

# The TOASTMASTER<sup>®</sup>

APRIL 2003

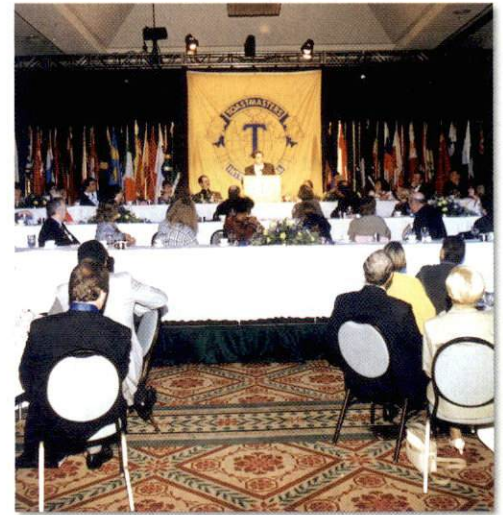


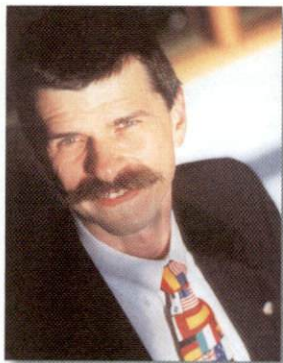
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## VIEWPOINT

# Take Control of Your Destiny

◆ Toastmasters International's Web site, [www.toastmasters.org](http://www.toastmasters.org), was updated recently. Now it's easier to find what you're looking for – for example, you can check your club's progress in the Distinguished Club Program. Now there is a video clip of my welcome message on the homepage in which I talk about bringing out the best in yourself and others.

One of the best ways to do that is to become a club or district officer. A few weeks after joining my first club, I was encouraged to run for the office of treasurer. I did, and I lost the election. When the treasurer left the club, I was elected to replace him. I've been a Toastmaster for 21 years, and nearly every year have held a club, district or international leadership role. Why? Because a key skill of a leader is communication, and as a leader, you are gaining both communication and leadership skills.

Shane loves to compete in speech contests. He stopped competing this year so he can devote all his attention to his duties as area governor. He says this leadership role has given him many speaking opportunities, and he's been able to hone his skills in a range of speaking situations. He plans to enter speech contests with renewed vigor when he completes his term as area governor.

Sharon was so shy that she had never been to an office party or social function. She eventually joined Toastmasters to overcome her fear of socializing with people. When asked to be an area governor, she was too shy to say no. She says that becoming a leader has changed her life and was one of the best opportunities ever presented to her. This year she is doing an outstanding job as division governor.

Jan was introduced to Toastmasters 20 years ago but she didn't have the courage to visit a meeting. Twenty years later when the opportunity to join Toastmasters was presented in her workplace, she faced her fear and recently joined the club. She's now the club president. Why did she leap into a leadership role? Because she wanted to gain experience that she could directly apply to her job as a team leader.

Which club or district leadership role will you take on next year? Now is the time to look at leadership opportunities because club elections will be held in May, and districts are looking for area governors for next year. You can do it! You can bring out the best in yourself and others by being a leader.

Past International President Alfred Herzing's theme last year was "Take Control of Your Destiny." Alfred encouraged us not to wait for things to happen, but to *make* things happen. You now have the opportunity to take control of your destiny, to make a difference, to be the best that you can be.

I strongly encourage you to be a leader in Toastmasters. Like Shane, Sharon and Jan, you will amaze and delight yourself at the many benefits you will gain.

*Gavin Blakey*

Gavin Blakey, DTM  
International President

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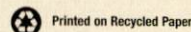
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### *The Toastmasters Vision:*

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

### *The Toastmasters Mission:*

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

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

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

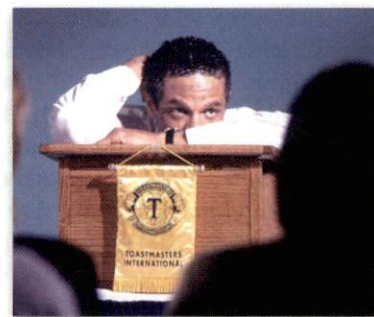
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### Real-Life Speeches

The article, "No Non-Manual Speeches" (October 2002), told a compelling story about John, a member who wanted to talk about his vacation in Hawaii instead of giving a manual speech. His club president finally convinced him not to speak of Hawaii, and he reluctantly agreed to give a manual speech instead.

I'm convinced John could easily have done both. Once I heard a "Make It Persuasive" speaker tell the audience to fly with only carry-on luggage. Another speaker from Hawaii, trying to "Inspire the Audience," told residents they need never leave our islands when they take a vacation. Whatever your passion, I'm sure it fits with the current manual speech you are working on. Toastmasters who look for relationships between manual speeches and their real lives shall surely find them.

Harmony Bentosino, ATM-B • Waikiki Club 7234-49 • Waikiki, Hawaii

### Evaluating Content?

I disagree with Toastmaster Gail Hirst, who in a January letter said that not evaluating the content of a speech is "highly inappropriate." Evaluation is intended to help speakers improve their presentation skills. As such, the evaluator should concentrate on the *how* of the speech and not the *what*. If speakers need to be told about the possible impact of the speech on various audiences, tell them in private. In my 21 years in Toastmasters, I've only once told a speaker, in private after his speech, that I felt the content was the same as in his two earlier speeches. He paid no attention and continued speaking about the same thing, to the detriment of himself and, eventually, the club. Remember, the evaluation is only your opinion. Others may, and probably will, have a different opinion. Moreover, evaluating the content might cause some speakers to flee the club for fear of having their ideas put down. Speeches might become uniformly bland as a result.

Bill Trammell, DTM • Georgia-Carolina Club 2523-14 • Augusta, Georgia

### A Toastmaster/Jeopardy! Connection

Who is Alex Trebek? (March) My former boss when I was a researcher/writer on *Jeopardy!* from 1984 - 1990. Yes, I was there when Eugene Finerman was a contestant on the show; I think he even "questioned" one of my clues! Even though we were prohibited from meeting contestants, I recall that he was one of the more charismatic ones, and

many people were rooting for him to win. By the way, his assessment of Alex is right on the money. Most people are just a little shocked to learn that Alex is quite knowledgeable and were he not host could have been a contestant.

I joined Toastmasters two years after leaving the show. Thanks to my Toastmasters training, I've delivered a 45-minute entertaining speech called "Behind the Scenes at *Jeopardy!*" to civic groups and others for pay. Speaking of the Toastmaster/*Jeopardy!* connection, Elise Beraru, a past District 1 Governor, was also a contestant and in the Tournament of Champions when I worked there. We met while serving as district officers in the same region a few years ago.

Ruth Deutsch, DTM • Storytelling and Performing Arts Club 7663-52 • North Hills, California

### Joint Palestinian/Israeli Toastmasters Clubs?

After reading "Viewpoint" in the December issue, specifically the part that mentions "Qatar Toastmaster Vicki's dream is to return to Palestine and start Toastmasters clubs as a way to rebuild the community through communication and leadership development," I had an idea that there should be joint Palestinian/Israeli Toastmasters clubs. This would encourage cooperation between Palestinians and Israelis and hopefully help resolve the conflict in those areas.

Michael Readman • Oaklands Club 9074-72 • Christchurch, New Zealand

### In Praise of the Professional Speech

Ken Askew gives professionals a bad name in his article "In Praise of the Amateur Speech" (February). As a professional speechwriter, he casts aspersions at professional speakers. In his effort to sound controversial he argues at least three negative interpretations of the word professional as applied to speakers. Even in arguing for both style and substance he backs into his points. His writing seems to fall victim to his own criticism of "saying nothing in a palatably formulaic way."

Askew would do well to see real professional speakers in action. Most are members of the International Federation of Professional Speakers. They deliver style and content. They adhere to a professional code of ethics. Many Golden Gavel winners are professional speakers. I know many Toastmasters who are excellent professional speakers. And that is a compliment.

George Torok, CTM • Member Skyway Club 3301-60 • Burlington, Ontario, Canada



# The Wind Beneath Our Wings

◆ OUR TWIN-ENGINE BEEHCRAFT LIFTED US OUT OF THE LOS Angeles Basin, over California's Tehachapi Mountains, until we were soaring high above the San Joaquin Valley. As I saw the sprawling Bakersfield metropolis below, I felt vulnerable, wondering if Bakersfield might be our Waterloo.

As I redirected my attention to the cabin, to the boy in baggy clothes beside me, to his friend ahead of me, and then to the pilot, I recalled that just a few hours earlier, the three of them had been locked in a juvenile correction facility. Now the pilot and his "juvy" buddies were taking turns at the controls. This was not exactly what I had in mind when we started a Toastmasters Youth Leadership program at the Robert K. Meyers Correctional Center.

I had a hunch about what to expect because I had taught part time in some local court schools. From my students I learned more nuances of a swear word than I ever wanted to know. I also learned that at least one of the students had a career goal of being the most powerful drug dealer in the Southwest and that the young man who helped me set up a VCR had killed a service station attendant by stabbing him 24 times.

When I took copies of *Youth Leadership* manuals to the director to get approval for conducting a Toastmasters Youth Leadership program at the center, I met a husky man who would surely score high in a John Madden look-alike contest, although points would be deducted in the congeniality category. After leafing through the booklets, and asking assorted probing questions, he responded with, "Well, maybe it wouldn't hurt to give it a try," and an expression void of any exuberance.

Another Toastmaster and I went to the facility a few nights later. We had the supervisors separate the boys from their television program, so they could march into the cafeteria to hear us explain the wonderful communication and leadership opportunities available in Toastmasters Youth Leadership. Of course, all the boys were immediately enthralled as they beamed their happy faces toward us. Actually, we did reasonably well in selling the program under the circumstances. When we completed our introduction, and highlights of Youth Leadership, I asked for questions. A scowling teenager, slouched in his chair, slowly raised his hand and asked, "What's in it for you?" It was an important question because the motivations for starting a program such as Youth Leadership need to be considered

thoughtfully so that time is well-spent for both providers and participants.

We provided seven complete Youth Leadership programs at Robert K. Meyers during a two-year period. The eighth session of each was always the high point. The cafeteria was decorated, and refreshments were prepared for the gala event that included invitations to teachers, administrators, parole and probation officers, juvenile court judges and parents. Those adults served as judges in student speech contests that often produced impressive results.

During one such event, one YLP participant, David, spoke eloquently with preparation and delivery skills that would be admired in any Toastmasters speech contest. There was no doubt that his speech, "Don't Give Up On Kids," was clearly the best presentation.

After the contest, I went to where David and his father were standing, envisioning the father placing his arm on the boy's shoulder while saying, "I am really proud of my son. He has come a long way. I am sure he will have a brighter future after this." Instead, this man looked at me, pointed to his son and announced, "The next time this kid messes up. I'm going after him with a baseball bat." My heart sank, and I think David's did too. It was a low point for us. Fortunately, there were also high points.

One high point happened to be over Bakersfield because we were returning from a fun visit to Los Angeles. At the last session of one of our contests, we learned that the three top contestants would be given a free airplane trip to Los Angeles, with their parents' and administrators' permission. The president of Beacon Oil Co. – the husband of one of the Toastmasters running the Youth Leadership program – made the offer, which nobody, including me, refused.

While we were soaring over the Bakersfield metropolis, I took comfort in seeing that while the "juvy" boys were taking turns at the controls, they were closely supervised by the oil company pilot and other employees. It had been a fantastic one-day experience that none of us would ever forget.

When you get involved in providing a Toastmasters Youth Leadership program, and someone asks, "What's in it for you?" respond "serendipity," because you are likely to have pleasant, unexpected developments. **T**

**Al Vopata, DTM**, is a former member of Haworth-Wichita club 193-22 in Wichita, Kansas, and previously was a member of several clubs in Central California.

**The stump speech should explain who you are, why you are running, and why people should vote for you.**

## How to Write a Political Speech



Has it ever occurred to you, while listening to the droning oration of a political candidate, that you could have crafted a better speech? You probably could have. Because Toastmasters tend to interact with other successful people from the community, chances are that you may find yourself writing a political campaign speech either for yourself or for somebody you know. The purpose of this article is to help you in this task and show you how to draft an effective political speech that will leave the audience itching for the opportunity to vote, whether for a leader in Toastmasters or in local government.

A political candidate occasionally gives speeches on specific political issues, but most often he or she delivers the "stump speech." The stump speech (despite its diminutive name) is the politician's most important speech. It is the all-purpose speech that the candidate repeats over and over... and then over again. Virtually every time the candidate gets up to talk in front of an audience during a campaign, it is the stump speech that comes out of his or her mouth. For this reason, this article concentrates on writing an effective stump speech.

### **The Format of a Good Stump Speech**

The stump speech is a public relations speech. Its primary purpose is to get the audience to like the speaker, so it should be designed as an advertisement for the candidate.

The rookie mistake in writing a stump speech is to attempt to say too much about politics. A bad stump speech tries to cram a large amount of political policy into a small speech that's typically no longer than 10 minutes. If you can adequately discuss all your views on all the political issues relevant to your campaign in less than 10 minutes, then either you don't have enough issues or you don't completely understand the issues that you do have.

As a candidate, you will likely have ample opportunity to discuss the issues in debates, position papers, interviews and press conferences. Time is better spent in your stump speech getting the voters to like you as a person. The stump speech should explain who you are, why you are running, and why people should vote for you.

### **Who Are You?**

This may come as a major surprise to many members of the general public, but politicians are people too. The reason

Americans have developed myths about George Washington throwing a rock over the Potomac or Abraham Lincoln's inability to tell a lie is because we are interested in these men as human beings, not merely as bastions of political philosophy.

Likewise, you must seem like a human being to your audience. What is your name? How long have you lived in the community? What do you do for a living? Are you married? If so, for how long? Do you have children?

Let them know you are not just some slick political operator, but a regular Joe, just like they are. If your hobby is collecting antique harmonicas, then mention that. The guy sitting in the back row may have the same hobby. He will vote for you for that reason, despite the fact that he disagrees with you about your position on local zoning laws.

### Why Are You Running?

During your campaign, the first question everyone will ask is, "Tell me why you are running for office." You'll spend a great deal of time during your campaign answering this question. It is unavoidable. Therefore, it only makes sense to answer it up front in your stump speech.

You should be able to answer this question in one simple sentence, which is commonly referred to as the campaign theme. "I am running for office because . . ." The answer will be different for every candidate depending on the office for which you are running and on your unique circumstances. Perhaps you are running because you think taxes are too high, that government services are too low, or some combination of the two. Whatever the reason for your campaign, state it in a single sentence and in no uncertain terms.

Follow this sentence with a few brief examples. *Brief* is the key word here. Throw out just enough information to interest the voters in what you have to say. If you get them interested, it is more likely that they will search out more information on their own, giving you the opportunity to discuss the issues in the depth that they deserve.

### Why Should I Vote for You?

If "Why are you running?" is the first question out of everyone's mouth, then "Why should I vote for you?" is a close second. Even if the voter does not come out and ask this question, he or she is thinking it. Again, it makes sense to answer this question before it is asked.

Your answer to this question should contain two parts: 1) your ideas; and 2) your qualifications.

In the "why I am running" section of the speech, you stated some problems and gave some examples of those problems. In this section, your ideas are simply the solutions that you propose to fix those problems. State those solutions briefly. Again, brevity is the key. You are just giving the audience an overview to whet their appetite.

Finally, discuss your qualifications for the office that you seek. Discuss how your job as a businessperson, lawyer, schoolteacher, dogcatcher, homemaker or community vol-

unteer makes you uniquely qualified to represent the voters of your area. Talk about how others have endorsed your campaign. Discuss whatever it is that makes you think that you can do the job of representing the public.

### Other Helpful Hints

Here are a few more hints to help you "flesh out" the basic format of the stump speech and leave the audience thirsty for more:

■ **Use humor sparingly.** As Toastmasters, we know that humor can be an effective tool in giving a speech. If you are naturally funny, consider dropping a one-liner or two into your speech. Be judicious, however, in your use of humor. Politics is serious business. The good citizens of your area may not be thrilled about entrusting their health, safety and welfare to a joker.

■ **Be yourself.** Don't try to copy the speaking styles of others. You have to be yourself while giving a speech. Use your own voice and your own style. Any audience can sniff out a phony. This is particularly true in politics where many people suspect you of being a phony in the first place. Distinguish yourself by being true to yourself.

■ **Have various versions.** You should have three versions of your speech. One version that is 3-5 minutes in length, one version that is 7-10 minutes in length, and one that is about 20 minutes in length. This way, you are prepared for any conceivable speaking opportunity and won't have to edit at the lectern.

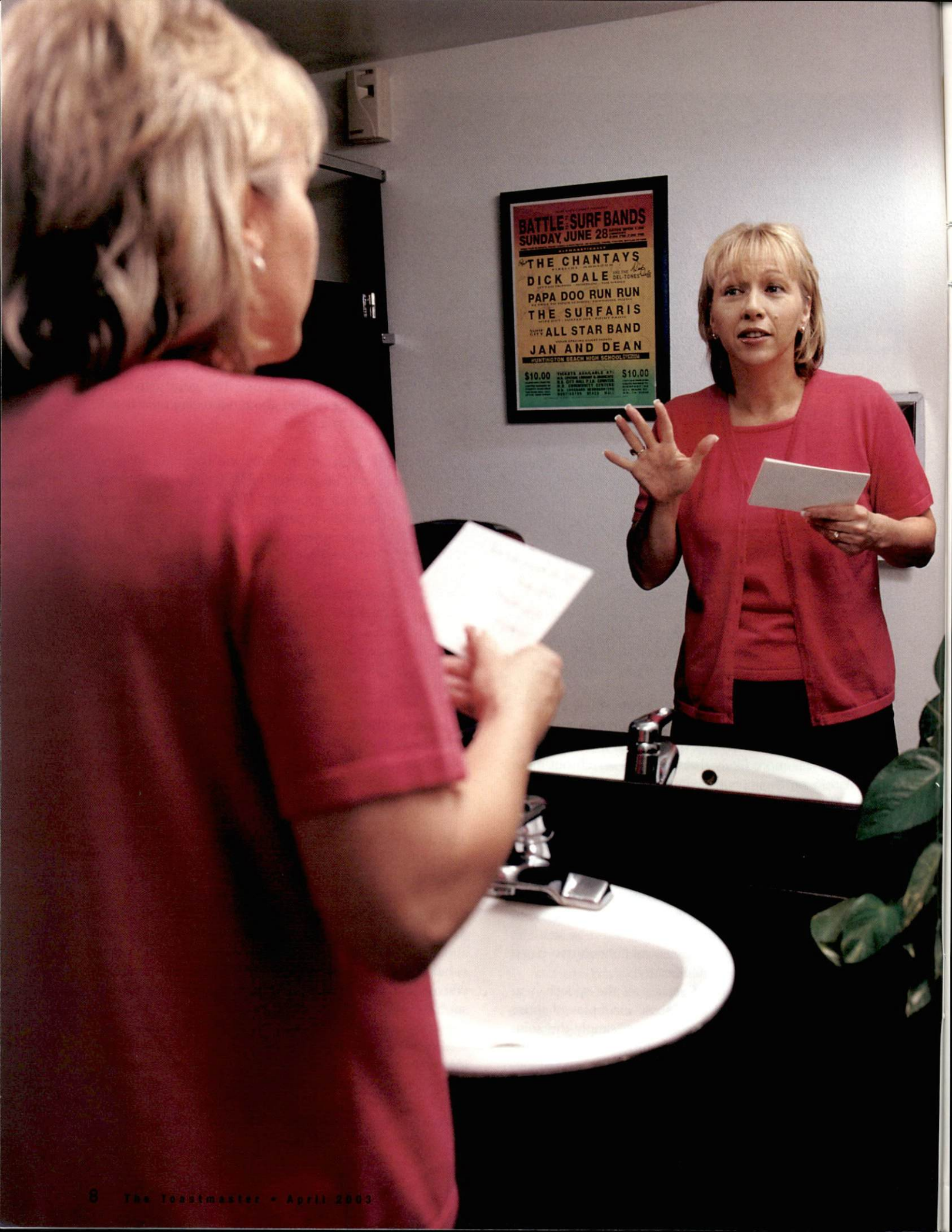
■ **Come up short.** Politicians have a reputation as people who like to hear themselves talk. You won't be penalized for taking up less than your allotted time. If your speech comes in under the time limit, bring that fact to the audience's attention and sit down.

■ **Smile.** Remember, the purpose of this speech is to get people to like you. A sincere smile goes a long way toward accomplishing that task.

■ **Ask for a vote.** Too often, candidates forget to ask for what they want – votes. Your conclusion should ask the audience to vote for you. Failing to do so can indicate that either you do not think the audience's vote is important to you or that you are taking their vote for granted. Don't snub the audience. Ask for their help.

A political speech can be a lot of fun to write. By focusing on the key basics, you should be able to draft an effective political speech that is fun to listen to as well. **T**

**Brian Day, CTM**, is a member of McBrian Lincoln-Douglas Club 51-8 in Springfield, Illinois.



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# Bringing Out the Actor Within

**To effectively “sell”  
your idea or cause,  
you have to become a  
larger version of yourself.**

**A**cting. Pretending. Assuming another persona. Checking your own identity at the door and slipping into someone else's skin.

Conventional wisdom tells us this is the *modus operandi* of successful stage and TV actors. We're also led to believe it's the process used by many good speakers and communicators. But in reality, most accomplished speakers don't leave behind their everyday, natural selves and unleash another persona when they step onto the podium. Acting instructors and speech coaches say that “bringing out the actor within” does include plenty of acting secrets, but mainly it's about getting to know yourself better. Actors – and speakers – never truly reach their potential, they say, until they find out what's special about their own styles and stop trying to parrot others' styles.

Most people think acting is pretending, says Jan D'Arcy, a presentation coach and professional actor whose credits include popular American television shows such as *The X-Files*, *Twin Peaks* and *Outer Limits*.

“Acting and, to a large extent, speaking are both about self-revelation,” she says. “The successful performer always searches for the truth in herself, and then uses dramatic means to present that truth to the audience. So the more you're aware of your own identity, the more powerful you'll be as a presenter. When people ask what I do as a presentation-skill coach, I don't say I package people. I say I unwrap them.”

The essence of modern acting, says Tony Steblay, a veteran actor, playwright and director who runs an acting studio in Minneapolis, Minnesota, is based on realism and

authenticity. “The moment you're identified as an actor – a phony – you're dead in the water,” Steblay says. “Authenticity is also what you need to be persuasive as a communicator, and I don't see much difference between an actor and a successful corporate speaker.”

Bringing out the actor within, says Steblay, requires “becoming more profoundly what you already are. You'll have a heckuva time adopting another persona and being believable if you haven't yet come to grips with your own persona.”

## **To Truly Be Yourself on Stage, Tap Into Memory**

All of us “act” repeatedly throughout our workdays, and that's doubly true for those speaking to an audience. Each time we repeat a communication effort, we become actors, Steblay says. “The first time you deliver a message,

you're a communicator,” he explains. “The second or third time you deliver that same message, you're an actor. You're trying to convince your audience that this is the first time you said it, to maintain the illusion of the first time. That's exactly what an actor does.”

Good actors, says Steblay, are believable only to the extent that they're in touch with their own authentic feelings. Conjuring up past experiences and emotions – rather than trying to manufacture them in a vacuum – is known in the acting profession as “The Method,” or sense memory.

Sense memory can help speakers build a more engaging stage presence, D'Arcy says. “When you're walking up to speak to the audience, you want to find a sense memory, a visualization, of those times you felt especially good, when you were confident and in control,” she says. It might be the time you received kudos for job performance, gave a well-received impromptu speech at a wed-

ding reception, or were recognized publicly and represented yourself well accepting the honor.

Speakers in the corporate arena often mistakenly believe they only have to communicate ideas and words, D'Arcy says. The truth is that speakers, like actors, also have to communicate emotions and energy to truly capture an audience. "To do that, you need a sense of theater. You might have to talk a bit louder, use more animated gestures and so on," she says. "But that doesn't make you an imposter or inauthentic. For some reason, we feel inauthentic when we prepare or orchestrate our use of emotion and energy. The truth is, when you're committed to an idea or cause, you have to become a larger version of yourself."

### Leveraging the Power of Fear

Feeling fear at the prospect of such a public release is a good sign, D'Arcy says. "My students often ask me how I can help take away their fear," she says, "and I tell them they would be poor performers if they didn't have the attention, alertness and concentration that comes from fear."

Plenty of research shows authenticity – presenting your natural, albeit more animated self on stage – is the surest path to forming a bond with an audience. You need look no further for evidence than the behavior of recent U.S. presidents and England's royal family, Steblay says.

George Bush Sr., the father of the current president, grew up guarded about his authenticity, a belief that carried through much of his public life, believes Steblay. "He decided he wasn't going to be authentic, but instead would project something that might appear to be authentic," he says. "He was very selective about revealing his true self, and thus the audience (voters) felt his persona was somewhat contrived." The public had positive feelings for Bush, "but those feelings didn't run very deep," Steblay says, evidenced by his loss to Bill Clinton in the 1992 presidential election. Candidate Clinton, on the other hand, was far better at showing his authentic, emotive side in public.

Due in part to the late Princess Diana's personal style and influence, the English public now demands a new level of authenticity from the royals, Steblay says. "They're telling them to give up the renowned English stiff upper lip, because it doesn't play as well anymore."

### Developing an Authentic Stage Presence

Although you might glean and adopt ideas from the speaking styles of a Tom Peters or Tony Robbins, the last thing you should do is try to remake yourself in another speaker's image. "We hardly want everyone to look or sound alike when they present," Steblay says.

So how can you find your authentic stage presence without spending hours on a psychotherapist's couch? If you view yourself as naturally reticent or undemonstrative, how can you feel comfortable as a more animated, emotive and confident speaker, without feeling like an impostor?

Steblay teaches students in his acting-for-non-actors class to practice three modes of communication:

- facial/emotional
- hearing/vocal
- kinesthetic, or body movement

Many budding speakers need to become reacquainted with their bodies, Steblay says. "Some people don't have the foggiest notion of what their body does, nor what it is capable of," he says. "They live inside it, feed it and might do a few things on the weekend to exercise it. But communication is a very physical, kinesthetic thing, and using your body effectively on stage takes practice."

Manipulating the outside – the physical form – also can spark changes on the inside. "As we start exercising the outside, we begin breaking up the concrete on the inside," he says. "Exercising all three modes leads to greater release of authentic energy, and helps fight the adult tendency to go stonefaced."

Steblay suggests speakers take a dance, yoga or martial arts class to get in touch with their bodies – work that can pay off in the form of more conscious, intelligent control of the body when speaking.

D'Arcy also suggests these tactics to help unleash the actor within:

- Ramp up your rehearsal time. Infrequent speakers who consider themselves natural communicators often think one detailed run-through is enough. They're usually wrong. "An actor spends weeks in rehearsal before he even dares get up on stage – and he has the advantage of a director guiding him," D'Arcy says. "I see speakers who think they can just get up and be brilliant after one run-through. But if you fail to use any skill often enough, it won't improve." Top TV and movie actors regularly return to the stage to hone the basics, she points out. Some speakers fear repeated rehearsal will make them look and sound robotic. Quite the contrary, D'Arcy says. While mindless drilling helps no one, well-planned rehearsal – focused as much on personal stories, transitions and pacing as on reciting PowerPoint content – eases anxiety and greases the skids for improvisation or enlightening asides in a speech.

- Write your speech in longhand in place of (or in addition to) word processing. Why take this extra time? Because the physical act of putting pen to paper provides a greater "sense memory" of your speech.

"It can cement the speech better in your mind," D'Arcy says, "freeing you to concentrate on the nonverbal aspects of your presentation or to improvise within the speech structure."

- When possible, rehearse on site. Whenever they can, actors rehearse on the same stage or set where they'll deliver their performance. That provides "home-field advantage," D'Arcy says. Without that kind of first-hand knowledge of your speaking venue, "you'll spend valuable energy and time processing extraneous things like physical

conditions, temperature, sight lines and more, rather than focusing on your content or delivery."

Actress Debbie Reynolds used home-field advantage when filming the movie *Mother*. "Her co-actor, Albert Brooks, said that every weekend during filming Reynolds came down to the set to rehearse scenes shot in a kitchen," D'Arcy says. "In the movie you can see her talking to Brooks while almost effortlessly reaching into cabinets and the refrigerator behind her. She could focus on the acting because those movements had become second nature."

■ Take an acting class or get involved in community theater. Acting in community theater, even in small roles, helps develop your authentic stage presence and confidence. "Community theater also teaches that you have to perform even when you have a cold, just left your crying children at home or got a traffic ticket," she says. "It teaches you how to concentrate and block out distractions, and how to keep your emotions close to the surface."

■ Have yourself videotaped – and then watch, alongside a coach or mentor, without the audio. D'Arcy regularly videotapes students in her presentation-skills classes, then watches the tape alongside them with the sound turned

off. "Not a few students come to me thinking their presentation styles are way over the top," she says. "But when they watch their gestures and body language on tape, they realize they're doing all the work with their voices, not their bodies."

■ Use role-playing to teach sense memory. In one coaching session, D'Arcy asked a Vietnamese student, who was naturally reserved and quiet, to try to tap into a more animated part of himself by playing the role of a salesperson in a hypothetical open-air fish market. His mission was to sell "customers" – other students in class who lined up and walked past him one by one – some of the displayed fish. "He became transformed," D'Arcy says, "waving his arms, very enthusiastic, engaging and effective." The student saw he could carry that sense memory from the classroom into his formal presentations, and "that it would be OK when he was speaking to groups as part of his new job, just as it was in the class, to become a larger version of himself," D'Arcy says. **T**

**Dave Zielinski** is a Minneapolis, Minnesota-based freelance editor and writer. He welcomes your comments at [zskidoo@aol.com](mailto:zskidoo@aol.com).

# Conference/Convention Calendar

## 2003 REGIONAL CONFERENCES

### REGION I/JUNE 13-14

Sheraton City Centre Hotel  
Salt Lake City, Utah  
Contact: Billie Jones, DTM  
1534 Hubbard Ave.  
Salt Lake City, UT 84105

### REGION III/JUNE 13-14

Holiday Inn Hotel & Towers  
Lubbock Civic Center  
Lubbock, Texas  
Contact: Robert Barnhill III, DTM  
P.O. Box 2583  
Lubbock, TX 79408-2583

### REGION V/JUNE 20-21

Sheraton Arlington Park Hotel  
Arlington Heights, Illinois  
Contact: Alvin Joyner, DTM  
2125 W. Concord Place  
Chicago, IL 60647

### REGION VII/JUNE 27-28

BWI Airport Marriott Hotel  
Baltimore, Maryland  
Contact: Len Roberts, DTM  
9637 Devedente Drive  
Owings Mills, MD 21117

### REGION II/JUNE 6-7

Harrah's Las Vegas  
Las Vegas, Nevada  
Contact: Wendy Farrow, DTM  
753 Gullwing Lane  
N. Las Vegas, NV 89031

### REGION IV/JUNE 27-28

Radisson Hotel Winnipeg  
Downtown  
Winnipeg, Manitoba, Canada  
Contact: Dorian Guerard, DTM  
2 Citation Circle  
Winnipeg, Manitoba  
R3R 3B3 Canada

### REGION VI/JUNE 6-7

Delta Toronto East  
Toronto, Ontario, Canada  
Contact: Heather Loveridge, DTM  
597 Oakridge Drive  
London, Ontario  
N6H 3G3 Canada

### REGION VIII/JUNE 20-21

Sheraton-Charlotte Airport Hotel  
Charlotte, North Carolina  
Contact: Jay Nodine, DTM  
1316 N. Juniper Avenue  
Kannapolis, NC 28081

## TOASTMASTERS INTERNATIONAL CONVENTIONS

### 2003 INTERNATIONAL CONVENTION

Atlanta Marriott Marquis  
August 20-23, Atlanta, Georgia

### 2004 INTERNATIONAL CONVENTION

The Reno Hilton  
August 18-21, Reno, Nevada

### 2005 INTERNATIONAL CONVENTION

The Westin Harbor Castle,  
August 24-27, 2005, Toronto Ontario, Canada



**Your speech needs spontaneity. Let it be a living thing!**

## An Actress Looks at Public Speaking

I have acted in community theater since I was a child. Although I initially suffered from stage fright, I quickly learned that I could have real power on stage. I could command an audience and move them to tears, to joy, and every emotion in between. I learned that I could be outrageous and actually get away with it! Acting became liberating for me and has given me a tremendous amount of joy throughout my life.

But if you had asked me to get up and give a speech, I would have shuddered at the idea. Give a speech! Be myself, not a character, in front of people? Not in a million years! Well, I am here to tell you that a million years has come awfully fast, because I have been a Toastmaster for a little more than two years and show no sign of slowing down.

What changed? The best way I can explain it is to say that things sort of blended. I learned to combine the best of my stagecraft with the public speaking skills I have learned in Toastmasters. Stage techniques can make us better speakers. And yes, I can honestly tell you that I have finally learned to just be me. I no longer have to hide behind a character. It's safe to come out!

Recently, I was speaking to my friend Jenny who is new to Toastmasters. She was fretting about trying to memorize an upcoming speech. I abruptly stopped her and said, "That's the last thing you want to do. Don't make your speech a dead thing, confined to a written draft! When I do plays, my job as an actress is to make lines on the page come alive. To speak them as if they are being said spontaneously, for the first time. Likewise, your speech needs spontaneity. Let it be a living thing!"

My conversation with Jenny made me realize how far I had come. At one time I took comfort in learning someone else's lines. They felt safe to me. Well, let's face it, if you are doing Shakespeare or Noel Coward, you're dealing with some marvelous stuff. When I first began giving speeches, I too, dutifully wrote them all out and memorized them.

The only problem was that if I went blank, I had a problem on my hands. Where had I left off? Because I was painfully nervous, it was obvious that I was stuck, and my listeners grew tense waiting for me get back on track.

But somewhere along the way, I realized that I have the freedom of doing a speech slightly differently every time and that, far from being a problem, it makes me a better speaker! Suddenly I thought, You mean I don't have to learn someone else's words? I can say anything I like? Incredible!

The trick was to fall in love with my material and know it well enough that I could forget myself and concentrate on sharing my subject. That way the audience could fall in love with it too. And so I began to practice my speeches again and again, without notes, until I could simply get up and share what I had to say. Gone was the bondage to lines, to memorization, to faulty memory.

On the other hand, if speaking without memorizing material was freeing after years of learning lines, stage work gave me something invaluable for my public speaking: stage presence. Because of years of doing plays, I have developed a presence that causes people to pay attention. It's not something I work at. It's just there. It's part of the intense focus that an actor needs, a sense of using the moment for all it's worth. Sometimes actors who are naturally shy offstage will be capable of the most outrageous things onstage – things they would never do in their private lives. This is why playing villains is such fun. Acting gives you permission to be bad.

And so when I give my speeches, I add a sense of drama, of color, of presence. I remember the importance of gesture to reveal a character, to convey meaning and to give impact to words. But one of the most valuable things acting has taught me is vocal variety – how to use my voice at various pitches and speeds, to show character and to

*"Because of years of doing plays, I have developed a presence that causes people to pay attention."*

reveal emotion. Novice speakers sometimes puzzle at the idea of vocal variety.

I have a suggestion for those who want to better understand vocal variety: Next time you watch a play, movie or your favorite TV show, listen to how the actors use their voices. They change pitch from deep lower ranges to higher ones with great ease to show a character's personality as well as his or her emotion.

Also, actors know how to use pauses. Silence can be more powerful than spoken words. A character might say something dramatic and then stop for a beat. The audience will not be able to take their eyes off that actor. They are thinking about what the actor just said, wondering what will happen next. Silences are wonderful in speeches when you want something important to sink in. Pause. Use it. I guarantee your listeners won't be bored. They will be hanging on with baited breath for your next words.

Not long ago, as I sat down after giving a speech to my club, a member whispered to me, "Not enough pauses!" Tom had grown to appreciate my use of pauses and missed them if I didn't use them.

Speaking of whispering, have you ever listened to an actor whisper onstage? I'll bet you didn't lose interest for a second. Sometimes audiences have been known to doze off during performances. I know. I've seen you! But no one ever dozes if an actor whispers a couple of lines to another actor. That doesn't mean you want to try whispering your entire next speech. Too much of anything becomes boring. But using a change of voice and volume judiciously can be very compelling.

Another gift from the theater that I brought to public speaking is the willingness to take risks. There is nothing duller than an actor who makes safe choices with a char-

acter who won't risk looking foolish while trying out things in rehearsal. Acting teachers are always stressing the importance of making good choices. Risk-taking is important to good speeches, too.

Not long ago, I gave a speech about my dad, a former U.S. Marine colonel. Dad and I had a very special relationship. I talked about his bad puns and how he taught me his Marine Corps drinking songs. I had given the speech before and had the chance to do it again to a different audience. Well, it's one thing to talk about the drinking songs, but it's something else entirely to actually belt one out in full voice! It was a risk. Believe me, I can't sing, so it was a huge risk! But I figured I had nothing to lose and it would add – you guessed it – vocal variety to the speech. After giving the speech with the song, I sat down and nervously asked the Toastmaster next to me, "Was the song a mistake? Did I make a fool of myself?" Fortunately it turned out to be a risk that paid off. "It was great! Keep it in!" smiled my Toastmaster buddy, Brenda. When I gave the speech at an area contest a short time later, I felt the audience's enthusiasm and knew the song was appreciated. Could I have left the song out? Sure, but I don't think the speech about my dad would have been as good.

You may not want to start acting in plays. But then again, you might want to consider it. You can learn many valuable things to make your speeches stronger. Acting is wonderful, and there is nothing quite like the thrill of creating an interesting character. Unless, of course, it's giving a wonderful, exciting speech, filled with an actor's bag of tricks! **T**

**Ellen Walcutt, ATM-B** is a member of Mesa Messengers Club 691-F in Costa Mesa, California.

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**Ideas, not words, are the  
true units of communication.**

# Think When We Talk...

*Think wrongly if you please,  
but in all cases, think for yourself.*

—LOUISA MAY ALCOTT

Why do people read their speeches? Don't they know how boring it is for us to sit and look at the tops of their heads? Don't they know that human minds are governed by the law of reciprocity which says: "If you don't want to talk to me, I don't want to listen to you?" These are rhetorical questions. We all know why. They read their speeches because they're afraid they won't remember them, because they haven't practiced enough to memorize all the words.

I can understand their fear. I've stood at the lectern, the audience staring at me as blankly as a school of fish, and found my mind has gone just as blank. That's a particular kind of hell. Actors call it "going south." I remember doing a two-character play in college and, in the middle of a scene, my partner suddenly turned a pumice-stone gray. He ran off stage, jumped into his car and drove to St. Louis. So, first he went south, and then he went north.

"If I could just remember the damn words!" we speakers say, "then my speech would flow like honey from my lips." We become obsessed with the words. They've got to be the right words, the ones we wrote last night and found so stirring we couldn't sleep. No other words will do. The fact is we do need to remember some words, if we hope to have any impact with our speech. The question is, "*Which* words?"

Well, I have news. Words are red herrings. Ideas, not words, are the true units of communication. This is not to say that words don't matter. They are what distinguish the lightning from the lightning bug – or from the bug light, to carry Mark Twain's idea a step further. It's just that focusing on the ideas and thoughts you want to express is a more effective way to find the right words. Speakers have the advantage of being able to adjust, find new words, a new way of expressing an idea if they see that the audience has not comprehended it well. A speaker committed to getting an idea across is a hundred times more likely to succeed than one who wants only to get the "right words" across.

The more you refine your thoughts on any particular topic, the more specific the words become. Those

specifics, in turn, provoke more subtle, nuanced thoughts in your listeners' minds.

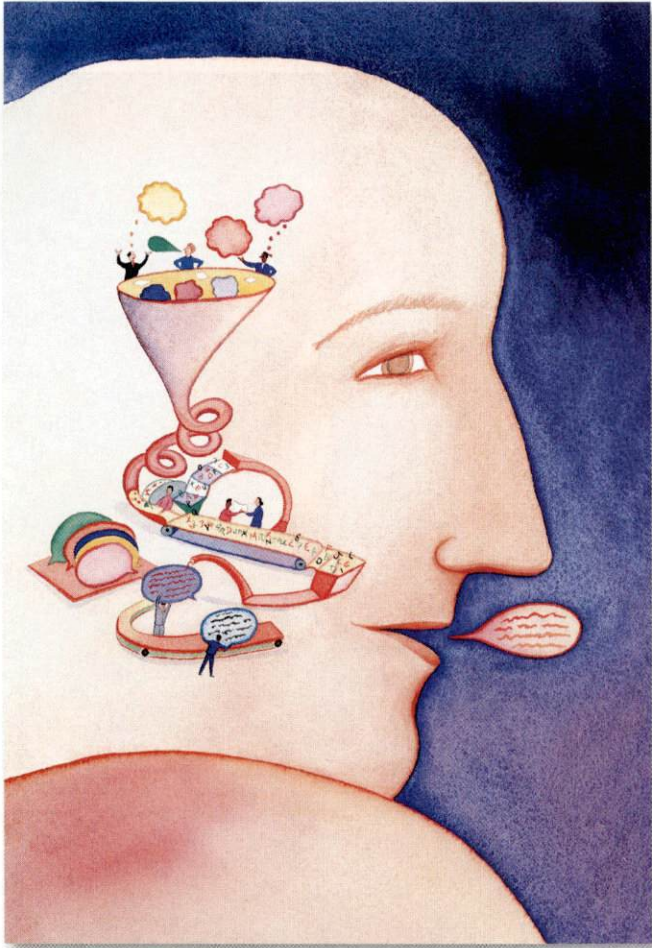
This is why clichés are so boring. We have heard them so often they have lost their specific meaning, just as chewing gum loses its flavor after a while. They no longer refer to a specific, original thought. Remember playing repetition as a kid? Repeating a word over and over till it lost its meaning? That can happen to just about any word or phrase. These days "weapons of mass destruction" is suffering that fate. It now takes some mental effort to reattach that phrase to the ghostly root from which it springs.

When the word and the thought become separated from one another, the thought, the idea behind the word, begins to fade. Words without reference to specific thoughts are harder to remember. So, when you see a fellow reading his presentation, the chances are the thoughts he is trying to express are not original, or he is not as committed to them as he might be. A listener could be forgiven for thinking, "If these ideas were really important and worth remembering, why can't he remember them himself?"

It's rather like a grocery store where we have come to think in terms of cans, packages and labels rather than the essential nutrition they contain. When words become merely labels and catchphrases, rather than the carriers of specific ideas, they are serving the lips and nothing more. We call speakers of such words "glib."

So, when you're practicing your next speech, try thinking about ideas. How do you do that? Paraphrase. "Jam on it" as a jazz musician would say. Jazz is a good analogy for this process. You've got to have a strong handle on the melody, but to be free enough to give expression to the emotion and spontaneous inspiration of the moment. Spontaneous feeling creates interest, excitement and drama. Jamming on it, actually thinking as you speak, gives your presentation a more playful, spontaneous feeling. You and your audience both will enjoy it more.

It must be said, however, that there are times when reading is the necessary and desirable way to deliver a speech. In government, for instance, we need the reassurance that our leaders are exercising considered judgment; that they have worked carefully with their advisors to craft a specifically worded statement. It would be disconcerting to see the President of the United States addressing the



General Assembly of the United Nations off the cuff, wouldn't it? We shouldn't throw away a perfectly good and useful tool simply because it gets too much use. I can advocate owning a hammer, even though some people may use it to drive in screws.

So, what should you actually take the trouble to memorize, what should you read, what should you jam on? Here are some guidelines:

- Memorize the opening and closing few sentences. These are the most crucial moments of your presentation where emphasis and eye contact can make the difference between success and falling flat.
- You probably don't need to memorize your personal history, though I have seen people read their own name, and the names of their spouse and children. Trust yourself to address the audience directly when introducing yourself. They want to meet you as you are right now – direct, present and responsive.
- I suggest jamming on your favorite stories, examples and anecdotes. Try these ideas out on friends and associates a few times and let them evolve. Refine them until they are succinct and to the point. There may be some phrases and punch lines you'll want to remember, but for the rest of your speech, trust it.

- Reading jokes is definitely not funny, I can tell you from experience. Even memorized, they are a speaker's minefield. Avoid jokes altogether, unless you're Billy Crystal or John Cleese.
- You should read statistics, important facts, reports, and long, dry speeches meant more for the written record than for anyone to actually listen to.
- You also should read: important governance, policy and legal statements; your personal or business equivalent to the State of the Union speech; anything meant for publication in a crisis; anything vetted by lawyers, the board of directors or other authorities.
- You should read a poem, an excerpt from literature, or any other longer passage from another's pen (with proper attribution, of course) – out of respect for the author and to be sure you get it right.

Memorizing, jamming and reading all require practice to achieve success. The plain truth is that most speakers who read do not practice. Many of them in the business world and politics don't even write their own speeches, which makes it doubly difficult to speak with full conviction. Their task approaches an acting job – owning the thoughts and ideas someone else has created. There is a skill in reading that will permit ideas to come to life in the words, but I'm afraid it is a rare ability. It's far too easy to just pronounce the words and let the audience pick up the ideas for themselves. To read well, with force and conviction requires practice, even with TelePrompTers.

As an actor in the theater, I grew to love practice. The rehearsals were always the most exciting, stimulating, productive time – we were turning the words of others into ideas of our own. I was fortunate early in my career to have had a very good director who refused to allow a word to be uttered without some genuine thought behind it. "I don't want talking, I want thinking!" he would say, "None of that hollow-headed mouthing of words!" Shakespeare's lines from the prologue of *Henry V* were used as a constant spur:

*"Let us...on your imaginary forces work. Think when we talk of horses, that you see them, printing their proud hooves in the receiving earth...for 'tis your thoughts that now must deck our kings...."*

That's what it meant to have an idea as we spoke. We were constantly being asked to visualize. Once we had built the words into images, memories and sensations, they were ours and we could simply tell the truth. At that stage, the words were solidly memorized. Shakespeare's words became our motto: "Think when we talk." **T**

**Michael Landrum, ATM-B**, a speaker, coach and actor, is a member of Henry Hudson Club 4507-53 in Newburgh, New York. Visit his Web site at [www.coachmike.com](http://www.coachmike.com)

**Want to do comedy?  
Fake it till you make it.**

## Defusing the Bomb

I have written stand-up comedy since my freshman year in high school. I used to practice on my algebra teacher, poor thing. She must have been 70. After many years, I took my routine to the L.A. Cabaret – better known as “that place that smells like urine” – and auditioned for the owner.

He recognized the hunger in my eyes and said, “For free, right?” The following Friday, people filed into the club high on spirits, ready for a belly laugh. The owner announced me, and I drew a deep breath. *Remember your dad’s advice, Jason: Don’t bomb.*

As the opening act, I introduced myself as the soldier sent out to see where the bullets are coming from. A woman chuckled. A man cleared his throat.

Okay. I tried a new approach. I compared myself to a native being forced to eat unknown berries. [Injun voice]: “Ninny Eagle, tell us if these berries are edible.”

Nothin’. They stared at me with tilted heads like so many RCA dogs. They wondered who I was to kill their buzz. I began to fidget.

I tried a skit about “no swimming” signs at the beach: “Of course, the police tracked us down pretty quickly... we were glowing.”

Glowing? Get it? Radioactive...

My voice echoed off the far wall and returned like a lost traveler. The audience watched me cross-armed and



stony-faced. Generally, people don’t hate me until they get to know me.

The owner turned on the mercy light. Poison spilled over me, hot and syrupy. I not only had put my foot in my mouth, but I couldn’t get it out. “Embarrassed” would have felt cozy. I rushed the material in my effort to get offstage, and the faster I went, the funnier I wasn’t.

I finished with a number about Clint Black being white and Barry White being black, but even I wasn’t listening. The words went straight from my mouth to comedy hell. I surrendered the mike to the emcee and walked offstage to the sound of my own footsteps.

That was the best night of my life. It marked the beginning of what I consider a successful stint in stand-up comedy. By bombing, I lost my fear of bombing. The worst was over, and I had survived.

Nowadays I take the stage with a different approach, as in, “What are you going to do, fold your arms and hiss? I’ve



been there, baby. I've been tarred and feathered and rotten-tomatoed. I am free!"

And wouldn't you know that my swagger has made all the difference? The crowd at the Cabaret had smelled my fear. Like a dog. An RCA dog. They needed a leader, and I gave them a guy you send up the mountain to see where the bullets are coming from.

When I used to cry in childhood, which was often, my dad would pull out an atlas of the universe and say, "Hmm, I can't seem to find your problem here anywhere." Other times he'd say, "Let me picture your trouble a hundred years from now... Nope, too dark."

His point was that even my bomb was a trifle in the grand scheme of things. A new day would dawn, and with it a new opportunity. I have gone on to perform in clubs across the nation, even ones that don't smell like urine. And although I haven't yet been carried off on a crowd's shoulders, I'm getting there.

What I've learned is this: Fetching laughs has less to do with your material than the rapport you establish with the crowd. When you take the stage, don't jump into business. Look around. Make friends. Compliment God for the job He did on the weather. In stand-up, they call it spritzing.

Spritz! Bombing is never the audience's fault. Deep down they want you to succeed. They came to laugh. But they need to know when.

Jay Sankey wrote in *Zen and the Art of Stand-Up Comedy*, "The crowd is always looking to you to see how they should feel about what you are doing." The audience looks to you for cues the way a baby does its mother. If you appear nervous, they get nervous. That's how bombs are built.

*"The audience looks to you for cues the way a baby does its mother. If you appear nervous, they get nervous."*

Whereas I used to fear the silence that follows a dead joke, I've come to look forward to it. It represents a chance to endear myself to the crowd. In fact, I carry a bag of one-liners for that purpose. I call it my Bomb Recovery Kit.

"When I did that joke for my cats this morning, it killed."

"Is everyone drunk yet, 'cuz I'll wait."

"If you could all just step back. I appear to be bombing."

Nine times out of 10, the audience will laugh and forgive you. You're friends! Better still, you don't have to be any good. When a bad joke comes along, just reach into your bag of tricks. Johnny Carson made a living of it.

I continue to perform stand-up not for the money (insert chuckle by comedians) but because it is life-affirming. Grabbing an audience by the horns and making friends with it does something for me. It helps me evolve.

By faking the confidence, I have developed the confidence. As they say in the business, "Fake it till you can make it."

Recently, I "made it" when I had the privilege of performing in my old high school auditorium. The show went better than well. As I said my goodbyes, an old woman came up and placed roses at my feet. I recognized that beaming face immediately – it was my dear algebra teacher. **T**

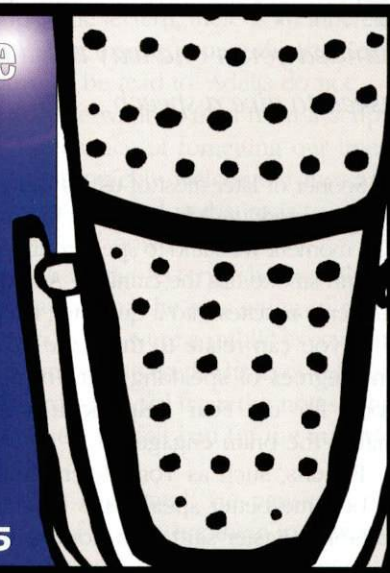
**Jason Love** is a freelance writer, comedian and cartoonist living in Southern California. You may reach him at [www.jasonlove.com](http://www.jasonlove.com)

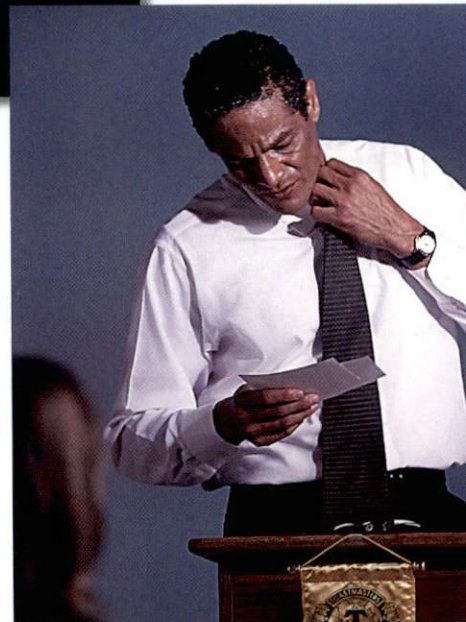
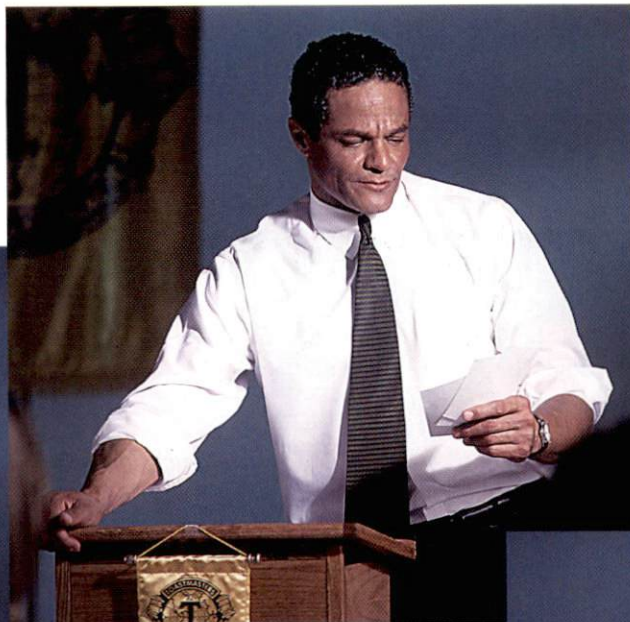
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to overcome your  
speaking fear.**

*You wonder where you went wrong. You worked hard. You never cheated the company. You kept your nose clean. Yet the boss has just handed you a one-way ticket to hell. You've been asked to give a speech.*

Sooner or later most of us get burned. Maybe it's a presentation at work, a club speech or just an innocent Table Topic. The moment we stand to speak, our brain blows a fuse. Sparks fly and smoke fills the cranium. An otherwise intelligent adult suddenly mutates into a quivering mass of pointless pulp.

If you can relate to this, take heart. We all have different degrees of speaking fear. In fact, a certain amount is good for us. Fear helps kick-start our adrenaline and makes the brain engage.

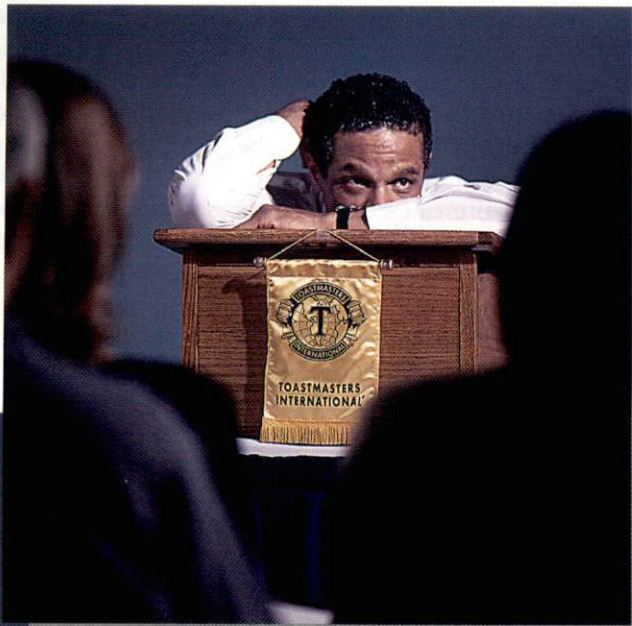
Experts, such as Tom Peters, tell us all we have to do to become better speakers is to "loosen up and get comfortable." Easier said than done. How do we get comfortable, look cool and feel confident when the heat is on?

# The Fear of Frying

To answer that, let's look at someone who is the epitome of confidence: the airline pilot. Here is a person who is seemingly in total control of every situation. Calm and confident, a perfect picture of composure. Was he or she born that way? Of course not!

Every captain now flying was once a bungling student with butterflies, doubts and sweaty palms. Just like the first-time speaker, his or her first solo wasn't great. The secret is persistence and practice. After sweating out a number of botched landings, the future pilot began to "find the ground." Confidence blossomed.

If you are going to overcome your fear, you must expose yourself to the thing that threatens you. Just prior



BY JOHN TILLISON, ATM - B

to the first solo, a flight student is very apprehensive about going up without the flight instructor. "What if I forget how to land ... after I take off?"

Public speaking is the same. At first you're shaking like a leaf. "What if I blank out? What if they laugh? What if I die up there?" But then something strange happens. You don't blank out. No one laughs at you.

Keep in mind that everyone has varying degrees of apprehension and butterflies before giving a speech.

However, this stimulus helps us more than we might think. When we approach the lectern our adrenaline begins to flow, providing our brain with extra horsepower in a time of need. We actually perform better when these chemicals kick in. Einstein called this phenomena "leap of the mind." You and I might simply call it "harnessed fear."

Dr. Norman Vincent Peale said that for years he was terrified at the prospect of giving speeches – until his college professor chastised him for not developing his ability. Peale had to work at confidence. He had to expose himself to the thing he feared. But when he finally decided to take the plunge, his speaking energy kept him going for the next 70 years. Peale continued to wow crowds well into his 90s.

So how do we proceed with handling one of the most feared phenomena of the 21st century? Here are five tips to help make speaking easy for you:

### Get Physical!

Consider what you do when you get excited and want to tell a friend a story or perhaps relate an adventure. Do you stand there, notes in hand, reading a script with a monotone voice, stiff as a board with no expression on your face? Of course not. You probably become animated, full of energy and movement.

When you step out from behind the lectern, gesture, walk about and maybe even throw in some facial expressions, your listeners enjoy you more. They hook into your energy and are swept right along with your excitement. Besides increasing audience attentiveness, movement has a second and equally important benefit. It helps dissipate your nervousness.

Just for a moment, imagine yourself jogging around the block. After your run, picture yourself trotting right into your Toastmasters meeting and making a beeline for the lectern to talk about your run. Would you be nervous? Not a chance. Your body would be busy feeding oxygen and blood to your system. Being shaky and uptight simply wouldn't be an issue because you'd be redirecting your energy.

### Peddle Your Passion

In London's Hyde Park, you'll find many people who seem to have lost all inhibitions about public speaking. They will get on their soapbox – literally – and tell the world their thoughts. Those who draw the largest crowds are often the ones most passionate about their topics.

Dale Carnegie tells a story about one of his students who believed with all his heart that he could grow Kentucky blue grass from mere dust and ashes. Carnegie was embarrassed for the guy to make such a ridiculous claim in front of the class ... but he let him talk anyway. Boy, did he talk!

In fact, as Carnegie relates it, the student was so committed to the idea that pretty soon almost half the class of intelligent business people began to believe his claim!

Passion brings pure power to your subject. Your enthusiasm for an idea often breeds brilliant ideas and creative solutions. So the next time you prepare a speech, search for a subject you feel strongly about. If you deliver your topic with sizzle, soul and sincerity, you'll keep your audience tuned in and spellbound.

### Don't Read ... Lead

Although reading a speech word for word may seem like a good way to avoid frying at the lectern, there is an inherent danger in this method. Namely, boring your audience! Keep this in mind: Children love to be read to. Adults do not.

It's understandable that we want to read from a script. It's easier and reduces the chance of forgetting our lines. However, your listeners will quickly welcome a message that comes from your heart. To read verbatim is to rob a presentation of personality and power.

I once saw a man walk to the lectern, shaking like a leaf. He had a stack of papers that he was going to read. He approached the lectern as if it were a public execution. His hands trembled. His voice quivered. His eyes refused to meet ours. He read word for word from the notes. The energy in the room plummeted. I felt bad for the guy. He was dying on the podium.

Then something magical happened. He paused for a moment, grabbed his stack of notes, tore them in half and threw them in the air. You could feel a flood of relief in

the room as the guy began to talk to us with energy and from the heart.

Perhaps his diction wasn't perfect. Perhaps he made a few mistakes and stumbled here and there, but he was real. The audience gladly forgave any "mistakes" he made along the way as he led them down an interesting and provocative path.

### Fake it!

There will be times when things don't go exactly as you planned. You may forget a point or leave out an important fact. You may even forget a key chunk of your speech. But ask yourself: Does anyone really know what you're going to say or how you're going to say it? Unless you're speaking to mind readers, they haven't a clue.

Should you lose your place or forget what you're going to say, make use of the pregnant pause, which is nothing more than an exaggerated delay to your next idea.

Try to maintain a high level of confidence. If you make a flub, ignore it. What may seem like a huge mistake to you will probably not even be noticed by your listeners. If you forget part of what you were going to say and end your message a little early, maybe you'll get a standing ovation for your brevity!

One of the greatest short speeches ever given was by Winston Churchill right after World War II. Thousands of people waited to hear his address. When Churchill finally arrived, he gazed out at the crowd. There was a hushed silence. He then uttered those immortal words of victory and encouragement: "Don't ever give up." He paused a moment, then said again, "Don't ever ever give up!" He then sat down. The crowd went wild. The speech went down in history.

Now I have a question for you. What if Churchill had had a 90-minute speech in his pocket that day and had blanked out in the midst of stark-raving terror, paralyzed

# Even Pros Get Stage Fright

By Max D. Isaacson

Would you believe that two of Hollywood's top stars suffered from stage fright throughout their entire professional lives?

Several years ago, while gathering material for my book on public speaking, I was privileged to receive input from two of filmdom's best – the incomparable Cary Grant and Academy Award Winner Sir Alec Guinness.

Both of these movie greats told me that despite their stardom, they had battled stage fright throughout their careers.

Grant told me, "Whenever I have to speak somewhere, I'm nervous for two weeks ahead of time. I say to myself, 'Oh, God, why do I do this to myself?'" He added that when he does face a live audience, his knees start shaking. "That's why I prefer to have a question-and-answer format instead of giving a prepared talk."

Guinness said, "I have never got over my fear of speaking in public and do my best to avoid having to speak."

And did an American religious icon who gave thousands of sermons and public lectures and who wrote 30 inspirational books have the dreaded butterfly syndrome? Yes indeed! The phenomenal Dr. Norman Vincent Peale, author of the best-selling *The Power of Positive Thinking*, told me, "I have never fully overcome the fear of public speaking. As I hear myself being introduced to a large audience, I begin to feel tremors of fear." His solution to the problem: "Fear is a thought pattern and can be

That's what  
Cary Grant  
told me

changed by a process of displacement. The only thing greater than fear is faith. So I endeavor to keep my mind full of faith; faith in God and faith in myself as a child of God. I find that the more faith I have the less fear I have."

What about a major TV personality? I get a big kick out of watching Andy Rooney on the top-rated *60 Minutes*. Amazingly, he's another who admitted to me: "I have not overcome my fear of public speaking. I dread it whether I'm speaking in front of 2,500 people in a convention hall or the fifth-grade class in my local public school. With the exception of public speaking and death, there aren't many things I'm afraid of."

The lesson to be learned from these famous people is that fear need not limit our efforts to become better communicators; it's proof that angst is not unique to you or me. However, their accomplishments also prove that our public speaking challenges are worthy of our maximum effort, despite the many times when we've wondered if the struggle is worth the agony. Consider these observations:

- Daniel Webster said: "If all my possessions were taken from me with one exception, I would choose to keep the power of speech, for by it I would soon regain all the rest [of my possessions]."
- Sigmund Freud observed: "Words call forth emotions and are universally the means by which we influence our fellow creatures. By words, one of us can give to another the greatest happiness or bring about utter despair."

with fear? What if he could only think of what might have seemed to him like four lousy words: "Don't ever give up!" Was that his intention? Or did he blank out and fake it. We'll never know, will we?

### Get Personal

Author and professional speaker Les Brown is a master at using personal stories to influence and clarify the message he imparts to his audiences. He tells of his luck as well as his many defeats and failures. Growing up poor and wanting to make his mother proud is a subject close to his heart. We can all relate to it in one way or another.

A principal advantage of relating your own experiences is getting your mind out of the memorization rut. You don't have to fear forgetting your lines because it's your story. You own it! You can describe it with confidence and conviction. In addition, when you personalize your talk, the point becomes tangible and real. People relate to it. When you

- Dale Carnegie said, "Every activity of our lives is communication of a sort, but it is through speech that man asserts his distinctiveness... that he best expresses his own individuality, his essence."

These comments certainly dramatize the fundamental importance of speech, but before we can get there, we need the *confidence* in public speaking so we can take pride in accomplishing more in our lives.

Steven J. Granberg, a wellness consultant in my hometown, shared with me some of the techniques that have helped him in his public speaking. He told me that one time during a presentation to a class of 50 psychology students, everything seemed to go wrong.

His slide projector jammed, his tape recorder malfunctioned and an associate failed to show up to assist him. Nevertheless, he lectured confidently for an hour and 15 minutes, receiving a hearty round of applause when he finished.

"My self-confidence was the key. I started with an apparent disaster and ended with applause. My inner affirmations that I would give an effective presentation helped me ease through a stressful situation to do what I had set out to do."

Granberg firmly believes in the value of self-talk and self-perception. He adds, "The person who believes the statements 'I am an effective speaker' and 'My speech will be well received' will speak with more confidence than the person who thinks 'My speaking abilities are questionable' and 'This crowd looks menacing.'"

Before I reached a modicum of speaking success, I truly was a poor communicator, and all audiences looked menacing to me. I used to fabricate every excuse under the sun to avoid speaking in public. I even lied to my pastor once to escape reading Scripture one Sunday morning. I

overwhelm your listeners with a preponderance of numbers, facts and academic verbiage you can quickly lose them.

Remember, if you want your presentation to make an impact and calm your jitters at the same time, blend in your personal victories, defeats, doubts and adventures. Share yourself with your listeners and they will share their attention with you.

Above all, refuse to allow your fears to keep you grounded! Just like the sweaty-palmed student pilot now flying jumbo jets, you must decide to advance the throttles and take off. Your speaking skills will take you to new heights and exotic destinations you never dreamed possible! **T**

**John Tillison** is a professional speaker and flight instructor living in Sacramento, California. For a free "Speak Easy" summary card, send a self-addressed stamped envelope to Speak Easy, P.O. Box 221824, Sacramento, CA 95831 or contact him at [john@tillison.com](mailto:john@tillison.com).

was indeed a pathetic picture of low self-esteem. I had failed to embrace the wisdom of former First Lady Eleanor Roosevelt, whose incredible 10-word message speaks volumes: "No one can make you feel inferior without your consent."

Yes, fear of failure and fear of rejection can be debilitating, but only if we feed our inferiority complexes.

During his long teaching and speaking career, Dale Carnegie insisted that the best way to overcome any fear is to repeatedly plunge into the stream of life, adding one conquest to another, overcoming one fear after another until triumph becomes a habit. "We generate fears while we sit," he concluded. "We overcome them by action. Fear is nature's warning signal to get busy." **T**

**Max D. Isaacson** is a professional writer and speaker living in West Des Moines, Iowa. He is the author of *How to Conquer the Fear of Public Speaking & Other Coronary Threats*.

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# Experience True Southern Fun!

**Don't miss Toastmasters' 72nd Annual International Convention, August 20-23, at the Atlanta Marriott Marquis in Atlanta, Georgia.**

**R**EGISTER EARLY AND DOUBLE YOUR SAVINGS! Purchase a Full Convention Registration package, which includes five event tickets, and save \$50 compared to the "On-Site" Registration fee. Or save \$25 with the "A La Carte" registration fee. Registering for the Convention is easy. Simply complete the convention registration forms on pages 28-30, or register online by visiting the Toastmasters International web site at [www.toastmasters.org](http://www.toastmasters.org).

## Convention Schedule

The convention begins Wednesday, August 20, and ends Saturday evening, August 23. Let great speakers inspire you and fun events entertain you. Join friends in a week filled with learning, achievement and fun! Take advantage of an educational program that lets you choose from five tracks: Speaking, Personal Growth, Motivation and Leadership, Club and District Success, and Professional Speaking.

## Interdistrict Speech Contest – 6:30 p.m.

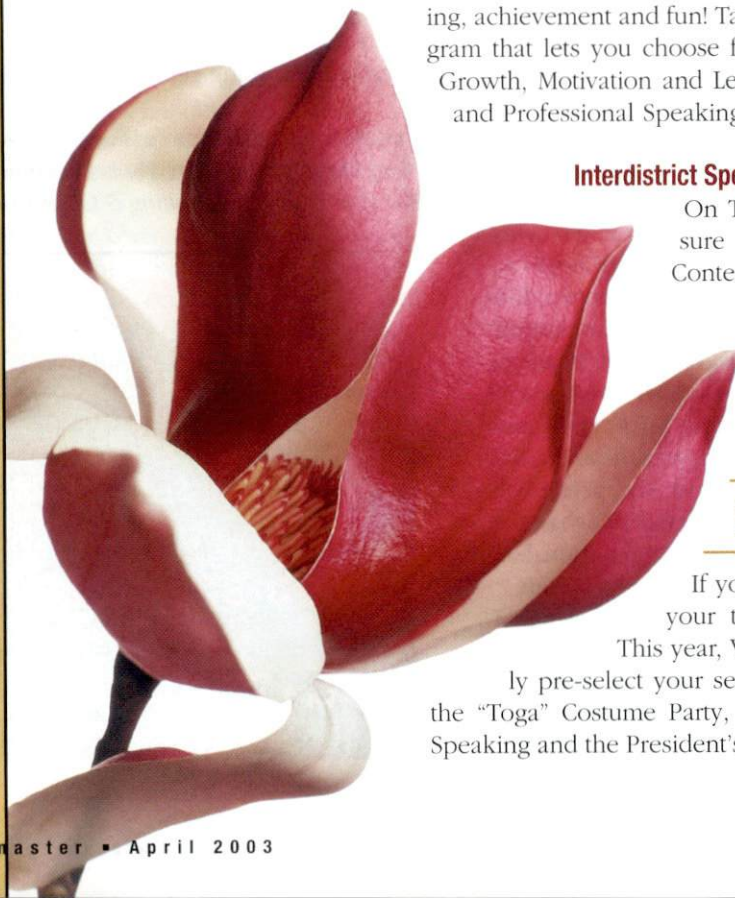
On Tuesday, August 19, at 6:30 p.m. be sure to attend the Interdistrict Speech Contest and watch speakers from districts outside the United States and Canada compete for a final spot in Saturday's World Championship of Public Speaking.

## Wednesday, August 20

If you're preregistered, you may pick up your ticket packet beginning at 10 a.m.

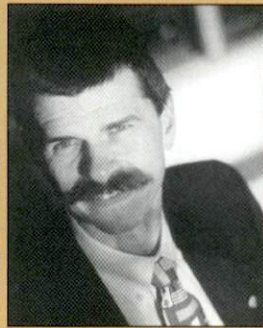
This year, World Headquarters will automatically pre-select your seats for the Golden Gavel Luncheon, the "Toga" Costume Party, the World Championship of Public Speaking and the President's Dinner Dance. You can register and

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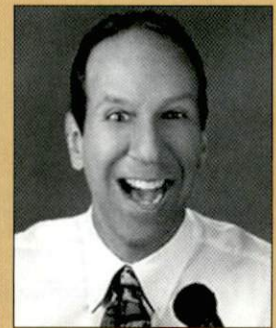
Debbi Fields



Gavin Blakey, DTM



Naomi Rhode



David Glickman

purchase remaining event tickets on site, but remember, these are subject to availability. So preregister and buy your tickets early.

Visit the District 14 Information Desk. Our hosts will introduce you to Atlanta's popular attractions. The Candidates Corner and Credentials Desk open Wednesday afternoon.

### TI Bookstore

Visit the TI Bookstore beginning at 1 p.m. It's stocked with great items that you can take back to your club. Browsers are welcome!

### Board of Directors Briefing – 1:00 p.m.

Your Board of Directors briefs you on recent actions taken to help achieve the mission of Toastmasters International.

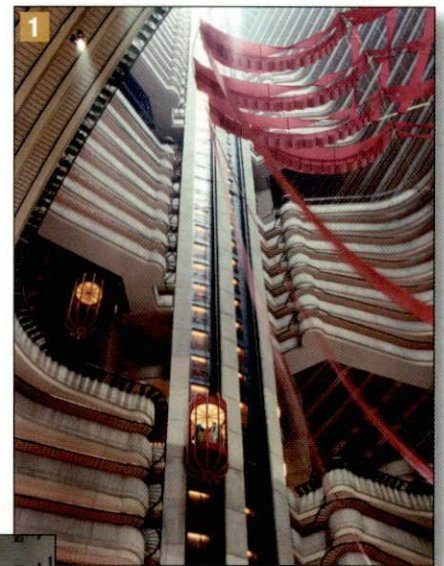
### First-Timers Reception – 4:00 p.m.

International President **Gavin Blakey, DTM**, personally welcomes you to your first International Convention. Meet other first-timers and make new friends at this informal reception.

### Opening Ceremonies – 7:00 p.m.

*Featuring Naomi Rhode, CSP, CPAE*

The traditional Parade of Flags kicks off this popular event at 7 p.m. Hear the report of International President **Gavin Blakey, DTM**. Let professional speaker and motivator **Naomi Rhode** inspire you with a powerful keynote address.



**Captions**  
1. The Atlanta Marriott Marquis lobby    4. Downtown Atlanta's skyline  
2. The World of Coca-Cola            5. CNN Center  
3. Peachtree Street





William Ecker



Susan Niven, DTM



Tom Richardson, DTM



Terry Daily, DTM



Robert Barnhill, DTM



Al Wiseman, DTM

### Candidates Reception

Meet this year's International Officer and Director candidates at an informal reception immediately following the Opening Ceremonies.

*Thursday, August 21*

### Education in the Morning – 8:30 a.m.

Begin your day with a lineup of seasoned speakers. Choose from five tracks: Speaking (*Track #1*), Personal Growth (*Track #2*), Motivation and Leadership (*Track #3*), Club and District Success (*Track #4*), and Professional Speaking (*Track #5*).

#### ■ “Speaking Without Notes”

**William Ecker, Accredited Speaker**

**TRACK #1** Learn how to create and deliver a winning presentation without forgetting important details. Experience the freedom of delivering your next presentation... without notes.

#### ■ “The Seminar Solution!”

**Susan Niven, DTM**

**TRACK #5** Discover how seminars can play an important role as part of your business solution. Develop effective seminar content and bulls-eye target marketing techniques. Learn to attract a room full of self-qualified leads at your next seminar.

#### ■ “Coaching for Peak Performance”

**Tom Richardson, DTM**

**TRACK #3** Unlock your potential to maximize your peak performance in all areas of your life. Learn the secrets

to successful coaching and increase your leadership skills.

#### ■ “Corporate Visits: Turning Prospects Into Clubs”

**Terry Daily, DTM**

**Robert Barnhill, DTM, Accredited Speaker**

**TRACK #4** Find out from two Past International Presidents how to introduce the benefits of the Toastmasters International program when making corporate visits. Learn how to sell the value of an in-house Toastmasters club to business and government leaders.

### Education continues in the morning – 10:00 a.m.

#### ■ “Finding the Funny – How to Add Humor to Your Speeches”

**Al Wiseman, DTM**

**TRACK #1** Al teaches you how to break the ice, ease the tension, and sell ideas to your audience by using appropriate humor in your presentation.

#### ■ “Doing it All? The Art of Effective Delegation”

**Koni Thompson, ATM-S**

**TRACK #3** Do you know the difference between assigning a task and delegating? Koni offers simple solutions to effective delegation. Don't stress over projects by doing it all. Find out how delegating can keep you organized and focused on your next project.

#### ■ “Making the Distinguished Club Program the Centerpiece of Your Club's Year”

**Patricia Gann, DTM**

**TRACK #4** Clubs actively involved in the Distinguished Club Program (DCP) have better meetings and are able to attract more members than clubs not participating in the program. See how the DCP can keep your club members motivated, involved and on the road to achievement.

#### ■ “Tying Into A Better You: Creating a Lifestyle of Better Health, Balance & Harmony”

**Ty Howard**

**TRACK #2** Take charge and resume control of your life in this interactive session. Manage and lower your daily



Koni Thompson, ATM-S



Patricia Gann, DTM



Ty Howard





David Dempsey, DTM



Judith Tingley, Ph.D.



Dr. Virgie Binford



David Richardson, CSP



Anne Barab, DTM

stress levels and keep work fun and exciting. Lead with higher levels of motivation, energy, and desire.

### Golden Gavel Luncheon – Noon

Toastmasters International proudly presents **Debbi Fields**, founder of Mrs. Field's Cookies, Inc., with **The Golden Gavel**, Toastmasters' highest honor for communication excellence. This former Toastmaster turned the simple concept of baking cookies into a company with 900 stores in 12 countries and annual revenues exceeding \$450 million. Come and be inspired by Debbi Fields' motto, "Good Enough Never Is" and learn how perseverance and pursuit of excellence is the recipe not just for good cookies, but for success in any endeavor.

### Afternoon Sessions – 2:45 p.m.

#### ■ "Aspire to Excel: 10 Secrets to Speaking with Power, Passion and Persuasion"

**David Dempsey, DTM**

**TRACK #1** Learn 10 secrets of speaking with confidence and conviction. Rivet your next audience with a captivating opening. Provide a crystal clear road map and create vivid images in your listeners' minds.

#### ■ "Genderflex™ – Increasing Your Influence with the Opposite Sex"

**Judith Tingley, Ph.D.**

**TRACK #2** Dr. Tingley breaks down the communication barriers of "he said, she said" communication scenarios in this interactive session. Find out how men and women communicate differently, and discover how to bridge the communication gap.

#### ■ "Motivation and Leadership: Avenues for Success"

**Dr. Virgie Binford**

**TRACK #3** Learn the importance of becoming a better leader at home, at work or in your club.

#### ■ "Speaking Professionally in a Crowded Marketplace"

**David Richardson, CSP**

**TRACK #5** Take your professional speaking business to the next level. Maximize your Toastmasters experience. Create a competitive niche and consistently leverage

your position as an industry expert. Learn fast-track techniques for marketing concepts and selling solutions to a target market. Devise strategies to gain testimonial letters, referrals and repeat business.

### Candidate Showcases – 5:00 p.m.

Meet your International Officer and Director candidates as they address convention delegates.

### Open Evening

Experience the nightlife with an evening on the town. Stop by the Host District Information Desk for some great dining and entertainment ideas.

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## Friday, August 22

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### Annual Business Meeting – 8:00 a.m.

**Gavin Blakey, DTM, Chairman**

**Herb Nowlin, DTM, Parliamentarian**

Delegates gather to elect International Officers and Directors.

### Club Leadership Luncheon – 11:30 a.m.

Don't miss **Ty Howard's** keynote address, "Lead and Communicate With Confidence" at this special luncheon for DTMs, immediate past and current club officers. Join fellow Toastmasters leaders and celebrate the success of Toastmasters International's 2002-2003 Distinguished clubs.

### Toastmasters and Guests Luncheon – 11:30 a.m.

This popular event is open to everyone, so be sure to buy your tickets in advance. Join Accredited Speaker and humorist **Anne Barab, DTM** as she delivers her presentation, "I Had a Life Plan, But the Magnet Fell off the Fridge." Anne shares three keys for coping with the stress of constant change. She's sure to make you laugh!

### Hall of Fame – 1:30 p.m.

Toastmasters International's top performers are recognized for outstanding accomplishments for 2002-2003.



JoAnna McWilliams, DTM



Lilian Lau, DTM



Anna Lopez, DTM



Bob Lyle, DTM



Darleen Price, DTM



Ruth Soklow, DTM

### "Toga" Party – 7:00 p.m.

A funny thing happened on the way to the... "Toga" party. Come dressed as your favorite ancient Greek or Roman citizen. Enjoy dinner and a show featuring the comedic wit of **Jay Johnson**, who appeared on the popular American comedy series, *Soap*. Join other Toastmasters for an evening of uproarious hilarity with Jay and his side-kick, Bob. Of course, there will lots of music, dancing and food.



any presentation. Create and leverage planned mistakes. Assemble a "Humor Tool Kit." Know what's genuinely funny and what's not. Learn how and why it's important to customize material for your specific audience.

### Education continues in the afternoon – 3:00 p.m.

#### ■ "Fear Not, Be Your Best Visual Aid"

**Steve Schroeder, Ph.D.**

**TRACK #1** Deliver your next presentation using your best visual aid – your body! Learn essential platform skills that make you shine as a speaker. This interactive session will show you how to flex your voice and express yourself with gestures at your next presentation.

#### ■ "Creative Coaching – A Catalyst for Excellence"

**Michael Landrum**

**TRACK #3** A professional actor and business coach, Michael will show you how to harness the skills, power and confidence to speak well and express yourself successfully in any public forum.

#### ■ "The Power of Words"

**Danish Ahmed**

**TRACK #2** Find out which simple words used in everyday conversation can have a profound impact on your health, happiness and success. Develop subtle, yet surprisingly powerful nuances in your speech.

#### ■ "Making Dreams a Reality: Achieving Distinguished District, Division and Area Goals"

**Jo Anna McWilliams, DTM      Bob Lyle, DTM**

**Lilian Lau, DTM                      Darleen Price, DTM**

**Anna Lopez, DTM                      Ruth Soklow, DTM**

**TRACK #4** Join Past International President Jo Anna McWilliams, DTM, as she moderates a "Distinguished" panel of experts who have served as governors of President's, Select and Distinguished districts. Learn from these Toastmasters as they share what it takes to achieve area, division and district success.

## Saturday, August 23

### The World Championship of Public Speaking Sponsored by MBNA - International Speech Contest – 9:00 a.m.

Witness the best in public speaking as nine finalists compete for the title "World Champion of Public Speaking." Experience the thrill and suspense when you hear the words, "and the winner is..." This is a popular event, so order tickets now!

### General Education Session – 1:30 p.m.

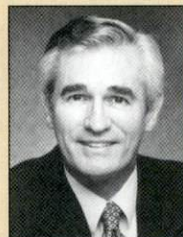
#### ■ "Punchline Your Bottom Line: 76 Ways to Get Any Audience Laughing Anytime, Anywhere"

**David Glickman**

Humorist David Glickman shows you the importance of getting the audience laughing in the first few seconds of



Steve Schroeder, Ph.D.



Michael Landrum



Danish Ahmed

### President's Dinner Dance – 7:30 p.m.

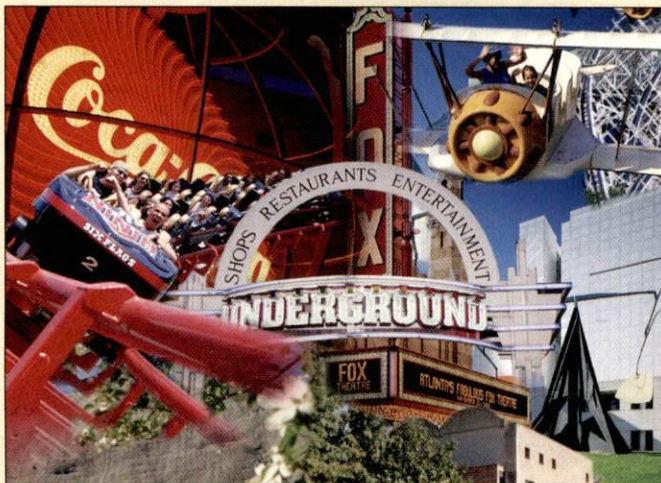
Dine and dance in elegance at this extravagant closing event. Past International President Alfred Herzing, DTM, is the Toastmaster for the evening and will preside over the installation of newly elected officers and directors.

# Go Direct! Fly Delta to Atlanta

Delta Air Lines is offering special rates and benefits to Toastmasters and guests attending the 72nd Annual International in Atlanta, Georgia, August 20-23, 2003.



- Travel in the continental U.S., Hawaii, Alaska, Canada, Mexico, Bermuda, San Juan, Nassau, the U.S. Virgin Islands and the Caribbean only.
- Save 5% to 15% off published airfares on Delta Air Lines (some restrictions apply; advance purchase required). Discounts are for travel between August 11-27, 2003.
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Mention File Number  
196234A – Toastmasters

## Tax Deductible?

Did you know that U.S. Treasury regulations permit an income tax deduction for educational expense – 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 the 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.)

# AUTOMATIC SEAT SELECTION

World Headquarters will automatically select your seats for the *Golden Gavel Luncheon, Toga Party, International Speech Contest* and *President's Dinner Dance*.

## Seating Procedure

1. World Headquarters will assign seat locations in the order it receives convention registration forms.
2. Seat assignments will be at the discretion of Toastmasters International.
3. Seat assignments are **final** and **cannot** be changed prior to the convention or on site.
4. Toastmasters who wish to sit in a group must mail their registration forms together in the same envelope.
5. World Headquarters will make every effort to seat larger groups (*registrants purchasing six or more tickets for any single event*) at the same table. However, it is possible groups of six or more may be seated at separate tables.
6. **Deadline:** Advance registrations must reach World Headquarters by **July 18**. Cancellations and refund requests will not be accepted after **July 18**. Cancellations will not be accepted on site – no exceptions!



Atlanta Marriott Marquis Welcomes...



## TOASTMASTERS INTERNATIONAL® 2003 CONVENTION AUGUST 20-23, 2003

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(404) 521-0000  
Fax (404) 586-6247

# HOTEL REGISTRATION FORM

Arrival date: \_\_\_\_\_ Departure date: \_\_\_\_\_

Number of nights you will stay: \_\_\_\_\_

Number of people in room: \_\_\_\_\_

Approx. arrival time: \_\_\_\_\_

(CHECK-IN 4:00 P.M. - CHECK-OUT NOON)

Method of transportation:  Car  Air  Other

Late departures will be charged a full night's rate plus taxes.

PLEASE RESERVE ACCOMMODATIONS FOR: (please print or type)

Name (last) \_\_\_\_\_ (first) \_\_\_\_\_ (initial) \_\_\_\_\_ Company \_\_\_\_\_

Address \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone ( ) \_\_\_\_\_ Fax ( ) \_\_\_\_\_ Sharing room with: \_\_\_\_\_ Email \_\_\_\_\_

Special Requests:  King  2 Double Beds  Non Smoking  Smoking  Other (specify) \_\_\_\_\_

(Note: Every attempt will be made to honor your request, however we cannot guarantee a special request.)

To guarantee your reservation we require first night's deposit or credit card guarantee. Please include 7% occupancy tax and 7% sales tax per night. **DO NOT SEND CASH.** Make check or money order payable to the **Atlanta Marriott Marquis**.

Credit Card type \_\_\_\_\_

Credit Card # \_\_\_\_\_ Exp. \_\_\_\_\_

Check # \_\_\_\_\_ Amount \_\_\_\_\_

\_\_\_\_\_  
SIGNATURE DATE

### SPECIAL CONFERENCE RATES

STANDARD GUEST ROOM	SUITES
\$129.00 single/double	Phone hotel directly if suite is desired. Cost and availability varies.

Please Note: Special conference rates are based on reservations received by July 25, 2003, and room block availability.

After July 25, all subsequent reservations will be subject to availability at the current hotel rack rates.

### DON'T BE A NO-SHOW

To cancel your reservation call (800) 228-9290 or (404) 521-0000. If you fail to arrive by midnight the day of your scheduled arrival, your room will be released and may not be available. You must cancel your reservation 48 hours prior to arrival to avoid being charged one night's room and tax. Fax: (404) 586-6247.

A room confirmation will be mailed to you as soon as possible.

**DO NOT MAIL THIS FORM TO TOASTMASTERS INTERNATIONAL**



# 72ND ANNUAL CONVENTION

AUGUST 20-23, 2003 ♦ ATLANTA MARRIOTT MARQUIS, ATLANTA, GEORGIA, 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 2002-2003.)

To attend general sessions on Wednesday, Thursday, Friday and Saturday, a registration badge will be required. Preregister and order event tickets now! **You must be registered to purchase tickets to any events, including the International Speech Contest.** ATTENDANCE AT ALL MEAL EVENTS AND THE INTERNATIONAL 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. Wednesday, August 20. **On-site registration fees will be higher.**

**ALL ADVANCE REGISTRATIONS MUST REACH WORLD HEADQUARTERS BY JULY 18.**



## "FULL" CONVENTION REGISTRATION only \$405.00

**SAVE \$25** compared to "A La Carte" Registration

**SAVE \$50** compared to "On site" Registration

A Full Convention Registration Package includes the following:

- One Convention Registration
- One Golden Gavel Luncheon ticket (Thursday, August 21)
- One "Toga" Party ticket (Friday, August 22)
- One International Speech Contest ticket (Saturday, August 23)
- One President's Dinner Dance ticket (Saturday, August 23)

\_\_\_\_\_ One Person @ \$405.00 ..... \$ \_\_\_\_\_  
 \_\_\_\_\_ Spouse/Guest @ \$405.00 ..... \$ \_\_\_\_\_

A Full Convention Registration Package *also* includes one admission to the Club Leadership Luncheon **OR** one admission to the Toastmasters & Guests Luncheon. *You may select only one event ticket for every member/spouse/guest that is purchasing a convention registration!* Please indicate the number of tickets you require for each event.

\_\_\_\_\_ Club Leadership Luncheon ticket (Friday, August 22)  
**OR**  
 \_\_\_\_\_ Toastmasters & Guests Luncheon ticket (Friday, August 22)

You may purchase tickets to the following optional events. Please indicate the number of tickets you wish to purchase for the events listed below:

\_\_\_\_\_ Interdistrict Speech Contest ticket (Tuesday, August 19) @ \$20.00 ..... \$ \_\_\_\_\_  
 \_\_\_\_\_ Overseas Dinner ticket (Tuesday, August 19) (Open only to delegates outside U.S./Canada) @ \$57.00 ..... \$ \_\_\_\_\_

**SECTION A - TOTAL** \$ \_\_\_\_\_



## "A LA CARTE" REGISTRATION

**SAVE \$25** compared to "On site" Registration

"A La Carte" Registration allows you to attend all general educational sessions during the Convention. Event tickets are not included and must be purchased separately.

\_\_\_\_\_ One Person @ \$185.00 ..... \$ \_\_\_\_\_  
 \_\_\_\_\_ Spouse/Guest @ \$185.00 ..... \$ \_\_\_\_\_

**EVENT TICKETS:**

\_\_\_\_\_ Interdistrict Speech Contest (Tuesday, August 19) @ \$20.00 ..... \$ \_\_\_\_\_  
 \_\_\_\_\_ Overseas Dinner (Tuesday, August 19) (Open only to delegates outside U.S./Canada) @ \$57.00 ..... \$ \_\_\_\_\_  
 \_\_\_\_\_ Golden Gavel Luncheon (Thursday, August 21) @ \$48.00 ..... \$ \_\_\_\_\_  
 \_\_\_\_\_ Toastmasters & Guests Luncheon (Friday, August 22) @ \$43.00 ..... \$ \_\_\_\_\_  
 \_\_\_\_\_ Club Leadership Luncheon (Friday, August 22) @ \$43.00 ..... \$ \_\_\_\_\_  
 \_\_\_\_\_ "Toga" Party (Friday, August 22) @ \$63.00 ..... \$ \_\_\_\_\_  
 \_\_\_\_\_ International Speech Contest (Saturday, August 23) @ \$26.00 ..... \$ \_\_\_\_\_  
 \_\_\_\_\_ President's Dinner Dance (Saturday, August 23) @ \$65.00 ..... \$ \_\_\_\_\_

**SECTION B - TOTAL** \$ \_\_\_\_\_



### "ONE-DAY" CONVENTION REGISTRATION

"One-Day" Convention Registration allows you to attend general and educational sessions and purchase event ticket(s) that take place the day you are registered. Please check the box for the day you wish to register.

<input type="checkbox"/> Wednesday/Thursday (Aug. 20 & 21)	<input type="checkbox"/> Friday (Aug. 22)	<input type="checkbox"/> Saturday (Aug. 23)
---	--	--

\_\_\_\_\_ One Person @ \$105.00 ..... \$ \_\_\_\_\_  
 \_\_\_\_\_ Spouse/Guest @ \$105.00 ..... \$ \_\_\_\_\_

Please indicate the number of event tickets you wish to purchase. *You may purchase only one event ticket for every member/spouse/guest that is purchasing a convention registration!*

#### EVENT TICKETS:

\_\_\_\_\_ Interdistrict Speech Contest (Tuesday, August 19) @ \$20.00 ..... \$ \_\_\_\_\_  
 \_\_\_\_\_ Overseas Dinner (Tuesday, August 19) (Open only to delegates outside U.S./Canada) @ \$57.00 ..... \$ \_\_\_\_\_  
 \_\_\_\_\_ Golden Gavel Luncheon (Thursday, August 21) @ \$48.00 ..... \$ \_\_\_\_\_  
 \_\_\_\_\_ Toastmasters & Guests Luncheon (Friday, August 22) @ \$43.00 ..... \$ \_\_\_\_\_  
 \_\_\_\_\_ Club Leadership Luncheon (Friday, August 22) @ \$43.00 ..... \$ \_\_\_\_\_  
 \_\_\_\_\_ "Toga" Party (Friday, August 22) @ \$63.00 ..... \$ \_\_\_\_\_  
 \_\_\_\_\_ International Speech Contest (Saturday, August 23) @ \$26.00 ..... \$ \_\_\_\_\_  
 \_\_\_\_\_ President's Dinner Dance (Saturday, August 23) @ \$65.00 ..... \$ \_\_\_\_\_

**SECTION C - TOTAL** \$ \_\_\_\_\_

**TOTAL FROM SECTION A** ..... \$ \_\_\_\_\_

**TOTAL FROM SECTION B** ..... \$ \_\_\_\_\_

**TOTAL FROM SECTION C** ..... \$ \_\_\_\_\_

**TOTAL AMOUNT DUE** ..... \$ \_\_\_\_\_

World Headquarters will select your seats only for the Golden Gavel Luncheon, "Toga" Party, International Speech Contest and President's Dinner Dance. All other events are "open seating." All seat assignments are final and cannot be changed prior to the convention or on site.

Check enclosed for \$ \_\_\_\_\_ (U.S. Dollars) payable to Toastmasters International. Cancellation and refund requests will not be accepted after July 18. Cancellations will not be accepted on site. **NO EXCEPTIONS!**

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

Name \_\_\_\_\_

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

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

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

Daytime Telephone ( ) \_\_\_\_\_ E-mail \_\_\_\_\_

I need special services due to a disability. Please contact me before the Convention.

This is my first TI Convention.

WHQ Use Only	
T- _____ GG	S/R _____ SC
T- _____ FN	T- _____ DD

#### PAYMENT METHOD (U.S. FUNDS):

MasterCard  VISA  AMEX  DISCOVER

Card Number \_\_\_\_\_

Expiration Date \_\_\_\_\_

Signature \_\_\_\_\_



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

## DTM

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

Michael G. Monroy 4525-U, Madrid, Spain  
 George Thomas 6646-U, Ruwi, Oman  
 Nanda Y. De Roes 805-F, Anaheim, California  
 Lynn Bamberger 4902-2, Mount Vernon, Washington  
 William G. Taylor 3225-5, Bonita, California  
 Linda Westrom 4972-6, St. Paul, Minnesota  
 Pat Moore 3566-11, Indianapolis, Indiana  
 Sadanobu Ikemoto 7572-31, Saugus, Massachusetts  
 Paul Terry 77-36, Laurel, Maryland  
 William C. Bevan Jr. 5162-36, Washington, D.C.  
 Judy Kerr 6326-39, Reno, Nevada  
 Frank C. White III 4901-43, Little Rock, Arkansas  
 Ooi Poh Tin 7050-51, Penang, Malaysia  
 Shirley Ann Reay 8277-60, Mississauga, ON, Canada  
 Mario Morin 6552-61, Richelain, QC, Canada  
 Del Duffield 2403-64, Winnipeg, MB, Canada  
 Leonard John Scuderi 5670-69, Brisbane, QLD, Australia

## Anniversaries

### 65 years

Everett Pacesetters 117-2, Everett, Washington  
 Chula Vista 108-5, Chula Vista, California

### 55 years

Crookston 600-20, Crookston, Minnesota  
 Transamerica Occidntl 613-52, Los Angeles, California  
 Diablo 598-57, Pleasant Hill, California  
 Cavalier 596-66, Hampton, Virginia

### 50 years

Moving On 223-F, Garden Grove, California  
 Plus Factor 1229-8, St. Louis, Missouri  
 Triangle 1223-0, Fort Thomas, Kentucky  
 Orlando Conquerors 1066-47, Orlando, Florida  
 Fountain City 1266-63, Knoxville, Tennessee

### 45 years

Downtowners 2713-2, Seattle, Washington  
 Eriez 2705-13, Erie, Pennsylvania  
 Crystal Lake 2724-30, Crystal Lake, Illinois  
 Trinity 1123-32, Tacoma, Washington  
 Worthington 1028-40, Worthington, Ohio  
 The Y Toastmasters Club 2478-42, Edmonton, Alberta, Canada  
 Wall Street 2720-44, Midland, Texas  
 Richardson Evening TMS 2690-50, Richardson, Texas

### 40 years

Pacifica P M 1618-4, Pacifica, California  
 Holmdel 1849-46, Holmdel, New Jersey  
 Morristown 3540-46, Morristown, New Jersey  
 Harbor City 3042-47, Melbourne, Florida  
 Auckland 3593-72, Auckland, New Zealand

### 35 years

Tartan 162-6, St. Paul, Minnesota  
 Keystone 3139-16, Tulsa, Oklahoma  
 Breakfast Forum 1897-17, Missoula, Montana  
 DESEAA 2240-18, Wilmington, Delaware

### 30 years

Federal Center SW 651-27, Washington, D.C.  
 Lab Masters 3043-39, Sacramento, California  
 West Pasco 2824-47, New Port Richey, Florida  
 Friendly 3001-47, Fort Lauderdale, Florida  
 Travelers Noontime 2532-53, Hartford, Connecticut  
 Queen's Park 3234-60, Toronto, Ontario, Canada  
 Pines 669-69, Lawnton, QLD, Australia  
 Nepean Valley 2716-70, Penrith, NSW, Canada  
 Knox 1179-73, Bayswater, VIC, Australia

### 25 years

Dhahran 1059-U, Dhahran, Saudi Arabia  
 Medina 941-10, Medina, Ohio  
 Bailey Toastmasters 3628-10, Wickliffe, Ohio  
 TNT 3738-15, Salt Lake City, Utah  
 Central Montana 609-17, Lewistown, Montana  
 Communicator 1241-42, Regina, SK, Canada  
 AIA TM of So Brevard 3274-47, Satellite Beach, Florida  
 Bancorp 3611-49, Honolulu, Hawaii  
 Chatter Masters 3264-63, Chattanooga, Tennessee  
 Eaton 1419-64, Winnipeg, MB, Canada  
 Waimate 768-72, Waimate, New Zealand

### 20 years

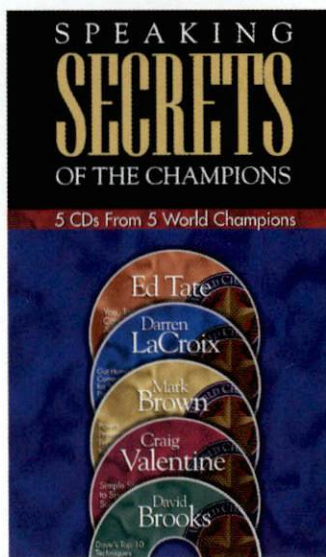
South Bay Speakers 2924-1, Redondo Beach, California  
 Rhetoracles 5092-2, Bellevue, Washington  
 Valley 5056-3, Phoenix, Arizona  
 Boeing Chopper Talkers 5072-3, Mesa, Arizona  
 Tri-County 5053-6, Delano, Minnesota  
 Willmar Area 5064-6, Willmar, Minnesota  
 CSRA 5051-14, Fort Gordon, Georgia  
 Last Chance 5063-17, Helena, Montana

Glen Burnie 5078-18, Glen Burnie, Maryland  
 Norvic 5060-21, Victoria, BC, Canada  
 FACC Masters 5086-26, Colorado Springs, Colorado  
 Perla Tapatia 5085-34, Guadalajara, Jalisco, Mexico  
 Business Oriented 2279-36, Rockville, Maryland  
 Independence 5057-37, Charlotte, North Carolina  
 Battelle 5093-40, Columbus, Ohio  
 Morning Challengers 5066-42, Sherwood Park, AB, Canada  
 Manhattan Chowder and Debate Society 5076-46, New York, New York  
 Star Search 5067-57, Fremont, California  
 Logan 5096-69, Beenleigh, QLD, Australia  
 Western Lectern 5069-70, Sydney, NSW, Australia  
 Benjamin 5070-70, Canberra, ACT, Australia  
 Tuggeranong 5071-70, Canberra, ACT, Australia  
 University II 5073-70, Canberra, ACT, Australia

### Editor's note

*In the March Hall of Fame, we incorrectly listed both anniversary lists as January 2003. The first list should have read February 2003 and the second list should have read March 2003.*

## What can you learn from 5 World Champions?



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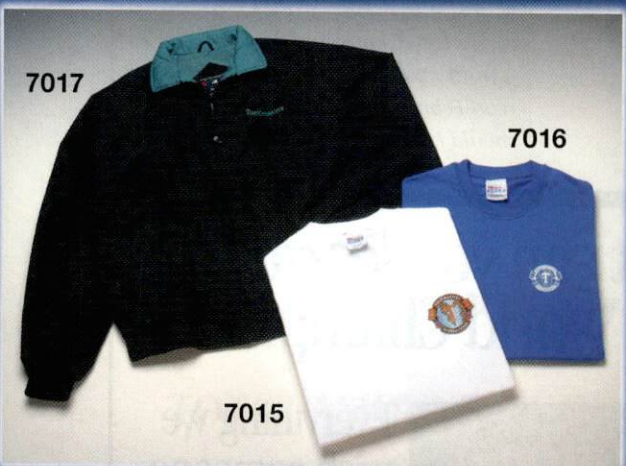
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# Toastmasters

# Spirit!

Great Gift Ideas!



- 7000-A TOASTMASTERS LOGO CAP** \$ 8.95 QTY \_\_\_\_\_  
Natural/burgundy
- 7000-B TOASTMASTERS LOGO CAP** \$12.00 QTY \_\_\_\_\_  
Khaki/blue
- 7001 "TOASTMASTERS" CAP** \$ 8.95 QTY \_\_\_\_\_  
Denim blue
- 7015 TOASTMASTERS T-SHIRT** \$12.00 QTY \_\_\_\_\_  
White with full-color logo on left front.  
 B Medium  C Large  D X-Large  E XX-Large
- 7013 SWEATSHIRT** \$20.00 QTY \_\_\_\_\_  
White with full-color logo on left front.  
 B Medium  C Large  D X-Large  E XX-Large
- 7016 TOASTMASTERS T-SHIRT** \$12.00 QTY \_\_\_\_\_  
Royal blue with white logo on left front.  
 B Medium  C Large  D X-Large  E XX-Large
- 7017 NAVY BLUE/TEAL JACKET** \$40.00 QTY \_\_\_\_\_  
High-quality jacket with liner. Navy blue with "Toastmasters" embroidered in teal on left front.  
 B Medium  C Large  D X-Large  E XX-Large
- 7018 POLO SHIRT** \$22.95 QTY \_\_\_\_\_  
Royal blue with "Toastmasters" embroidered in white on left front.  
 B Medium  C Large  D X-Large  E XX-Large
- NEW! 7019 MEN'S LONG-SLEEVE DRESS SHIRT** \$27.00 QTY \_\_\_\_\_  
Light blue in color with Toastmasters logo embroidered in navy blue over pocket.  
 B Medium  C Large  D X-Large  E XX-Large
- NEW! 7020 LADIES SHORT-SLEEVE DRESS SHIRT** \$27.00 QTY \_\_\_\_\_  
Light blue in color with Toastmasters logo embroidered in navy blue over pocket.  
 A Small  B Medium  C Large  D X-Large

**PAYMENT MUST ACCOMPANY ORDER**

Enclosed is my check in the amount of \$ \_\_\_\_\_ (U.S. FUNDS)  Please charge my MasterCard / Visa / Amex (CIRCLE ONE)  
Card No. \_\_\_\_\_ Exp. Date \_\_\_\_\_  
Club No. \_\_\_\_\_ District No. \_\_\_\_\_ Signature \_\_\_\_\_  
Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State/Province \_\_\_\_\_  
Country \_\_\_\_\_ Zip \_\_\_\_\_ Phone \_\_\_\_\_  
E-mail \_\_\_\_\_

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CA residents add 7.75% sales tax \_\_\_\_\_  
**TOTAL** \_\_\_\_\_

**MAIL TO:**  
Toastmasters International  
P.O. Box 9052  
Mission Viejo, CA 92690 USA

Standard Domestic Shipping Prices - 2003			
TOTAL ORDER	SHIPPING CHARGES	TOTAL ORDER	SHIPPING CHARGES
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5.01 to 10.00	4.00	100.01 to 150.00	12.00
10.01 to 20.00	4.75	150.01 to 200.00	15.00
20.01 to 35.00	6.75	200.01 to —	Add 10% of total price

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