improve your own abilities and recruit a few new members in the process.  
*By Stan Stubbs, ATM*



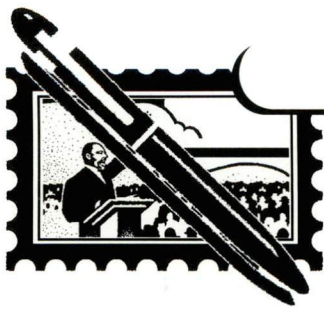
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### BUT KENNEDY NEVER WROTE IT!

The January magazine arrived at 3 p.m. and by 7 p.m., I had read it cover to cover. Each issue gets better – you are doing a magnificent job.

The article on former President John F. Kennedy was well-done; however, I must remind Tom Laichas that he missed two important points: Kennedy, and no president for that matter, delivers a speech that he wrote himself. I know for a fact that Kennedy never wrote a single speech he gave. Sure, he had a terrific delivery, he was a perfect orator, but the words were written by professional speech writers – although Kennedy did many rewrites. I have one of the largest collections of Kennedy speeches in existence today. Some of the speeches were blue-penciled by the president and rewritten for greater meaning and emphasis.

Let's give credit where it's due: Kennedy's former presidential speech writer deserves at least some credit.

Gene Selig, DTM  
Blue Flame Club 2717-F  
Costa Mesa, California

### LET'S NOT BE OVERLY SENSITIVE

In response to Don Schuster's letter (November 1993) on the question of "style" vs. "content" in our speeches, I absolutely agree that clubs refraining from mentioning sensitive topics are not successful clubs. In our club, members are encouraged to speak on whatever topics interest them. As a result, we get speeches of all kinds, from the banal to the bit-

ing. We get our share of standard motivational humor, but many speakers assume the challenge of addressing topics of great social and political import. To encourage meaningful dialogue, we recently started semi-annual club debates on controversial topics; the most recent ones, focusing on drug legalization and Clinton's economic plan, were very popular.

Sensitivity to one's audience is not accomplished by skirting important issues, but rather by acknowledging and showing respect for the opposing viewpoint.

I believe that if I have something to say that may be of questionable political correctness, I should feel free to present my message in any forum, but most particularly in a Toastmasters club.

Jonathan Elliott, CTM  
Transamerica Occidental Club 613-1  
Los Angeles, California

### RETENTION IS THE KEY

Recent magazine issues contain valuable information about attracting new members. Having been a Toastmaster for several years, I believe that retaining members is in every way as important as obtaining them.

I will never forget what Ralph Smedley told me at the 1964 International Convention in Denver: "Don't ever forget that we are here to serve."

Make the new member proud that he or she has joined your club. When was the last time you checked your semi-annual report to determine the rate of retention in your club? Do you

pay attention when a club member seems to lack interest? What system is in place to follow up? Has he or she not had an opportunity to speak, to evaluate, to participate in other areas of a club meeting, and what effort has been made to obtain that member's help in serving the community? A Toastmasters club that has fewer than 16 members at any meeting is not fulfilling its responsibilities to its members.

Retention is the key word. All of us can do better. Each of us needs to get involved if we want our club to prosper. Will you walk the extra mile?

Peter H. Gerns, DTM  
Queen City Club 1420-37  
Charlotte, North Carolina

### TALKING ABOUT THE VOICE...

I was pleased to see the article, "Taking Care of Your Voice" (December 1993). Your article pointed out many important ways public speakers can protect and care for their voices, especially when suffering from colds or the flu. The researchers of the National Center for Voice and Speech would like to offer a few more voice care tips:

■ Antihistamines used to alleviate cold symptoms can dehydrate the airway tissues.

■ Correct posture aids voice quality and alleviates unnecessary vocal stress.

■ A licensed speech-language pathologist can teach people how to best use their voices.

■ Hoarseness or breathlessness can signal a voice disorder. If either symptom persists

for more than two weeks, seek professional help.

The NCVS, which is supported by the National Institute for Health, would like to thank you for the time and consideration you have devoted to this topic.

Dr. Ingo Titze, Ph.D.  
Director, National Center for Voice and Speech  
Iowa City, Iowa

### LIGHTLY TOASTED HUMOR

I would like to suggest that *The Toastmaster* publish a humorous feature of some kind (perhaps called "Lightly Toasted") in which readers contribute anecdotes related to their Toastmasters experience.

Access to humorous material seems to be an ongoing need among members. To get the ball rolling, permit me to submit the following merry little episode which prompted this letter:

My husband has been a Toastmaster since before we met. Our children have grown up with club activities – in California, Kansas and Illinois – as a fact of life. They have traveled with their dad to district events and helped out on site with local ones. Just recently, our son served as a congressional page in Washington where he was assigned to answer phones in the office of Rep. Tom Foley. Returning home one evening, he found himself taking club calls for his dad. After the last call he turned to me with a grin. "No matter where I am," he said, "I have to take messages for the Speaker of the House."

Elizabeth A. Lacey  
Red Bank Club 2091-58  
Goose Creek, South Carolina



Watch out for a cliquish atmosphere that may deter new members from joining and keep existing members from renewing their membership.

stayed for the entire meeting, he never felt comfortable. As a result, my friend seriously considered not joining Toastmasters.

What happened at this club was not the fault of any individual, but rather a result of the club's culture. It had an attitude problem.

Does your club's sergeant-at-arms or any of the members make it a point to immediately greet newcomers at the door? Your

by **Ted Wood, DTM**

We are a positive organization. I believe the majority of our clubs are top notch. On the other hand, I also believe we tend to turn our back on clubs that

# What Is Your Club's Culture?

5

■ WHAT IS THE IMAGE OF YOUR CLUB meetings? What would a guest see and hear when visiting your club for the first time? Would he or she be impressed with the conduct of your club and its members?

Has a guest, not sponsored by any member, ever visited your club "out of the blue"? How were these guests treated? Were they promptly greeted or were they left to wander around aimlessly waiting for someone to acknowledge their presence? You are probably thinking, "Oh no, Toastmasters wouldn't allow that." Well, it does happen and perhaps more often than we'd like to admit.

A fellow club member told me that his first encounter with Toastmasters was as a walk-in guest at another club, an established dinner club. He was not recognized when he arrived. After standing around for several minutes while members busily ordered their meals, a member finally approached him and introduced herself. The club's sergeant-at-arms apparently was too busy chatting with her fellow members.

Needless to say, my friend was not impressed with this club. And even though he

answer is probably yes, and I believe this is the case at most Toastmasters clubs. So, why bring it up? The answer is simple: Clubs that have a "country club" culture can become too set in their ways and neglect to practice some of the standard qualities of a good Toastmasters club. While there is nothing wrong with a club that's comfortable in its operations, such clubs need to guard against developing a cliquish atmosphere that may deter new members from joining and keep existing ones from renewing their membership.

How are your club meetings conducted? Are they well-planned? Do they run smoothly, without distractions? Distractions often take the edge off of the best laid plans and may irritate members and cause them to stop coming to meetings. In fact, distractions of any type will only get worse with time.

I have attended club meetings where members engage in lengthy private banter while someone is speaking at the lectern, diligently trying to accomplish a speech project. Such repartee is rude and tarnishes our organization's image.

are less than ideal. Challenges must be met head on. Any other way just muddies the picture.

So, what is *your* club's culture? Can it be enhanced? Perhaps a minor "tune-up" is all that's required. If you have concerns, discuss them with your club officers and members. Suggest that part or all of a meeting be used for an "open forum" discussion, where everyone can candidly express their views and offer suggestions for improvement. **T**

**Ted Wood, DTM**, served as Toastmasters International President in 1986-87. A member of the Kritikos Club 1686-18, he is a professional speaker and seminar leader living in Adelphi, Maryland.

Sometimes little things matter the most – especially when writing a speech.

■ HOW MANY DROPS OF WISDOM AND experience can you squeeze from daily life? Some people greet each day brightly. Others remain in a fog until the mid-morning coffee break. But all of us gain at least 16 hours of experience we didn't have the day before.

Yet, when it's time to give a speech, Toastmasters commonly reply, "I just can't think of anything to talk about." You've probably said it. I definitely have. It's a rather sad reflection of our lack of imagination.

# Collecting The Drops

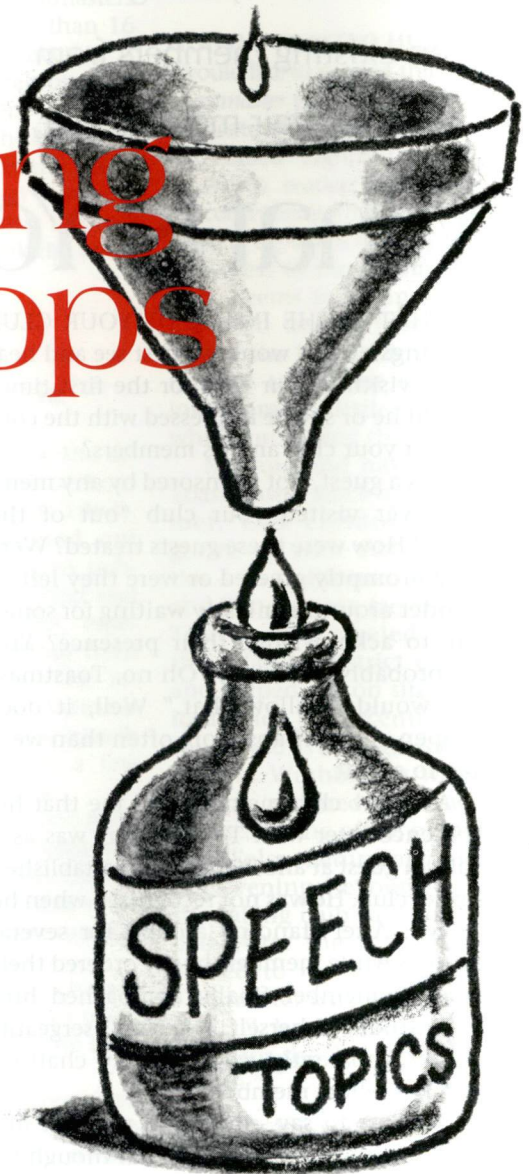
If we can't think of a topic for a speech, what then do we think about? How about: "The car needs an inspection. Take the dog to the vet. Pick up the dry cleaning. Balance the check book. Oh no, I'm late for work!"

How many drops of wisdom and experience have you squeezed from your life?

When I'm in a hurry for work in the morning, I race into the parking garage and leap out of my car, concentrating on my duties of the day. When I later leave the building to go home, I can't find my car. People in my department often wonder aimlessly through the garage looking for their cars. How can we come up with a speech topic when our minds are too clouded to even remember where we parked our cars?

Great thinkers and writers have repeatedly said life's little things are what matter the most: family, the quiet peace of raking leaves, laughter with a friend, the stars on a clear night. It sounds like poetry, and it is. Those are the pearls of wisdom and experience that make for great speeches.

by David Andrick, CTM



19th Century American writers Henry David Thoreau and Walt Whitman wrote about the value of life's little moments. Religions from Buddhism to Christianity extol the wisdom of living for the moment, enjoying each day and rejoicing in its pleasures. Robert Fugulman, author of *Everything I Needed to Know I Learned in Kindergarten* and *Uh-Oh: Some Observations from Both Sides of the Refrigerator Door*, knows how to discover the extraordinary in ordinary events. He describes a midnight peanut butter and jelly snack in mystical terms and turns kindergarten into a pivotal learning experience.

We often look on little events as unimportant.

An associate at work laments that as great as retirement is, the next big event in life is death. You hear him; you sense a deep sadness, but you're not really listening. At a red light, you watch birds in a tree. What kind of birds? What kind of tree? At home, your daughter struggles with sixth-grade math. She asks what school was like when you were in sixth grade. You can't remember.

Those every-day experiences can be the seed of wisdom and a powerful speech. If we don't notice them, they're gone forever.

I'm convinced that everyone has an award-winning speech deep within. If only we could let it out. We need that little moment of inspiration, that little prick on the finger that draws out the life blood of a topic and forces us to deal with it.

Last year, I decided to compete in our club's annual speech contest. The deadline was approaching, but I still didn't have a topic. I thought about some experiences, but nothing seemed appropriate. I brought home enough library material for 10 speeches, but still nothing fit. So I stood on my porch in the cold silence of a January night and waited for inspiration – hoping it would come before I caught frostbite. I'd never heard the world muffled in such silence. I listened for the crunch of car tires on snow, the wind, a dog barking. Nothing. Then I realized my speech topic was all around me. I called the talk "The Power of Silence." I would show the power of dramatic pauses and illustrate how great thinkers and writers used silence to enrich their lives and work. The speech was very successful.

Public speaking provides a constant opportunity to use our drops of wisdom and experience. After all, it's the little events from life that make a speech interesting. Each day brings new little events.

Your conversation with that co-worker can lead to a speech on retirement. Your thoughts on nature may become a talk on saving the environment, which you begin by describing the lowly starling you watched at a red light. The talk with your daughter can inspire a speech on changes in education.

The drops of wisdom and experience in our lives are endless. No speaker, no matter how experienced, runs out of things to say. Each day we live, we have the potential to be a new and different speaker. Each day we have 16 hours of new experiences. We're reborn as a new speaker – a slightly different person who remembers the past but has something new to bring to life. It's like a novel, each day providing a new page.

Next time you think, "I just can't think of anything to talk about" – ponder your experiences. Or just look around. Whether you choose something from last year, last month or two minutes ago, something will point you in the right direction. And there are always more drops of wisdom and experience to choose from. **T**

*David Andrick, CTM*, is a member of Lancaster Red Rose Club 1723-38 in Lancaster, Pennsylvania.

***"Each day, we have 16 hours of new experiences to use in a speech."***

7)



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# Celebrate 70 Years of Success in Louisville

Don't miss the 63rd Annual Toastmasters International Convention, to be held August 16-20, 1994, at the Galt House Hotel, in Louisville, Kentucky. See you at the starting gate!



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**C**elebrate Toastmasters' 70th Anniversary with people from around the world. Experience a week filled with learning, achievement and fun! Join friends and meet people at the event of a lifetime.

#### ARRIVING EARLY?

Those who are preregistered to attend the Interdistrict Speech Contest will be able to pick up their tickets for this event only, beginning at 4 p.m. on Monday, August 15. Witness the excitement as speakers from districts representing Australia, England, Ireland, New Zealand, the Philippines and Southern Africa compete for a final spot in Saturday's World Championship of Public Speaking.

#### ■ Tuesday, August 16

If you're preregistered, pick up your ticket packet at 10 a.m. and select your seats for great events such as the Golden Gavel Luncheon, "A Night at the Races" Fun Night, President's Dinner Dance and the World Championship of Public Speaking. Remaining event tickets can be purchased at noon, but these are subject to availability. So it's a good idea to buy your tickets ahead of time.

Visit the District 11 Information Desk. Our hosts will introduce you to Louisville's hottest attractions. The Candidates' Corner and Credentials Desk open Tuesday afternoon.

#### EDUCATION BOOKSTORE

The ever-popular Education Bookstore opens at 1 p.m. It's stocked with great items. Browsers are welcome!

#### FIRST-TIMERS WELCOME

International President Neil Wilkinson, DTM, personally welcomes you to your first International Convention.



## BOARD OF DIRECTORS MEETING

See your elected representatives in action. Attend an open meeting of the Toastmasters International Board of Directors.

## PROXY PROWL

You're invited to a party! Mix, mingle and meet this year's International Officer and Director candidates.

# e, Kentucky

## ■ Wednesday, August 17

### OPENING CEREMONIES

#### *Featuring Harvey Mackay*

The spectacular Parade of Flags kicks off this thrilling event at 9 a.m. Enjoy keynote speaker and best-selling author Harvey Mackay, as he presents "Swim With The Sharks." Hear the report of International President Neil Wilkinson, DTM, and celebrate 70 years of success with Executive Director Terry McCann in a special presentation chronicling the growth and success of Toastmasters International.

### EDUCATION IN THE AFTERNOON

Capture excellence with an exciting line-up of seasoned speakers. Enjoy sessions on personal growth, club development and professional success.

## ■ "Listen to Your Audience: Keep Them Listening"

*Alison Lavick, DTM*

Maximize your effectiveness as a speaker and as a listener by 100 percent! Stay in tune with your audience by recognizing subtle strategies that will stimulate them to listen.

## ■ "Touching People's Lives"

*Art Fettig, CSP*

Use your Toastmasters training to create a difference at your job, within your community and in your personal life. Art's uncanny delivery of insightful and timely advice will touch your life...forever!

## ■ "Managing Question and Answer Sessions"

*Betty Birrell, DTM*

Achieve success with Betty as she shows you how to survive challenging and sometimes hostile audiences. Skillfully deal with aggressive and difficult questions. Learn a hands-

on approach that will enable you to share the learning process with your audience.

## ■ "Speakers Sampler"

Listen to and enjoy a cross-section of speakers from Toastmasters Clubs:

*Kimball Gross, ATM-B*

*Bob Jordan, ATM*

*Joe McBride, DTM*

*Nancy McLean, ATM*

*Ruth Newsome, ATM-S*

*D. Conway Stone, ATM*

## ■ "Friendly Fire: How Being Your Own Sweet Self Can Burn Others"

*Kay duPont, ATM*

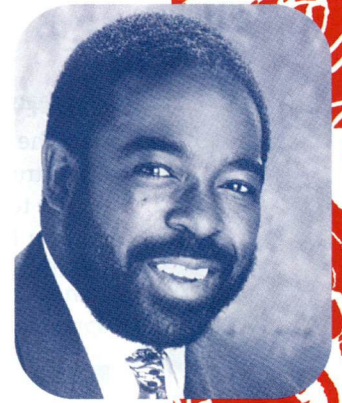
Today's business person needs to be aware of unintentional offenses against others. Prevent your words and actions from going awry. Understand the nuances of diversity, and avoid cultural, racial, social, physical and verbal blunders that could question your respect and credibility. Kay duPont offers you the opportunity to challenge yourself to understand these unwritten rules.

### GOVERNING DOCUMENTS PANEL SESSION

Panel members will be available to answer your questions about the amended and restated governing documents to be voted upon by delegates during the Annual Business Meeting. Panel members include: International President Neil Wilkinson, DTM, (moderator), Third Vice President Robert Barnhill, DTM, Executive Director Terry McCann, Legal Counsel Joseph P. Rinnert and Nonprofit Counsel Greg Colvin.

### CANDIDATES' FORUM

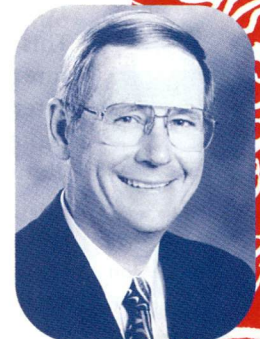
Hear International Officer and Director candidates as they address convention delegates.



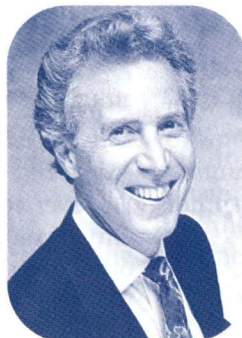
Les Brown



Harvey Mackay



Neil Wilkinson



Robert Gedalia



Jerry Reed



Grady Jim Robinson



Kay duPont



Alison Lavick



Betty Birrell



Dorothy Chapman



Dana LaMon



Kimball Gross



Bob Jordan

## OPEN EVENING

As "The Gateway to the South," Louisville offers true Southern charm. Enjoy an evening on the town. Stop by the Host District Information Desk for some great dining and entertainment ideas.

## ■ Thursday, August 18

### ANNUAL BUSINESS MEETING

Neil Wilkinson, DTM, Chairman  
Joseph P. Rinnert, Legal Counsel  
Herb Nowlin, DTM, Registered Parliamentarian  
Robert Barnhill, DTM, PAR Committee Chairman

Delegates gather to elect International Officers and Directors and vote on other important issues. Accredited delegates will be seated in a special section.

### DTM LUNCHEON

If you're a DTM, attend this special luncheon featuring Past International Director Dorothy Chapman's keynote speech, "Don't Be Left at the Starting Gate."

### TOASTMASTERS AND GUESTS LUNCHEON

This popular event is open to everyone, so be sure to buy your tickets in advance. Join 1992 International Speech Contest Champion Dana LaMon as he presents "Winning By A 'Knows.'"

### HALL OF FAME

Join your fellow Toastmasters in the winner's circle as Toastmasters International recognizes outstanding accomplishments for 1993-94.

### AFTERNOON SESSION

#### ■ "The Substance, Sizzle and Soul of Speaking"

Grady Jim Robinson, CSP  
Rekindle passion in your next speech with substance, sizzle and soul. Discover how to open the windows of your soul and unbolt the mind in this general session with author and humorist Grady Jim Robinson.

#### ■ "A Night at the Races" Fun Night

End the day in a photo finish race to the party. Don your favorite racing uniform

(auto, bike, track, etc.) for an evening of fun and entertainment. Get ready for a thoroughbred affair with Grammy Award winner Jerry Reed, co-star of the hit comedy film *Smokey and The Bandit*. Be part of the entertainment, dancing and fun. "...and they're off!"

## ■ Friday, August 19

### THE WINNER'S CIRCLE - ALL DAY LONG

#### OPENING SESSION

##### ■ "Speaking For Results"®

Robert Gedaliah  
Liberate your power to speak confidently and effectively in every situation. Transform nervous energy into a clear presentation postured with poise and impact.

#### MORNING SESSIONS

##### ■ "Put On Your Thinking Cap"

Sherrie Kenyon, ATM-S  
Simplify your problem-solving abilities. Learn to make better decisions by keeping thinking skills focused. Sherrie shows you how to effectively confront obstacles with new tools that guarantee productive and effective club meetings.

##### ■ "How to Make a Dry Presentation Wet"

Howard L. Rivenson, DTM  
Don't let your next technical presentation put others to sleep. Splash the right ingredients into your next speech and keep your listeners alert, interested and involved. Howard's timely advice will keep the Sandman away from your next audience.

##### ■ "New Discoveries: Looking at Life In a Whole New Way"

Diane Goodhart, ATM-S  
Margueritte Hubbard, ATM-S  
Discover four basic ingredients that will enrich your experience in Toastmasters and other areas of life. Look at life in a whole new way with simple and successful techniques that can have a positive impact on you personally and professionally.



Art Fetting



Joe McBride



Nancy McLean



Sherrie Kenyon



Howard Rivenson



Diane Goodhart



Margueritte Hubbard



Ann Campbell

■ **"Club Building – Club Success"**

*Ann Campbell, DTM*  
*Monte Coate, ATM-S*  
*Thomas Daugherty, DTM*  
*Gilbert W. Smith, DTM*

Achieve excellence in your club with a no-nonsense approach. Experience consistent club growth through Toastmasters' club building materials. A panel of District 11 experts will astound you with their formulas for club success.



Monte Coate

■ **"Computers: Using Software to Assist Your Club and District"**

Roundtable discussion with:  
*Ken Tanner, DTM*



Ken Tanner

Don't let record keeping detour you from more important tasks within your club. Find out how a strong database may be a valuable tool for maintaining and monitoring member achievements, schedules, agendas and club programs.



Thomas Daugherty

**GOLDEN GAVEL LUNCHEON**

You deserve to see and hear **Les Brown**, recipient of Toastmasters' highest honor for communication excellence – **The Golden Gavel**. He is described as "a catalyst for action" and "a messenger of hope." His television program *You Deserve with Les Brown* received an Emmy award. Witness why he was chosen one of Toastmasters International's Outstanding Speakers. Be part of the magic and inspiration that Les cultivates.



Gil Smith

**AFTERNOON SESSIONS**

■ **"It's Possible: Secrets of a Champion"**

*Otis Williams Jr.*  
Join the 1993 World Champion of Public Speaking, Otis Williams Jr., as he shares his secrets to organizing and developing a winning speech. Realize your desire of becoming a speech contest champion with his timely and practical tips.



Otis Williams Jr.

■ **"The Humor Hamburger"**

*Andy Cole, DTM*  
Chef Andy prepares culinary fun, showing you how to beef up your next speech with humor. "Catch up" on the latest techniques by finding out how to muster the proper



Andy Cole

tools for a presentation your audiences will relish. Bon appetite!

■ **"Coloring Outside The Lines"**

*Jeffrey Tobe, ATM*  
Find the right color and gain insight to your own creative power. Approach any business or personal situation by unlocking your imagination. Achieve positive results from yourself and others at work, home or at play.



Jeffrey Tobe

■ **"Getting the Most From Your Toastmasters Membership"**

*Margo Chevers, ATM*  
Attain your professional, personal and club goals by using the Toastmasters program to your advantage. Find out why becoming involved in club activities can set the foundation for success in other areas of your life.



Margo Chevers

■ **"Stretch For The Gold"**

Workshop with:  
*Barbara L. Hunt, DTM*  
*Charles T. Davis, ATM-S*  
Join Barbara and Charles for an informal discussion on what it takes to maximize the benefits of the Distinguished Club Program. Take back valuable information to your fellow Toastmasters and help your club become the best.



Barbara Hunt



Charles Davis

**PRESIDENT'S DINNER DANCE**

Dine and dance in elegance at this magnificent event. Past International President **Bennie Bough, DTM**, is the Toastmaster for the evening and will preside over the installation of our newly elected Officers and Directors.



Ruth Newsome

■ **Saturday, August 20**

**"THE WORLD CHAMPIONSHIP OF PUBLIC SPEAKING" – INTERNATIONAL SPEECH CONTEST**

Witness the finest in public speaking as nine finalists compete for the title of "World Champion of Public Speaking." Experience the thrill, excitement and suspense when you hear the words, "and the winner is..." This is a popular event, so order your tickets now! (*This event will begin at 9 a.m. and end at approximately 11:30 a.m.*)



D. Conway Stone



# Getting to Louisville

## Guaranteed Lowest Airfares to Louisville!

Get there for less! Conventions in America in conjunction with American Airlines, United Airlines and Northwest Airlines has been selected to provide special services and benefits to Toastmasters and guests attending the 63rd Annual International Convention in Louisville, Kentucky, August 16-20, 1994.

**Save 5%** on lowest applicable fares on all three carriers (some restrictions apply).

**Save 10%** on unrestricted coach class fares on American and United Airlines, and up to **12%** on Northwest Airlines (7 day advance purchase required). **Travel between August 13-23, 1994.**

**Alamo Rent-A-Car** has been selected to provide ground transportation for Toastmasters International and is offering special rates on car rentals, starting as low as \$24/day (U.S.) or \$115/week (U.S.) for sub-compact models.

Lowest fares are guaranteed on **any** airline at time of booking through Conventions in America. **To make reservations, call Conventions in America and receive:**

- **FREE** \$100,000 flight insurance on all carriers
- Discounts on airfares and car rentals
- 1,000 bonus frequent flyer miles with Alamo Rent-A-Car in conjunction with United Airlines Flights
- Tickets mailed promptly upon receipt of payment
- A chance to win two free round trip airline tickets worldwide\*
- Lowest fares on any airline guaranteed at time of booking
- Seat assignments and advance boarding passes

Getting to Louisville is easy. The Galt House Hotel is located just minutes from Standiford International Airport. Make your travel plans now and take advantage of travel discounts. Remember, the convention registration desk opens at 10 a.m. on Tuesday, August 16, 1994.

■ **By Air** – Standiford International Airport serves more than 11 major airlines. Shuttle buses provide transportation to the hotel for about \$4 per person. A cab ride between the airport and hotel is about \$15 to \$20.

■ **By Bus** – Greyhound Bus Lines services Louisville. A cab ride from the terminal to The Galt House costs about \$8.

■ **By Car** – Several major interstate highways serve Louisville. Traveling Interstate 65 north, take the St. Louis Interstate 64 exit. Traveling south, exit Interstate 64 after crossing the Ohio River. Exit 3rd Street from I/64 to Main Street and turn right. Follow Main Street to 4th Street and turn right. Continue on 4th Street to hotel.

Traveling Interstate 64 west, take the St. Louis-3rd Street Exit. Take 3rd Street exit to Main Street and turn right. Follow Main Street to 4th Street and turn right. Continue on 4th Street to hotel. Traveling east on I-64 take the 9th Street exit to Market Street and turn left. Follow Market Street to 4th Street and turn left. Continue on 4th Street to hotel.

Traveling Interstate 71 from Cincinnati, take the St. Louis-Downtown exit to 3rd Street. Continue on 3rd Street to Main Street and turn right. Follow Main Street to 4th Street and turn right. Continue on 4th Street to hotel.

The Galt House hotel has two connected towers: The *Galt House* and the *Galt House East*. As you enter 4th Street, the *Galt House* is located on the left and the *Galt House East* is located on the right. For your added convenience, each tower maintains a **separate hotel registration desk**.

## Tax Deductible

Did you know that U.S. Treasury regulations permit an income tax deduction for educational expenses – registration fees and costs of travel, meals and lodging – when the education is undertaken to maintain or improve one's employment or other trade or business?

Also, if you're a duly appointed, voting delegate representing your club at the convention, attend all the meetings as the delegate and report back to your club, many of your out-of-pocket expenses are deductible as charitable contributions if your club does not reimburse you and there is "no significant element of personal pleasure or recreation."

Toastmasters International is recognized by the U.S. Internal Revenue Service as a tax-exempt, nonprofit educational organization. (Contributions may be deducted on U.S. Tax returns.)

CALL CONVENTIONS IN AMERICA TOLL FREE IN THE U.S. AND CANADA 1-800-929-4242 REFER TO GROUP # 595

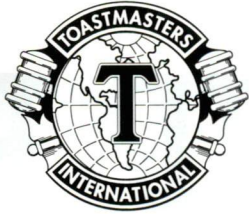
(OR CALL (619) 544-0210 or fax (619) 544-0215)

Reservation hours: M-F 6:30 a.m. to 5:00 p.m. Pacific Time  
(24 hour message center)

If you call direct:

- **American Airlines at 1-800-433-1790; ask for Starfile # S1684T4, or**
- **United Airlines at 1-800-521-4041, refer to Tour Code # 547ZT, or**
- **Northwest Airlines at 1-800-328-1111, refer to Worldfile # NC8MU, or**
- **Alamo Rent-A-Car at 1-800-732-3232, refer to ID # 75991, Rate Code GR.**

\*NOTE: You must purchase your ticket through Conventions in America to be entered in drawings held every two months.



# T O A S T M A S T E R S

## 63RD ANNUAL CONVENTION

AUGUST 16-20, 1994 ♦ THE GALT HOUSE, LOUISVILLE, KENTUCKY, U.S.A.

MAIL THIS PART TO: Toastmasters International, P.O. Box 9052, Mission Viejo, California 92690 U.S.A. (This form is not to be used by International Officers, Directors, Past International Presidents, Past International Directors or District Governors elected for 1994-95.)

To attend general sessions on Wednesday, Thursday and Friday, a registration badge will be required. Preregister and order event tickets now! **You must be registered to purchase tickets** to any event except the International Speech Contest. ATTENDANCE AT ALL MEAL EVENTS AND THE SPEECH CONTEST WILL BE BY TICKET ONLY. Advance registrants will receive a receipt by mail. Tickets can be claimed at the registration desk beginning at 10:00 a.m. Tuesday, August 16.

**ALL ADVANCE REGISTRATIONS MUST REACH WORLD HEADQUARTERS BY JULY 8.**

_____	Member Registrations @ \$75.00	\$ _____
_____	Joint Registration: Husband/Wife (both Toastmasters) @ \$135.00	\$ _____
_____	Spouse/Guest Registrations (each) @ \$60.00	\$ _____
_____	Interdistrict Speech Contest (Monday, August 15) @ \$8.00	\$ _____
	(Note: The above event is open to all delegates.)	
_____	Tickets: <b>Toastmasters &amp; Guests Luncheon</b> (Thursday, August 18) @ \$23.00	\$ _____
_____	Tickets: <b>DTM Luncheon</b> (Thursday, August 18) (Note DTM # _____) @ \$23.00	\$ _____
_____	Tickets: <b>"A Night at the Races" Fun Night</b> (Thursday, August 18, Dinner/Show) @ \$40.00	\$ _____
_____	Tickets: <b>Golden Gavel Luncheon</b> (Friday, August 19) @ \$27.00	\$ _____
_____	Tickets: <b>President's Dinner Dance</b> (Friday, August 19, Dinner, Dancing, Program) @ \$40.00	\$ _____
_____	Tickets: <b>International Speech Contest</b> (Saturday, August 20) @ \$12.00	\$ _____
	<b>TOTAL</b>	\$ _____

Check enclosed for \$ \_\_\_\_\_ (U.S. Dollars) payable to Toastmasters International. **Cancellation reimbursement requests not accepted after July 15. Cancellations not accepted on site.**

(PLEASE PRINT) Club No. \_\_\_\_\_ District \_\_\_\_\_

Name \_\_\_\_\_

Spouse/Guest Name \_\_\_\_\_

Address \_\_\_\_\_ City \_\_\_\_\_

State/Province \_\_\_\_\_ Country \_\_\_\_\_ Zip Code \_\_\_\_\_

Daytime Telephone ( ) \_\_\_\_\_ If you are an incoming Club or District officer, indicate office: \_\_\_\_\_

I need special services due to a disability. Please contact me before the Convention.  This is my first TI Convention. **B**

**Mail This Part To: The Galt House Hotel, ATTN: Reservations, 140 N. Fourth Street Avenue, Louisville, Kentucky 40202**

*The*  
**GALT HOUSE HOTEL** *welcomes*  
Toastmasters International • August 16-20, 1994

Check In Time: 3:00 p.m. Arrival Date: \_\_\_\_\_

Check Out Time: 12:00 noon Time: \_\_\_\_\_ am \_\_\_\_\_ pm

NAME \_\_\_\_\_ Departure Date: \_\_\_\_\_

ADDRESS \_\_\_\_\_ CITY/STATE/ZIP \_\_\_\_\_ PHONE \_\_\_\_\_

REPRESENTING \_\_\_\_\_ CITY/STATE \_\_\_\_\_

NAME(S) OF ROOM OCCUPANTS \_\_\_\_\_

Handicap Facilities Needed:  yes  no

Check Enclosed for Deposit:  Amount \$ \_\_\_\_\_

Maximum 4 people per room • Rollaways not available • No Pets Please!

**Galt House Tower** (Standard Sleeping Rooms)  
**ROOM DESCRIPTION:** (Please indicate choice of accommodations)

2 DBL BEDS - # of persons:  1-2 - \$79  3-4 - \$91

KING BED - # of persons:  1-2 - \$79

River Suite: (PARLOR/1 BR/2 BEDS):  \$250

**DEADLINE FOR RESERVATIONS: July 15, 1994**

**Galt House East** (All Suite Tower)

Executive Suite: (1 BR/2 DBL BEDS/WET BAR) - # of persons:  
 1-2 - \$89  3-4 - \$104

King Bed: (NOT A SUITE - LIMITED AVAILABILITY) - # of persons:  1-2 - \$89

Riverview Suite: (2 BR/2 DBL BEDS IN EACH BR/2 BATHS/WET BAR):  \$450

To guarantee your reservation we require one night's deposit (including 10.25% tax) using either an ENCLOSED CHECK, a MONEY ORDER or a MAJOR CREDIT CARD with expiration date and signature. **DEPOSIT WILL BE CHARGED TO YOUR CREDIT CARD AT THE TIME THE RESERVATION IS CONFIRMED.**

Credit Card for Deposit:  AmEx  M/C  VISA  DC/CB

Cardholders Name: \_\_\_\_\_

No.: \_\_\_\_\_ Exp.: \_\_\_\_\_

Signature \_\_\_\_\_

We regret that we cannot hold reservations after 6:00 p.m. on the date of arrival without guaranteeing the reservation with one of the above methods. Deposits will be refunded only if cancellation is received at least 48 hours prior to arrival.

We will make every effort to honor requests for specific types and locations of rooms; however, on occasion, we cannot meet such requests and reserve the right to provide alternate accommodations.

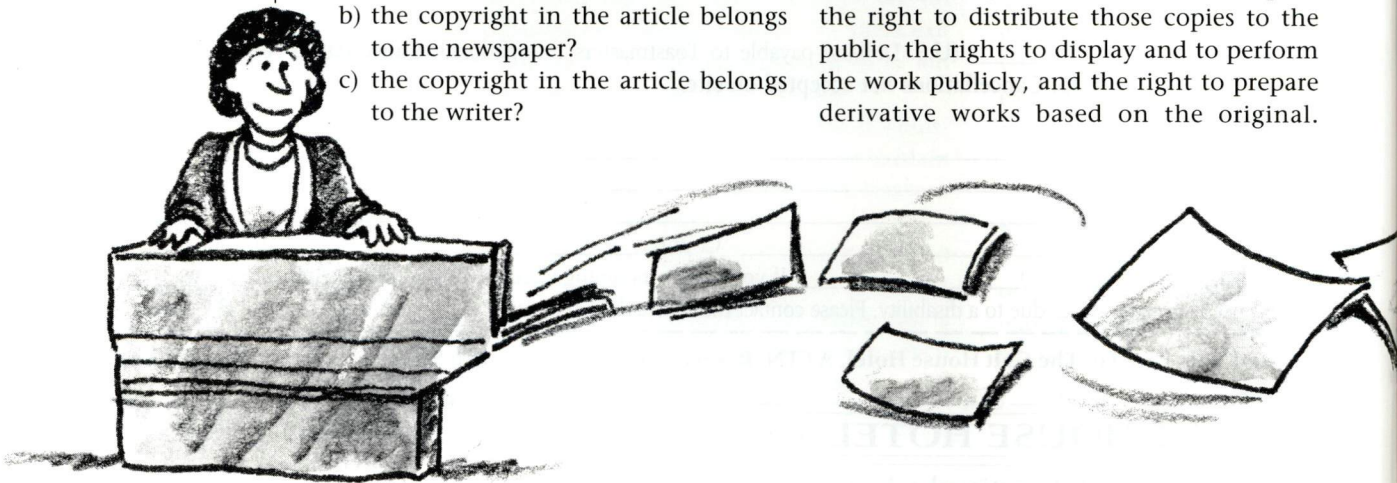
**FOR RESERVATIONS AT THE GALT HOUSE CALL: 1-800-626-1814 or (502) 589-5200**  
**FOR RESERVATIONS AT THE GALT HOUSE EAST CALL: 1-800-843-4258 or (502) 589-3300**

# COPYRIGHT PI

If you think you may be borrowing too heavily from a protected source, including this magazine, consider asking for permission.

A quick quiz on copyright:

- ① A magazine you've found in the dentist's office includes a cartoon that just hits the mark for a speech you're working on. Is it a copyright infringement to:
  - a) tear it out?
  - b) make a copy for your personal files?
  - c) make a transparency and show it during your speech?
  - d) reproduce it in a newsletter or brochure?
- ② You want to reprint an article you found in a newspaper. There is no copyright notice on the article, but there is one on the newspaper's masthead. Can you assume that:
  - a) the article is in the public domain, available for you to reprint at will?
  - b) the copyright in the article belongs to the newspaper?
  - c) the copyright in the article belongs to the writer?



- ③ You teach two sections of a class at a local university. You see a news story in the morning paper that pertains to today's topic. Can you:
  - a) reproduce it for distribution to your class tonight?
  - b) make copies of it for both sections?
  - c) distribute copies of it to your classes next year?
- ④ A magazine doing a feature on you wants to publish your photo. You paid a photographer to take the picture. Do you (or the magazine) need the photographer's permission to publish the photo?

While the answers to these questions can be found at the end of this article, the source of the answers lies in the U. S. copyright law. This federal law, based on a constitutional mandate, protects the rights of authors in their works.

But the term "author" is a broad one, including not only those who write, but also those who create paintings, musical compositions, films or videos and other audiovisual works, photographs, maps and charts, pantomimes, choreography, computer programs, and even architectural plans.

Just what *is* a copyright? The traditional definition is the "bundle" of all the rights to use a work in any way. The law divides this bundle into five basic rights that are reserved *exclusively* to the copyright owner: the right to reproduce the work in copies, the right to distribute those copies to the public, the rights to display and to perform the work publicly, and the right to prepare derivative works based on the original.

Infringing these rights, or any subdivision of them, can carry both civil and criminal penalties.

Copyright protection begins when an "original work of authorship" is first "fixed in any tangible medium of expression." Thus a speech is protected by copyright if it is typed or taped, but not if it is extemporaneous and goes unrecorded – although protection for such ephemeral works may lie in other areas of the law, such as plagiarism or unfair competition. No other action but fixation in some form of expression is required to establish a copyright.

by Ellen M. Kozak

# RIMER

How long does a copyright last? Under U.S. law, the length of copyright protection is determined by the date of a work's first publication. Varying terms – up to a current maximum of 75 years – apply to works first published before January 1, 1978. For unpublished works and works first published after that date, copyright protection generally continues for the life of the author (or the last surviving joint author, if the work is a collaboration) plus 50 years.

Copyright notice is not required to establish or preserve the copyright in a work. Because of this, it can be difficult to determine who owns a copyright, or whether it is still in force. The safest bet is to assume that a work is protected unless you can prove it is in the public domain. (U.S. government publications are not protected by copyright, but they may incorporate protected works – provision exists in the law to mark such inclusions; works of state and local governments are protectible.) So where does that leave

phrase." Whether a use is what the law calls a "fair use" is determined only after considering, among other things, the purpose of the use, the nature of the work, the amount and substantiality of the portions used, and the effect of the use upon the potential market for the work.

It is very difficult even for experts to determine whether a proposed use is a "fair use;" not only is there no magic number of words that may be used, copyright infringement can include paraphrasing as well as direct quotation. And while there are exceptions for *some* non-profit educational uses, not all educational uses are exempt.

**I**f you think you may be borrowing too heavily from a protected source, consider asking for permission, which is often granted gratuitously although sometimes a fee may be required. Permission must be obtained from the copyright holder, who is generally the author of the work (though it may be the author's employer under certain conditions). The copyright owner may also be a deceased author's heir or heirs, or anyone to whom the author has assigned the copyright or those rights contained in it that you wish to use.

Fortunately, many works continue to bear copyright notice, indicating a start-

*"The important thing to remember is that a copyright is property, and infringing a copyright is not unlike trespassing on someone else's land. Do both at your own risk."*

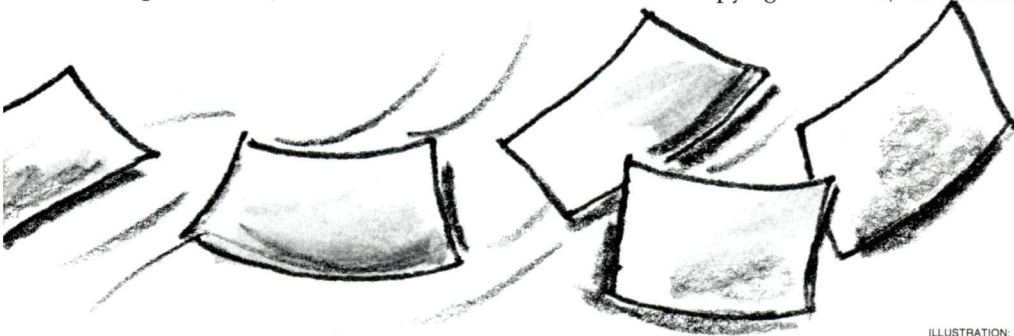


ILLUSTRATION: ANDREW TOOS

you if you really want to quote the material of others?

Generally, a speaker will be able to quote a short phrase, if attributed. At what point that short phrase becomes too long may depend on how large the audience is, whether the speech is being "fixed" in print or on tape, and whether it comes from a book of jokes or anecdotes for speakers (the speaker's version of clip art) or constitutes stealing someone else's act.

The law says that there is no copyright protection for facts, ideas, or even short phrases, but it does not define a "short

ing point in determining who should be contacted for permission to copy, distribute, perform, display or adapt a work. It is also possible, for a small fee (currently \$20) payable in advance, to request the Copyright Office to search its records for the name of the copyright holder, although such a search may be inconclusive since copyright registration is voluntary.

The important thing to remember is that a copyright is property, and infringing a copyright is not unlike trespassing on someone else's land. Do both at your own risk.

*continued on page 23*

# bring new members on board with

**D**oes your club need some new members to share responsibilities and make meetings more fun? Are club meetings becoming boring and predictable? Do you want to challenge club members? If the answer to these questions is "yes," Toastmasters International's Speechcraft Program is for you.

Speechcraft is an eight-session program that teaches basic speaking skills. It can be conducted during club meetings for members or non-members, or outside the club in a company or for community residents.

Many companies want short-term communication training for their employees, and community residents are often looking for simple ways of quickly developing a few basic speaking skills. A Speechcraft program meets these needs and offers a few bonuses for the club: Members have the opportunity to share Toastmasters training with others, the club generates publicity and good will, and at least some of the participants are likely to join the club.

## HOW TO GET STARTED

To begin, first discuss the idea with your club. A Speechcraft program is a club activity and

by Stan Stubbs, ATM



requires the support and assistance of all members.

Once the club has approved, you're ready to organize your committee and plan the program.

The committee should consist of the coordinator (the person responsible for organizing and presenting the program), an assistant to the coordinator, and as many club members as possible to present educational talks and work with program participants. Order the Coordinator's Guide and Speechcrafter's Handbooks from World Headquarters early and be sure to order enough for all participants.



# h **SPEECHCRAFT**

By teaching speaking skills to others, you'll improve your own abilities and recruit a few new members for your club.



A Speechcraft session should last about as long as a Toastmasters meeting – two hours. When you consider the number of speakers and evaluators and other program activities in a standard session, it is clear that the chairperson must be prepared and keep things moving along.

The two-hour time frame obviously limits the number of participants. It is almost impossible to run a good Speechcraft program with more than ten participants. However, people have other commitments and attrition is a reality – you will likely lose a quarter of your participants for various reasons beyond your control. So you may want to start with a group of 12 or 13, with the expectation that nine or 10 will attend each session and complete the program.

## **PLAN CAREFULLY**

Your agendas for each session need careful planning. No one can sit through 10 consecutive speeches of a similar vein and do justice to them as a listener, no matter how

interesting and varied they may be as individual speeches. Break up the speeches into two or three groups separated by other parts of the program, such as Table Topics or an educational presentation. At the start of each session, use a brief warmup exercise to get each participant on their feet and talking. This can be as simple as having everyone introduce themselves and briefly address a predetermined topic.

Speechcraft is an intensive program for participants. The Coordinator's Guide and the Speechcrafter's Handbook will lead coordinators and participants through the different sessions, each of which emphasizes a different skill. Build some flexibility into your program that will allow for participants missing the odd meeting, and for the fact that it is extremely demanding for anyone to give a weekly speech for eight consecutive weeks. How many experienced Toastmasters could match that pace? Clearly explain the minimum requirements for completing the program in your initial session. Make sure everyone knows what is expected, and has these criteria laid out in a handout.

## **THE FIRST MEETING**

So you've done all your homework, and you are in front of your Speechcraft group for the first session. Your remarks should always be concise and serve a purpose. No one will become a better speaker just by listening to you. If you plan to play the orator and awe your humble audience, they

may well be spellbound at that initial encounter. However, your meetings will last forever, and by the fifth or sixth session, you may be left talking to yourself.

Speechcraft participants enter the program with varying skills, abilities and experience in public speaking. Their goals for taking the program will vary. There is no point in telling people that they will emerge in eight short weeks as a combination of Lincoln and Churchill. In that initial meeting, spell out some attainable goals and realistic expectations for their skill level at the completion of the program. In the last session, give participants a chance to

**“This is a workshop where coordinators, Toastmasters and participants alike are working together to improve their communication skills.”**

provide coordinators and club members with some feedback through an honest evaluation format, either oral, written or both. Find out whether they have reached their goals, what aspects of the program were most beneficial and what could have been done better.

Participants will learn that nervousness and anxiety are experienced by most people. Help them understand that nervousness is acceptable in public speaking, and with more experience, can be controlled and used to one's advantage. Tell them they will learn about speech writing and some basic speaking techniques. They will likely become comfortable with the group, but don't try to fool them into thinking that they will emerge with every speaking situation under control.

Throughout the program, encourage participants to gain additional experience by taking on speaking roles in the

workplace, in the community or anywhere else. Challenge them to raise their comfort level by accepting various speaking opportunities and to learn from each experience.

The meeting atmosphere you create will either make or break your Speechcraft program. The coordinators and club members must encourage a supportive and nurturing atmosphere where no one will feel intimidated or unable to overcome nervousness. This is a workshop where coordinators, Toastmasters and participants alike are working together to improve their communication skills. The atmosphere should be relaxed, friendly and fun, because that is the kind of environment in which we all learn best. Everyone involved should look forward to the weekly session.

**WHAT'S IN IT FOR YOU?**

A Speechcraft program will provide benefits to your club and yourself as the coordinator. The club members will pull together and the club as a whole will

emerge stronger from the experience. Some Speechcrafters may choose to become club members.

Coordinating a Speechcraft is truly a rewarding experience. You will improve immeasurably your abilities to chair a meeting, to bridge between program segments, and to think on your feet. All Toastmasters will learn from observing Speechcraft participants work through the program.

There is one other reason a Speechcraft program is so worthwhile: The variety of speeches delivered by participants – and the imagination and creativity that they demonstrate – make Speechcraft perhaps the most exciting and interesting program that a Toastmaster can be involved with.

*Stan Stubbs, ATM*, is a member of Manitoba Morning Club 4574-64 in Manitoba, Winnipeg, Canada.

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One of the best ways to build your Club's membership is through a Speechcraft Program. This eight-session program teaches potential members the basics of public speaking and is a great introduction to the Toastmasters Communication and Leadership program. In fact, many members began their Toastmasters "career" as a Speechcraft participant.

These materials will help you get started:

- \_\_\_ 203-A Number One Membership Building Tool .12
- \_\_\_ 203 Speechcraft Promotional Kit 1.50
- \_\_\_ 205 Speechcraft Starter Kit 13.50
- \_\_\_ 204-H Speechcrafters' Handbook 1.25
- \_\_\_ 207 An Opportunity to Succeed .08
- \_\_\_ 261 Participant's Certificates .50
- \_\_\_ 99 Success Starts with Toastmasters 5 @ N/C
- \_\_\_ 101 Why Toastmasters Is Smart Business 5 @ N/C

# Speechcraft

Your Club's #1 Membership Building Tool!

PAYMENT MUST ACCOMPANY ORDER

- Check or money order enclosed: \$ \_\_\_\_\_ (US FUNDS)
- Charge my: MasterCard / VISA (CIRCLE ONE)

Credit Card No. \_\_\_\_\_ Exp. Date \_\_\_\_\_

Signature \_\_\_\_\_

Club No. \_\_\_\_\_ District No. \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State/Prov. \_\_\_\_\_

Country \_\_\_\_\_ Zip \_\_\_\_\_

**Standard Domestic Shipping Prices**

TOTAL ORDER		SHIPPING CHARGES	TOTAL ORDER		SHIPPING CHARGES
\$0.00 to \$2.50	\$1.10	35.01 to 50.00	\$5.80		
2.51 to 5.00	2.05	50.01 to 100.00	6.80		
5.01 to 10.00	2.65	100.01 to 150.00	8.95		
10.01 to 20.00	3.65	150.01 to 200.00	10.95		
20.01 to 35.00	4.95	200.01 to _____	—	Add 6% of total price	

**TOASTMASTERS INTERNATIONAL**  
 P.O. Box 9052 • Mission Viejo, CA 92630  
 (714) 858-8255 • FAX (714) 858-1207

For orders shipped outside of the continental United States estimate Airmail at 20% of total, surface at 20% (minimum \$1.50). Any excess will be billed through your Club's account. California residents add 7.75% sales tax.

# Sparkle Up Your Speechcraft!

by Marshall C. Lewis, ATM

■ **YOU'RE PSYCHED UP TO CONDUCT YOUR** first Speechcraft program. You have your Speechcraft Handbooks, Speechcraft checks, veteran Toastmaster instructors and you're ready.

Good! But it doesn't hurt to pause briefly for a last-minute check-up. As a veteran Speechcraft coordinator, let me offer a few inside tips that can make the difference between a mediocre or a sparkling and memorable Speechcraft program.

## NAME BADGES

Purchase inexpensive plastic name badges (the ones you see at conventions) and print participants' first names on them with a bright heavy-duty marking pen. This shows respect and dignity and makes identification easy.

## CONTACT POINT(S)

Prepare each Speechcraft handbook with the names and phone numbers of program coordinators they can contact for information and questions. Type the information on top of the handbook for immediate visibility.

## SPEECH TIP

Prepare on a 3x5 color index card for each session an important tip for effective speaking. For example, how to correctly use the lectern, the importance of eye contact, what to do in case of hecklers, etc. Select a Speechcraft participant to read it aloud and then you, the coordinator, explain it briefly. Each Speechcraft participant gets exposure and learns an important tip.

## VIDEO

Buy a few of Toastmasters International's video tapes about public speaking and show them as a way to provide variety, positive enforcement and discussion.

## MAKE-UP SESSION

If possible, schedule a make-up session for those who need the credit toward their graduation.

## HANDOUTS

Try to have appropriate handouts about vocal variety, evaluations, gestures, etc., at each session. This not only gives participants positive reinforcement, but it builds up their Toastmasters library and gives them something to share with potential future Speechcraft participants.

## AWARDS

When you have a guest speaker addressing your session, present the speaker with a certificate of appreciation or gift for the person's time and effort. It is a pleasant surprise to the speaker, excellent public relations for you and your club, and shows Speechcraft participants the importance of recognition – a key element of the Toastmasters program.

## ATMOSPHERE

Periodically, but especially at the end of the program, proudly display your club banner and miscellaneous Toastmasters material so participants can become familiar with the workings of a Toastmasters club.

## APPLICATIONS

And do not forget to sign up Speechcraft graduates for your club during the final meeting – the graduation!

Best wishes for an enjoyable, educational and memorable Speechcraft program. **T**

*Marshall C. Lewis, ATM*, is a member of the Federal Center SW Club 651-27 in Washington, D.C.

*“When you have a guest speaker, present the speaker with a certificate of appreciation or gift for the person’s time and effort.”*

Need more club members? Follow the lead of this corporate club.

# Make a U-Turn With Speechcraft

■ IS YOUR CLUB TRAVELING DOWN A DEAD-END street? If so, make a fast U-turn by holding a Speechcraft course.

The Revenooers Club 3653-36 pursued that avenue when it seemed we were heading for a crash landing after several members joined other clubs due to office relocations. Now, four of our recent Speechcraft graduates have assumed leadership roles as executive officers, including serving as club president.

How do you get "on the road" with Speechcraft? First of all, it should be a club effort. Some of our more experienced members had been Speechcraft facilitators and kept the planning on track. What could have been perceived as a path of detours and turn-offs was instead a map well charted to avoid any road blocks. Each member volunteered time and Toastmasters skills toward our goal of a successful Speechcraft program.

The first curve to undertake after the dates and fee were agreed on was finding the students. Fliers were distributed by members and our company's mailroom personnel and messages were sent to employees via electronic mail.

Once the course was publicized we were in the no-passing lane. Tables were set up during the lunch hour in the lobby of our building and 30 employees registered for the course. Now, going full speed ahead, we reserved conference rooms, established class format and prepared a schedule of Toastmaster participants for each class. Introductory lessons were presented at the beginning of each class to the students. We then divided into groups of 6-8 people for speeches and evaluations with a club member as facilitator.

We followed the route of the Speechcraft manual and enhanced the lesson paths with

guest speakers. Two district Toastmasters delivered their recent prize-winning speeches, capturing the rapt attention and admiration of the audience. A lively question and answer session followed on public speaking techniques. Many students were inspired to advance that extra mile and prepared speeches on how they could "do their best." The students learned evaluation techniques, presented Table Topics questions, and volunteered to act as Toastmaster during the class by introducing the speakers and evaluators.

Club members yielded their time and talents to the Speechcraft course as we traveled through the lessons. Members prepared and led class presentations, facilitated the smaller groups, invited guest speakers, reserved conference rooms, made telephone calls, evaluated speeches and handled the paperwork and record-keeping.

Upon reaching the last mile, we concluded our grand finale with diploma presentations, thank you speeches and refreshments. After eight weeks of intense training the students and club members socialized, discussed the various aspects of the Toastmasters program in depth, and many students joined the club.

It was truly rewarding to participate in the teamwork, to see students become proficient in public speaking during those eight weeks and then go on to become club officers. We came to the finish line, but did not consider it a stopping point because we are again making a U-turn and planning the next Speechcraft. The recent graduates will have an opportunity to motivate and encourage new students to better themselves through public speaking just as they were motivated and encouraged by our club members. **T**

*Susan Jane White, ATM-S*, is a member of the Revenooers Club 3653-36 in Washington, D.C.

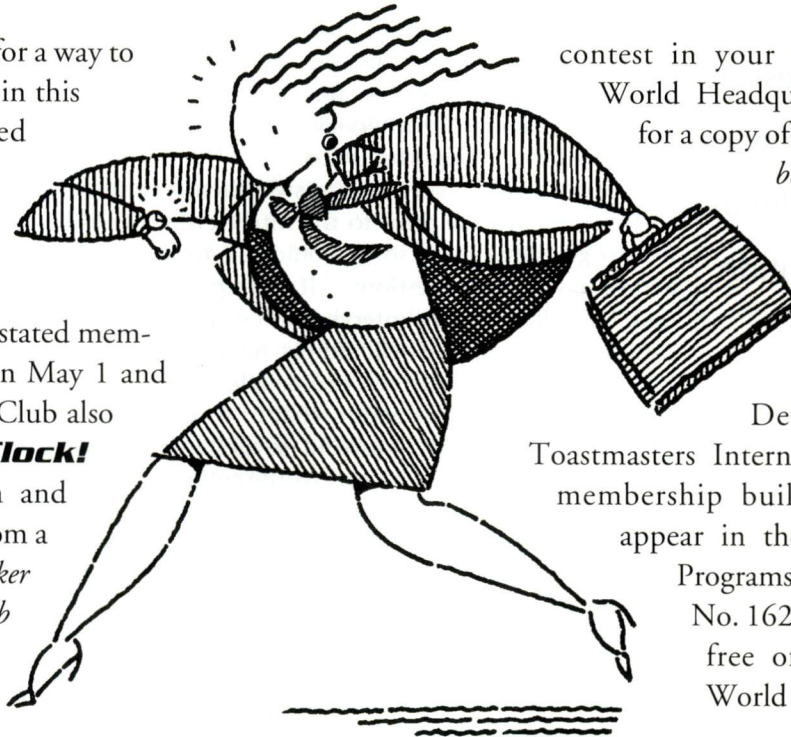
# Beat the Clock!

## *A Toastmasters International Membership Building Contest*

**I**s your Club looking for a way to build points quickly in this year's Distinguished Club Program? Look no further. New members bring 200 points each!

Add five new, dual or reinstated members to your Club between May 1 and June 30, 1994, and your Club also earns a **Beat the Clock!** certificate of recognition and your choice of one item from a selection of the *Better Speaker Series* and the *Successful Club Series* modules. These short (7-15 minute) educational modules focus on speaking and Club success, with topics such as *Take the Terror out of Talk* and *Evaluate to Motivate*.

All Clubs need new members – combine the **Beat the Clock!** program with your Club's own contest and motivate your members to succeed. If you need help organizing a membership building



contest in your Club, contact World Headquarters and ask for a copy of *A Simple Membership Building Contest* (Catalog No. 1621) available free of charge.

Details of other Toastmasters International's other membership building contests appear in the Membership Programs Flier (Catalog No. 1620) also available free of charge from World Headquarters.

Time is running out! We encourage you to **Beat the Clock!** Good Luck!

*Completed applications and the appropriate funds must be received at World Headquarters during the months of May and June. Applications postmarked by June 30, 1994, must be received no later than July 7, 1994.*



**TOASTMASTERS INTERNATIONAL**

P.O. Box 9052 ♦ Mission Viejo, CA 92690 ♦ (714) 858-8255 ♦ Fax (714) 858-1207



can we talk?

Sometimes a painful lesson is the only way to make us pay attention.

■ TO BE A GOOD SPEAKER, ONE MUST ALSO be a good listener. That is such a basic rule, no one needs to be reminded, right? Wrong.

Recently, I had the opportunity of being interviewed on a half-hour television program. The man conducting the interview is an experienced public speaker who himself had sat in the interviewee's seat on numerous occasions. My interview would be his first opportunity to ask the questions, rather than answer them.

He contacted me prior to the interview, just to get some ideas so he could put together a series of questions. "It is important," he said, "that the interview not sound stilted or rehearsed. It will simply be a relaxed conversation between two people."

I worried for a week about what to wear for the interview. My husband suggested something blue because it's his favorite color. I chose something red. I think I look good in red. When I arrived at the television station, I was spruced up and wired for sound while the interviewer ran down a long list of notes that filled the entire page of a legal pad. He had prepared a great number of questions, he assured me, so that he would not run out before the half hour did.

After the few seconds it took me to relax, I began to enjoy myself and related amusing anecdotes that made the cameramen chuckle. The interviewer would ask a question and I would answer. Then he would ask a completely unrelated question and I would answer. I thought things were going along just swell. That's why it was a surprise when, in the midst of the interview, the interviewer lapsed into a silence – a long silence – as he looked at his list. He flipped to the second page, which was blank, and continued to stare down, silently, while I sat with a stupid grin on my face and waited for the next question. His neck turned pink, then scarlet and as the color crept up to his ears, I realized that he had nothing more to ask me and nearly 10 minutes in which to ask it.

As the seconds ticked by the cameramen jumped in the air and waved their

# Learning To Listen

arms to get the interviewer's attention, and I could actually hear the producer screaming, "Talk! Say something! Say ANYTHING!" The control booth was soundproof; the shrieks were coming through the cameramen's earphones.

What did I do? Exactly what you would have done. I filled the black hole of silence by asking myself a fascinating question, to which I responded with an equally fascinating answer. For the first time during the interview, the man actually paid attention to what I said, which enabled him to

ask a follow-up question. And then another and another, for the duration of the program.

That was a painful trial-by-fire lesson for the man who admitted afterwards that instead of listening to my answers, he was so busy concentrating on his next question and counting his fast-disappearing remaining questions that he never heard anything I said.

When I watched a tape of the program it was obvious that the last 10 minutes, while the interviewer was actively involved and participating, was by far the most interesting segment of the entire interview. And the only difference was simply that instead of talking *at* me, he was talking *with* me.

What did I learn from that experience? Basically, that to communicate effectively, one must listen as well as speak. And when it comes to listening, I should have listened to my husband; I look horrible in red. **T**

*Joanne Sherman* is a freelance writer and columnist living in Shelter Island, New York.

Now, for the answers to those questions:

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*Ellen M. Kozak* is a Milwaukee-based copyright, publishing and entertainment lawyer and the author of *Every Writer’s Guide To Copyright and Publishing Law* and *From Pen to Print: The Secrets of Getting Published Successfully*, both available from Henry Holt and Co.

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**TOASTMASTERS INTERNATIONAL**

# Conference/Convention Calendar

## 1994 Regional Conferences

■ **REGION I/JUNE 3-4**  
The Sheraton-Spokane  
Spokane, Washington  
Contact: Dick Jensen, ATM  
W. 2126 Pacific, #101  
Spokane, WA 99204

■ **REGION III/JUNE 3-4**  
Antlers Doubletree Hotel  
Colorado Springs, Colorado  
Contact: Irwin I. Selig, DTM  
2921 W. Serendipity Circle  
Colorado Springs, CO 80917

■ **REGION V/JUNE 10-11**  
The Holiday Inn/  
Westport Plaza  
St. Louis, Missouri  
Contact: Gary White, DTM  
7028 Circleview  
Afton, MO 63123

■ **REGION VII/JUNE 17-18**  
The Delta Brunswick Hotel  
Saint John, New Brunswick, Canada  
Contact: Terry Chinnery, DTM  
76 Champlain Dr.  
Saint John, New Brunswick  
Canada E2J 3C8

■ **REGION II/JUNE 24-25**  
Sheraton Los Angeles  
Airport Hotel  
Los Angeles, California  
Contact: Lydia D. Boyd, DTM  
19009 Laurel Park Rd., #93  
Dominguez Hills, CA 90220

■ **REGION IV/JUNE 17-18**  
The Holiday Inn  
Fargo, North Dakota  
Contact: David Nelson, DTM  
619 24th Avenue South  
Fargo, ND 58103

■ **REGION VI/JUNE 24-25**  
Holiday Inn Cincinnati  
Airport Conference Center  
Cincinnati, Ohio  
Contact: Sandy Vogele, DTM  
2367 Chickasaw Street  
Cincinnati, OH 45219

■ **REGION VIII/JUNE 10-11**  
The Holiday Inn Hampton-  
Coliseum Hotel  
Hampton, Virginia  
Contact: Robert Miserentino, DTM  
38 Brookfield Dr.  
Hampton, VA 23666

**1994 INTERNATIONAL CONVENTION** ■ The Galt House Hotel ■ August 16-20, Louisville, Kentucky  
**1995 INTERNATIONAL CONVENTION** ■ Town and Country Hotel ■ August 15-19, San Diego, California  
**1996 INTERNATIONAL CONVENTION** ■ The Adam’s Mark/St. Louis ■ August 20-24, St. Louis, Missouri

PROPER MICROPHONE TECHNIQUE AND  
ETIQUETTE FOR PUBLIC SPEAKING **by Tom Gilson, CTM**

# LOUD



# & CLEAR!

A microphone and sound system can be a speaker's best friend. It allows you to share intimately with a large audience – without getting a sore throat! Misused, though, it can become distracting and annoying both to you and your audience. The world of microphones and sound systems is a mystery to many speakers.

How can you master microphone techniques to allow you to communicate your best?

PHOTOGRAPHY: JAMES CASSINUS





### THREE TYPES OF MICROPHONES

It is helpful, first, to know the three basic types of microphones, according to how they pick up sound. The most common type is a “cardioid” or “unidirectional” (*one-directional*) microphone. (Both terms mean the same thing.) This is the typical lectern microphone, with a straight cylinder shape. It picks up sounds in front of it much more strongly than sounds coming from the side or from behind.

Another type of microphone, called “omnidirectional” (*all-directional*), looks almost the same but has a much different effect. It picks up sounds equally well from all directions. The easiest way to tell the two apart is to check the microphone’s label, where you will usually find the description. You can remember the difference by recalling that “uni” means “one” (one direction only); “omni” means “all” (directions). You’ll just have to keep in mind that cardioid and unidirectional are the same.

The third type, the “lavalier” (or “lapel”) microphone, may be either a cardioid or omnidirectional. In this case that distinction doesn’t matter very much. Lavalieres are clipped to one’s clothing on the lapel or collar.

There are other categories of microphones, according to how they work electronically, but most of us need not be concerned with those distinctions. If you see a barrel type microphone, just look on it for the word “cardioid,” “unidirectional” or “omnidirectional,” and that will tell you what you need to know. If you have a lavalier microphone, just put it on!

### WHAT ABOUT REACH AND PLACEMENT?

What kind of technique has the greatest “reach?” Actually, microphones do not “reach” out and pick sounds; they respond only to the sounds that come to them. Unidirectionals have a narrower range than omnis – they respond best to the sounds aimed at them, and they reject sounds from other directions. Because of that, it’s possible to turn up their volume higher without feedback (discussed below). If you look at it that way, it might be fair to say unidirectionals have greater reach.

The first important question of microphone technique is, “Where should I place the microphone?” Your microphone placement should accomplish two things: It should provide good sound and look as inconspicuous as possible.

Lavalieres are easy to place: pin them on your lapel or collar, about three inches below your chin, pointing toward your mouth. For the best appearance, run the wire inside your clothing. The microphone will follow you wherever you go, which is the beauty of the lavalier.

Uni- and omnidirectional mikes are usually mounted on a microphone stand, either free-standing or connected to the podium. Unidirectionals must aim directly at your mouth for best results. Omnis sound fine aimed anywhere, although the audience will expect the mike to be facing toward your mouth.

Stand-mounted microphones should be placed a few inches from your mouth to get the best sound. From the audience’s point of view, it’s best to have the microphone just below your chin. If you place your microphone too close or too high, you may look like you have an unnatural beard – or else like you are eating a chocolate fudge ice cream cone! As a speaker, you know the importance of good facial expression, and you would never want the mike to hide any part of your face.

Once you have placed the microphone properly, leave it alone. You want the audience to forget it is there, and to pay attention only to you. Avoid fidgeting with the microphone; this is distracting and betrays nervousness.

**"A**ctually, microphones do not 'reach out' and pick sounds; they respond only to the sounds that come to them."

With a hand-held microphone, keep it just below the chin. It is okay, and it may actually be helpful, to let it touch your chin. Singers usually hold their microphones very close to their lips, and that’s fine for them, but it is not a good idea for speakers. Again, you want to avoid hiding the communication that comes from your face. Use a relaxed grip, holding the bottom to middle portion of the barrel, keeping your fingers away from the ball of the microphone. You should feel comfortable switching the microphone from one hand to the other to allow you to gesture, but gesturing with your microphone hand looks awkward and causes obvious problems with the sound.

Unidirectional microphones have an interesting quality, called the “proximity effect,” which you might want to experiment with. If you hold one very close to your mouth, it will accentuate the bass tones, like turning up the bass dial on your stereo. It can give you a greater richness and depth of voice, which you may prefer – if you are a man.

This characteristic does not usually work well for women, however, since women's voice tones are generally higher than what the proximity effect will affect.

Speaking of microphone placement, this is a good time to warn you not to use double microphones. We have all seen the president of the United States speak; he *always* has two or three mikes on the lectern. You might think this is the recommended way to set up microphones. Not so. Whenever you see two microphones on one lectern, only one is turned on at a time! The other is a spare, in case the first one fails. Two microphones near each other can conflict to produce an effect called "comb filtering," which sounds a bit like the wind in a haunted house. It's subtle but distracting.

If you use a stand-mounted microphone, you might as well resign yourself to staying right there with it. In a small-to-medium-sized room, you may be able to walk away from the microphone if you project your voice with greater force, but if your speech is being recorded, that portion of your message will be lost. In a large room, people in the back may not be able to hear you at all.

#### YOUR MICROPHONE VOICE

The first thing you notice when you speak into a microphone is how different it sounds! Your voice booms back at you from the room in a most unaccustomed manner. If you are not used to speaking with a microphone, try it out beforehand so you won't be caught off guard when you begin your speech.

Your use of vocal variety with a microphone should be very much the same as it is without one. You will want to energize your voice just as if you didn't have a mike, to provide it with life and excitement even though you do not need the extra volume.

Be careful not to overload the microphone's circuitry, however, by speaking too loud or too close, with the volume turned up too high. An overloaded sound system produces an unpleasant, distorted sound. If you experience overload, back away from the microphone or turn down the volume.

A microphone provides flexibility you otherwise would not have. Do you want to grab your listeners' attention for a critical point? Try whispering very closely into the microphone. You don't need to be skilled at "stage whispering" for that to work.

#### ADJUSTING AND TESTING THE MIKE

In most cases, you will not need to set up your microphone. The meeting host should be familiar with the system and set it up for you. If the host asks you to help, however, here are some things to keep in mind.

First, when you test a microphone, do as professional engineers do and *speak* into it or *scratch* on it. These techniques are much gentler on the delicate components of a

microphone than other common methods, like tapping the microphone or blowing in it.

If you are helping to set volume levels for the microphone, make sure to test with the same voice volume you intend to use in your talk and place the microphone at a normal distance. To check a lavalier microphone's level, don't hold it right up to your mouth – that's not where it belongs. Clip it on, or hold it against your clothes at the same position you would clip it on.

#### AVOIDING FEEDBACK

Occasionally, a sound system will produce "feedback," a ringing or howling sound. Feedback comes when a microphone can "hear" its own amplified sound coming out of the loudspeaker – the sound gets recycled through the sound system over and over, so that it practically takes on a life of its own. Speakers often wonder if they are to blame for feedback: "Did I cause that?" Maybe or maybe not – the point is, what can a speaker do to correct feedback?



**Whenever you see two microphones on one lectern, only one is turned on at a time. The other is a spare, in case the first one fails."**

There are three basic solutions to feedback (barring fancy technical approaches). One is to move the loudspeakers so they are not delivering sound back to the microphone. The second is to aim the microphone away from the loudspeakers. If you are using a unidirectional microphone, you may be able to solve the problem by moving it.

The third solution is to turn down the microphone volume. You may want to speak louder or moving the microphone closer to you so the audience can hear you with the volume turned down.

It does not help to cover the microphone with your hand, as many speakers do. The result of this action is the same as cupping your hands behind your ears: you will increase the microphone's sensitivity, which will increase the feedback. The best you can do is re-aim the microphone, or speak louder or closer so it can be turned down.

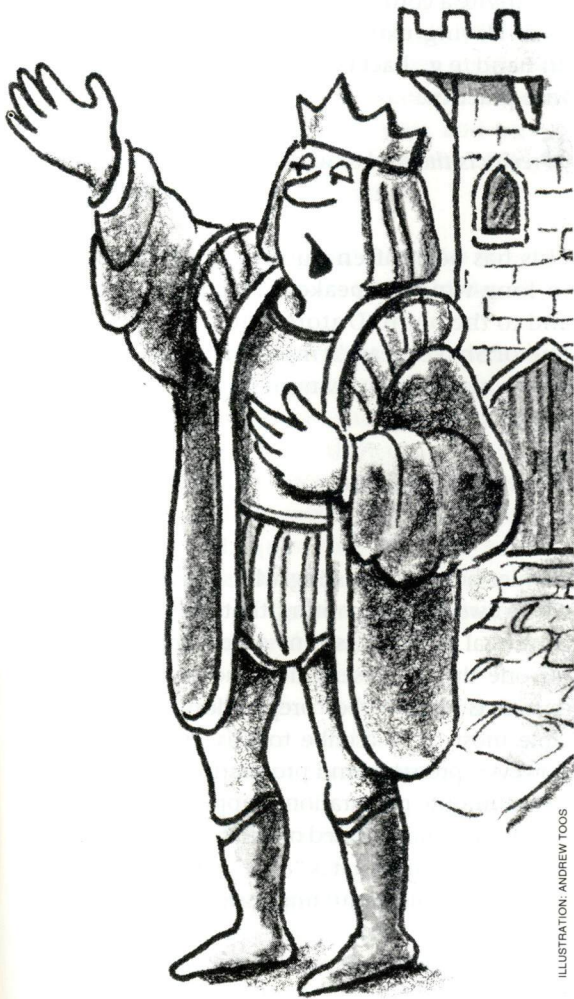
The best sound system is one that nobody notices – it sounds and looks so natural that both speaker and audience forget it is there. With good microphone techniques, you can help the audience ignore the sound system and concentrate on the message you want to share.



**Tom Gilson, CTM**, is a member of Big Bear Lake Club 929-12 in Big Bear City, California.

Tips from the Bard:

# Shakespeare on Speaking



ago for his perceptive and popular plays. Although known as the world's greatest playwright, he also was a master speechwriter. According to the *Harvard Concordance to Shakespeare*, Shakespeare's plays contain exactly 31,959 speeches. The Bard of Avon wove many observations pertinent to public speaking into his tales of high intrigue and low comedy. Let's review a few, some which directly address speaking, others with some liberties taken to make the point.

For openers, why bother with this public speaking business? Listen to King Lear's advice:

**M**end your speech a little, lest it may mar your fortunes.

Lear's stern advise to his daughter. She didn't and it did.

Wise counsel to anyone whose business or personal success depends on being able to speak well. How many careers have been hampered because of failure to correct speaking deficiencies? Toastmasters all have recognized that their speech needed mending and have taken the proper steps to improve, with resultant high achievement in business and private life.

**M**en at some time are masters of their fates: The fault, Dear Brutus, is not in our stars, but in ourselves.

— Cassius in *Julius Caesar*

Many times I've heard someone say, upon hearing a top speaker: "Oh, she has a God-given talent, a natural gift for speaking. I could never speak like that." And when I've asked the speaker and others about that "natural" gift, the answer typically is: "Natural, never! I used to be a lousy speaker! I've worked my butt off to get to this level." It's the old story about success being more perspiration than inspiration.

Although he's been dead for 378 years, William Shakespeare still offers pertinent advice for public speakers.

by Thomas Leech

**“According to  
the Harvard  
Concordance to  
Shakespeare,  
Shakespeare’s plays  
contain exactly  
31,959 speeches.”**

**T**hat what we have we prize not to the worth  
whiles we enjoy it.

– Friar Francis in *Much Ado about Nothing*

Many speakers are not aware of the natural strengths they have. Good speakers know their strengths and use them to the fullest. For example, a good storyteller weaves stories into his speeches, or one skilled at give-and-take includes questions-and-answers in hers.

**C**all back yesterday, bid time return.

– Salisbury’s lament in *King Richard II*

How often have we realized we should have started preparing this speech earlier, that having just one more day can turn this disorganized mess into a sterling presentation? The message is one we all know: Allow yourself enough time to do the job right.

**I**t is a tale told by an idiot, full of sound and  
fury, signifying nothing.

– Macbeth summing up life

A speech heavy on delivery and light on substance can be perceived as a weak offering, or equivalent to an idiot’s tale.

**F**riends, Romans, Countrymen, lend me your  
ears. I come to bury Caesar, not to praise him.

– Mark Antony in *Julius Caesar*

This is surely the best known speech opening in the English language. Antony first engages his audience and gets them on board. Then he states his purpose in speaking (in this case he’s lying).

**F**or Brutus is an honorable man... And Brutus  
is an honorable man...

– Still Mark Antony

And Antony is a conniving one. He’s using a repeated theme to advance his point (which is that Brutus is *not* honorable). This is a technique many speakers have used to good advantage. Recall Martin Luther King’s repeated “I have a dream...” pattern.

**B**ut here’s a parchment with the seal of Caesar;  
I found it in his closet; ’tis his will.

– Mark Antony, tossing out the hook

A primary path to successful persuasion is to address a key need of listeners – a “hot but-

ton” – and show how they will benefit from the proposed course of action. Here, as in many cases, money in the listener’s pockets is the hot button that will move them toward Antony’s true objective.

**H**ave more than thou showest, speak less than  
thou knowest.

– King Lear

We often attempt to tell everything we know about the subject to our listeners who soon daze into the MEGO mode (My Eyes Glaze Over). Better to trim it to the essential points and invite a continuing question-answer period. Having extra “just-in-case” materials on hand, e.g., backup visual aids, is another wise practice.

**B**revity is the soul of wit.

– Polonius in *Hamlet*

This has been often quoted as a reminder to long-winded speakers to keep it short and to the point. Unfortunately, Polonius, one of Shakespeare’s most garrulous characters, was a fine example of “do as I say, not as I do.”

**T**he readiness is all.

– Hamlet

Hamlet here is discussing why he is likely to win a sword fight, noting that he’s been in continual practice. Ask any successful speaker for one tip on presentation success and the answer is likely to be “preparation.” In principle most of us ascribe to this. In practice, however, pressures and procrastination result in last minute preparation, skipped rehearsals and arrangements based on chance. Readiness may not be “all” but it is “a lot” when it comes to making a successful impression.

**B**etter three hours too soon than a minute too late.  
– Ford plotting in *The Merry Wives of Windsor*

It’s sound practice for speakers to arrive a half-hour early, show a business-like approach and be flexible enough to round up the projector that was promised but is now absent.

**T**he apparel oft proclaims the man (and the  
woman).

– Polonius in *Hamlet*

As speakers approach the lectern, audience members are already forming their first impressions. Being dressed suitably generally provides a favorable opening impression. Of course, that may fade quickly in the face of Hamlet's observation of "a tale told by an idiot, signifying nothing."

*Speak the speech I pray you, as I pronounced it to you, trippingly on the tongue.*

— Hamlet's advice to the actors

You don't have to listen hard to find mumblers and slushmouth speakers. Or those who uh, uh, I mean, y'know speak like, uh, stum, stumblingly, not trippingly. (These are the ones who drive Toastmasters up the wall fast.) I believe it's a requirement for some professions, such as rock stars and professional athletes, to attend Academies of Sloppy Speech as part of their training.

*Suit the action to the word, the word to the action.*

— More of Hamlet's advice to the actors

What Hamlet is suggesting is for speakers to be natural and congruent, to have a match between body gestures and spoken language. Speakers often have difficulty doing this. The speaker says, "We strongly support your approach and are eager to get going on this project," with quavering voice, a wooden stance and hands gesturing nervously. Will the receivers of these mixed messages believe the words or the actions?

*Let me see his eyes, that when I note another man like him, I may avoid him.*

— Leonato in *Much Ado About Nothing*

He's talking about a villain, but cannot we read into that the importance of eye contact? In our culture we gauge much by the speaker's willingness to look us right in the eye as he or she speaks. So what happens, in this era of slides, viewgraphs and manuscripts? Speakers look at the screen and forget to talk to their audiences.

*'Tis the mind that makes the body rich.*

— Petruchio, *Taming of the Shrew*

Many people feel intimidated about giving speeches. Given the hostile audiences that speakers occasionally face, some tightness is often warranted. Yet most speaking anxiety

is self-generated, as the speaker's brain sends negative thoughts and raises a host of "what if's." "What if I can't remember what I want to say?" "What if they don't pay attention?" "What if they ask me tough questions?" Through training, careful preparation, practice, and positive self-talk, speakers can replace the "What if's?" with "Let me at 'em!"

It's time to close the curtain on this production. As you prepare your next presentation, think about and apply some of these tips from the Bard. Then enjoy it as your audiences follow the lead of MacBeth, who said:

*I would applaud thee to the very echo, that should applaud again.*

**Thomas Leech**, a San Diego-based presentations consultant, is author of *How To Prepare, Stage & Deliver Winning Presentations*, now available in updated 2nd edition from AMACOM (American Management Association) and the Newbridge Executive Book Club.

**"We often attempt to tell everything we know about the subject to our listeners who soon daze into the MEGO mode (My Eyes Glaze Over)."**

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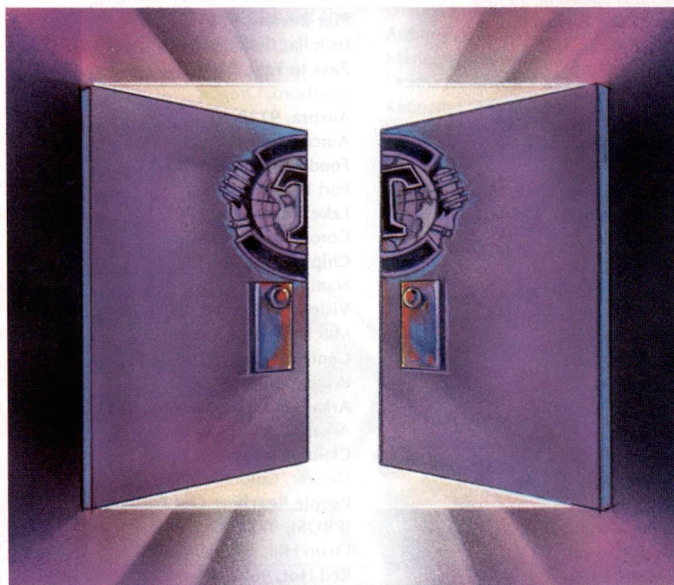
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