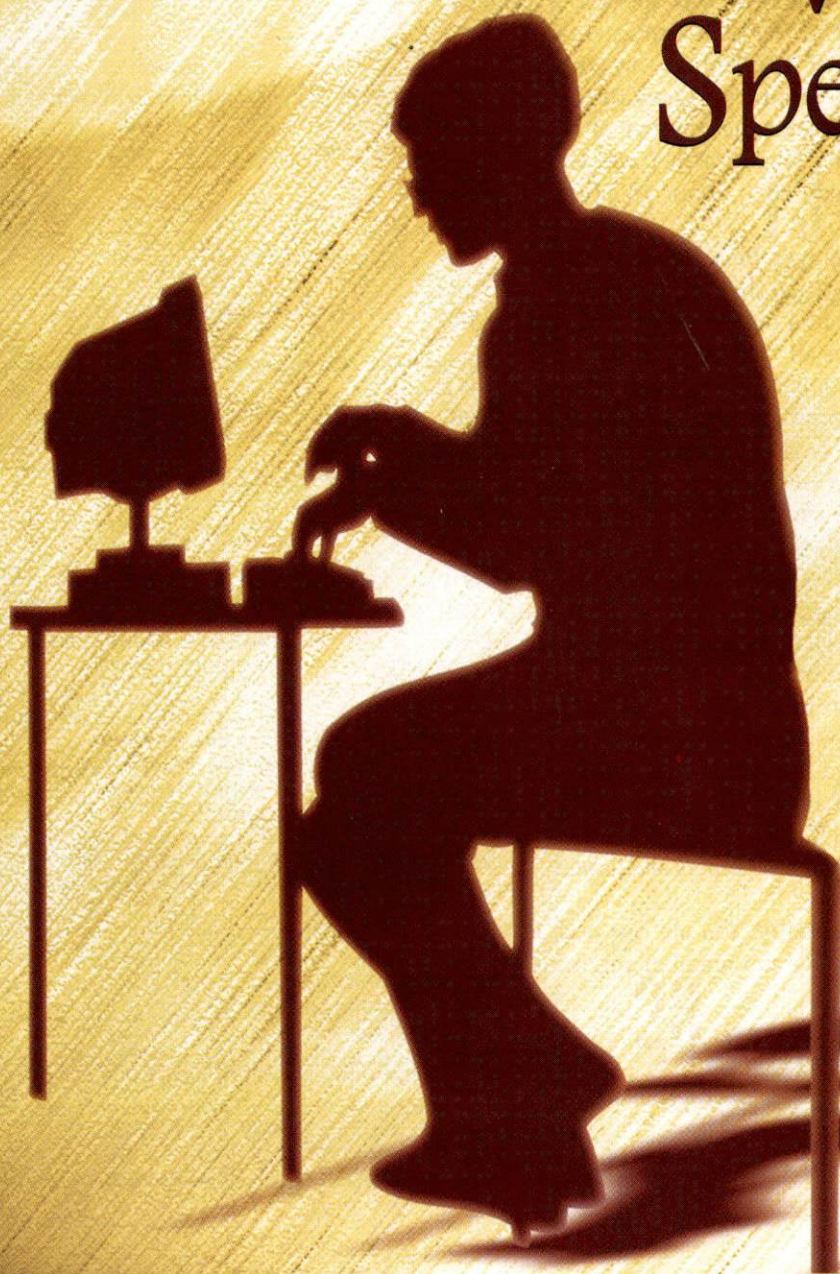


The TOASTMASTER®

JULY 2002

Confessions of a Wounded Speechwriter



ALSO INSIDE:

Fighting Words:
Superb generals often have
been excellent speakers.

•
Add Wealth to Your Vocabulary



VIEWPOINT

Membership is Everybody's Responsibility

Although all clubs have a Vice President Membership who is responsible for running membership campaigns and inducting new members, it is every member's job to build the club's membership. Your area governor and the district officers can help, but your club should take control of its destiny in this critical area.

When surveyed a few years ago, our members told us that the No. 1 thing they want when they speak is an audience! Makes sense, doesn't it? There's not much challenge in speaking to five people. But when you speak to a room full of members and guests, you experience the power of Toastmasters.

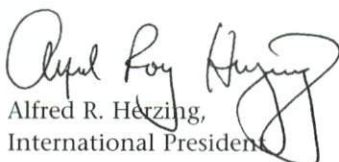
We want every club to have a minimum of 20 members – to remain at charter strength. Why is 20 the magic number? Because we know that all members can't attend every meeting. And if you consider the number of roles such as Toastmaster, General Evaluator, Table Topics Master, Timer and Grammarian, not to mention speakers and evaluators, you need about 15 people to run a meeting without overlapping duties.

But we shouldn't feel limited to only 20 members. For example, there is a club on the northern tip of the island of Borneo that has 81 members! I know of other big clubs around the world. Being in a big club could make it hard to finish manuals in a timely manner. But let's all "Think 22 in 2002!"

One of our best membership-building tools is Speechcraft. Speechcraft is a four- to eight-week program aimed at helping non-Toastmasters build public speaking skills. When marketing your Speechcraft, indicate that "attendance is limited to 15." That's not a lot of openings when compared to a typical community or corporate event, so the limited number of openings creates a sense of urgency to sign up. My club charges a fee of about \$50 for a Speechcraft program and offers a money-back guarantee. If the participants attend regularly and still don't feel they've received good value for their money, the club will refund their fee. Because our program works if people work the program, we have never had to refund someone their money.

Don't push Toastmasters membership on them initially. As the Speechcraft program concludes, let the participants know that if they join the club they will receive credit for up to three speeches toward their CTM, and that their dues for the first six months are waived. That's what we do with the fee – it covers Speechcraft expenses and membership costs if the member joins. Schedule your Speechcraft during club meetings so prospective members' availability is not in question.

Club membership is everybody's responsibility. You are our best advertisement! Tell everybody of the benefits you receive as a member and invite a guest to your next meeting.


Alfred R. Herzog,
International President

The TOASTMASTER

Publisher DONNA H. GROH
Editor SUZANNE FREY
Associate Editor KELLY ANN LA CASCIA
Editorial Assistant MADGE HAMMOND
Graphic Design SUSAN CAMPBELL

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For information on joining or building a club, call:
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To place advertising or submit articles, contact:

TOASTMASTERS INTERNATIONAL
PUBLICATIONS DEPARTMENT:
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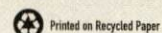
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The Toastmasters Vision:

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:

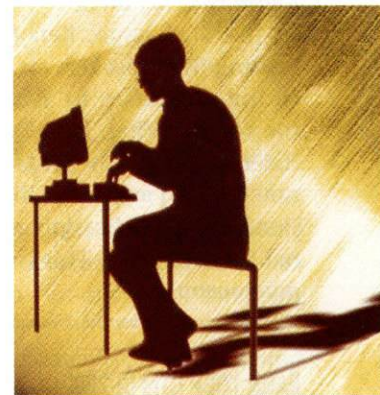
Toastmasters International is the leading movement devoted to making effective oral communication a worldwide reality.

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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LETTERS

KNOWLEDGE IS POWER

In the May issue, Ken Jonason complains that while reading the "Speakers are Leaders" article, he had to refer to the dictionary to ascertain the meaning of some of the words. What, may I ask, is wrong with that? When listening to fellow Toastmasters, I make it a point to note words I am unfamiliar with. Later, I consult the dictionary for clarification and place new words in my arsenal for future use. This is one of the best ways to expand my vocabulary.

Steve Winkler • Sandy Club 8848-7 • Sandy, Oregon

EARN YOUR CTM IN 2002

In the January issue it was pointed out that a scant 25 percent of new members obtain their CTM. A basic management rule is that you get what you measure. In the Distinguished Club Program, we measure the number of CTMs obtained by a club and assign the same value whether the person receives the award for the first or fifth time. If we want to encourage more people to stay and complete their CTM, we need to assign a greater weight in the measurement system to a first-time CTM.

R. Desmond Smith, ATM-B • Johannesburg Club 113-74 • Johannesburg, South Africa

RESPONSIBLE COMMUNICATION

The article "E-Wars...Nobody Wins" (April 2002) was like a voice crying out for us to maintain the respect, reason and unity becoming of Toastmasters and leaders in the provisional district-to-be in the Middle East. The article emphatically points out the two-headed reality of e-mail technology. As much as the technology expedites words and actions for good, it often is used in a destructive manner. E-mail is a vital communication tool, and I fervently believe each of us is responsible and accountable for using it consistently as a morale-booster, a club or district builder – always in a dignified and educated manner.

Betsie Krueger, CTM • Amman International Club 4429-U • Amman, Jordan

LISTEN TO LEARN

I read with great interest "The Key to Listening" (April 2002). This article addresses me as well as my worries – especially when I hold conversations with people in a social setting. While effective listening is difficult, we can unlearn bad habits. This article points us in the right direction. We all can benefit by improving our listening skills.

Emmanuel Nwachuku, ATM-B • Federal Employees Club 2287-43 • Little Rock, Arkansas

IMPORTANT PROTECTION

I found Dave Zielinski's article "Are You a Copyright Criminal?" (May 2002) to be very helpful. For 15 years, I have been working to get an idea developed, written down and submitted to the copyright office. The article contains advice I had suspected was true: Illegal inclusion of copyrighted material can void one's own copyright. The only minor point on which I disagree: I don't view these considerations as a source of frustration. I view them as protection for which I am most grateful.

Jim Hartman • Metropolitan Ohio Club 6377-40 • Columbus, Ohio

COMMUNICATION VS. GENDER

I don't plan to use any of the supposed knowledge about the sexes described in John Cadley's article "He Said, She Said" (April 2002). People are complex, and differences in communication styles have little or nothing to do with the person's sex, in my experience. This is the old stereotyping of the sexes, merely repackaged. Many of us had hoped we'd be past this by now.

Steve Najarian • Upstarts Club 6330-36 • Washington, D.C.

SAFETY FIRST

The article "Road Work: A Case for Practicing Your Speech in the Car" by Wes Andruess (February 2002) may have been well-intentioned, but I hope that anyone who reads it doesn't take him seriously. Common sense dictates that driving a car requires 100 percent attention (at least that's the ideal). I breathed a huge sigh of relief when I read that he lives in Springfield, Virginia. I shall be sure to avoid driving anywhere near that city!

George Sutton, ATM • Valley Club 3181-46 • Haworth, New Jersey

SHE WILL BE MISSED

If anyone symbolizes the spirit of Toastmasters, it's Past International Director, District 36 Governor and 1977 World Champion of Public Speaking Evelyn-Jane Burgay, DTM. She was a skilled leader, mentor, friend and someone who refused to consider blindness a handicap. I had the honor and pleasure during her 1987-1988 term as district governor to serve as one of her area governors. Next year, as I celebrate my 25th year in our wonderful organization, I will continue to heed one of E.J.'s favorite sayings: "If you get out of Toastmasters what you want to get out of Toastmasters, you will *never* get out of Toastmasters."

Stuart Gorin, DTM • Montgomery Village Club 1212-36 • Gaithersburg, Maryland



By Christian D. Hogg, CTM

Evaluations via VCR.

Fast-Forward Your Way to Better Presentations

WITH THE LAST NAME HOGG, OFTEN PRONOUNCED "HOG," IT shouldn't have been a surprise that I waddle like a duck and move my hands like a lobster's claws.

I do "waddle" or limp slightly, ever since an auto accident in 1975. Of course, I'm aware of it, and a few people over the years have asked about it. But the lobster claws came as a complete surprise, after I joined Toastmasters in May 2000.

Our club (Battelle Memorial Institute in Columbus, Ohio) videotapes members' speeches, and about four months after joining, I finally got around to taking a tape home and watching myself.

Viewing the tape at normal speed, I didn't see anything particularly noticeable about my hand movements. But when I happened to watch myself as I fast-forwarded the tape, it was immediately apparent that I had picked up a distracting habit.

What did I discover? That when I talk in front of a group, I tend to hold both hands in front of me at waist level, palms up, fingers together and slightly curled. I open and close the tips of my fingers against the tips of my thumbs...a perfect imitation of a Maine lobster. I could just see people imagining long red antennae sticking out of my forehead or daydreaming about the last time they had a good surf-and-turf dinner.

Although I became aware of my habit by accident, I went back and looked at myself and other members on fast-forward. It was not a pretty sight.

My waddle as I made my way to and from the front of the room was painfully obvious. Another speaker constantly brought his hands up to his chest and twiddled his fingers. Still another leaned on the lectern, firmly planted the right foot and did a continuous little toe-down jig with the left foot, front to back, front to back, front to back. And another repeatedly threw out his right arm in a pointing motion.

Other problems that we probably aren't aware of while speaking also jumped out during fast-forward: hands in

and out of pockets, individuals being glued to the lectern, pacing back and forth like an out-of-control Energizer bunny.

Certainly, watching ourselves and others on fast-forward exaggerates our motions. Although not all the things that are brought out in this manner are annoying or distracting to our audiences, they could be.

Among the most difficult activities I've found in club meetings are the evaluations given to speakers. It's hard for us to hear negative comments. Perhaps that's why so many people are terrified of speaking in public. It's difficult to give good evaluations because we either say nothing negative to avoid hurting a person, or give only negative criticism and discourage the person from continuing.

However, it probably wouldn't be all that hard to take a videotape home and watch it in private... even to watch it on fast-forward.

As we watch, the idea is not to beat ourselves up and throw the TV out the window because of our "bad" mannerisms. Rather, it's to look at ourselves, consider what we're learning in club meetings and in the real world, and take appropriate corrective actions.

For example, now that I've seen myself waddle on fast-forward, I think mentioning it might be a good way to lead into a speech. Maybe something like, "Ladies and gentlemen, you may have noticed that I walked up here with a slight limp. I'm thankful that's all I took away from an auto accident 25 years ago. It took two hours to get me out of the car, and the car itself looked like a bomb had exploded inside it. Unfortunately, I was not wearing a seatbelt."

After all, there's really nothing I can do about my imitation of a duck. But my imitation of a lobster? That I can work on. **T**

Christian D. Hogg, CTM, is a member of Battelle Club 5093-40 in Columbus, Ohio.



MEMBERSHIP BUILDING

By Lori Spangler, DTM

How to help your club meet its goals.

The DCP: Are There Only 10 Goals?

We all know of DTMs who haven't given a speech in the last decade or the CTM who has been trying to decide which advanced manuals to use.

Listed below is the Distinguished Club Program (DCP) with suggestions to help your club meet each goal. Even if you think the following items don't apply to you, perhaps they apply to other club members. It might be helpful to discuss these ideas at your next business meeting – accomplish the 10 DCP goals and then set additional goals.

1 TWO CTMS

- If you want to complete your CTM but have difficulty getting scheduled, volunteer to speak to other clubs. Ask your area governor or division governor for suggestions of low-member clubs that would welcome you as a guest speaker.
- I know a lot of newer speakers who spend several hours writing each speech. In Toastmasters, you should also work toward more effective preparation time. Cut down the amount it takes to prepare and you won't feel as if each speech is a chore.

2 TWO MORE CTMS

- If you've already completed your CTM, you can do several things to help others in your club:
 - Encourage other members to finish their CTMs.
 - Mentor a new member, including suggestions for speech topics.

3 ONE ATM-B, ATM-S OR ATM-G

- How long has it been since you completed your CTM? One of the unique things about Toastmasters is the opportunity to work at your own pace. Sometimes we may need a little encouragement to move to the next goal. If it has been more than two years since you completed your CTM and you've been lax in working toward your ATM-B, ask yourself why. Perhaps you need to speak from different manuals, or you might need a mentor, or help with setting a goal.

4 ONE MORE ATM-B, ATM-S OR ATM-G

- Attend club meetings regularly. A major focus of the ATM designation is on giving advanced manual

speeches. As a club member you have an obligation to attend meetings to offer evaluations for others' speeches and share your expertise.

5 ONE CL, AL OR DTM

- If you are a club officer, perform your duties to the best of your ability. If you aren't a club officer, volunteer to write an article for the newsletter, help make new-member packets, or design a club poster. The CL and AL awards are in the leadership track. The DTM award recognizes those who complete both the leadership and communication tracks. To earn these awards, be a leader (official or unofficial) in your club.

6 ONE MORE CL, AL OR DTM

- Volunteer to be on another member's High Performance Leadership project committee. I know a DTM-wannabe who only needs to finish his High Performance Leadership Project to qualify for the DTM award. Unfortunately he has needed to finish it for the last two years – so I offered to help him brainstorm project ideas.

7 FOUR NEW MEMBERS

- Attend club meetings. Would you want to join a club whose members don't show up?
- Invite people to visit your club. Even if your club's meeting time isn't convenient for them, your friends will get an idea of what Toastmasters is all about and perhaps look at other clubs. Remember: We are all in this together.

8 FOUR MORE NEW MEMBERS

- Come to meetings prepared for duties. You want to impress visitors with a good meeting. Be a role model for visitors.
- Introduce yourself to visitors. Share with others what Toastmasters has done for you.

9 MINIMUM OF FOUR CLUB OFFICERS TRAINED DURING EACH OF TWO TRAINING PERIODS

- If you've been a club officer and think you know it all – think again. Your responsibility as a club leader is to

do the best job possible. Officer training is an excellent venue for learning new ideas.

- Volunteer to train officers in your district. It can be very rewarding to share your successes with others.

10

ONE SEMIANNUAL MEMBERSHIP REPORT AND ONE CLUB OFFICER LIST SUBMITTED ON TIME

- Pay dues on time. Better yet, pay them before the treasurer reminds you that it is dues time. Be a role model and make it a point to give your check to the treasurer in front of other members. Help the treasurer by reminding others to pay on time.
- Keep personal information updated on the membership roster. This information is used for officer lists

and semi-annual reports. Several years ago when I was the secretary and sent out a list for updates, at least one third of the members had changed addresses and/or phone numbers.

If all your members are committed to the DCP, you can earn the Distinguished Club Award. Knowing that it was a club effort will make all the difference when the ribbon is placed on your banner. **T**

Lori Spangler, DTM, District 6 Public Relations Officer, is a member of Comedy Club 2665-6 in North Oaks, Minnesota.

What's Your Hit Rate?

By Arthur Cridland, DTM

What's your hit rate? I ask this question of retailers striving to maximize their sales. It's the same question that clubs seeking to maximize membership should be asking themselves. If 100 customers enter a store and 15 of them buy, the store is doing better than previously when only six out of 100 bought similar items.

Toastmasters clubs can apply that principle to determine whether they are making a hit with their guests – successfully hitting it off with visitors so they will want to become members.

What's a good hit rate? It varies from situation to situation. If your current hit rate – percentage of guests who become members – is 10 percent, you might set your first and immediate goal at 40 percent.

To get guests to join, a pleasant atmosphere – ranging from décor to members' friendliness, enthusiasm, organization and preparedness – is a must. It's also important to have visitors sign the guest book, giving both work and home phone numbers. Recognize them from the lectern, explain the various roles and procedures and give them informative guest packets to take home. Be sure to follow up after they leave, because even perfect meetings rarely turn guests into members immediately.

Keep visitors on the active phone list until they join a Toastmasters club or tell you they don't want to join. But don't apply pressure. At a time regularly scheduled on the calendar the day before the next meeting, call them all – not just last week's guests.

The message to an answer machine should go something like: "Hello Mary. This is Arthur from the Burrard Toastmasters Club at phone number 123-1234. We really enjoyed having you as a guest, so I'm calling to remind you that our next meeting is at (details of time and place) and that we'd be delighted to have you visit again. Looking forward to seeing you."

Take the same approach in talking directly to guests, but find out their needs and how you can help them reach their goals. Keep dated records of your phone calls, even if it's only "left message." Put prompts on your calendar for those who express interest in joining later. Keep calling until they make a decision. People won't think you're pushy if you're friendly and genuinely sensitive to their concerns.

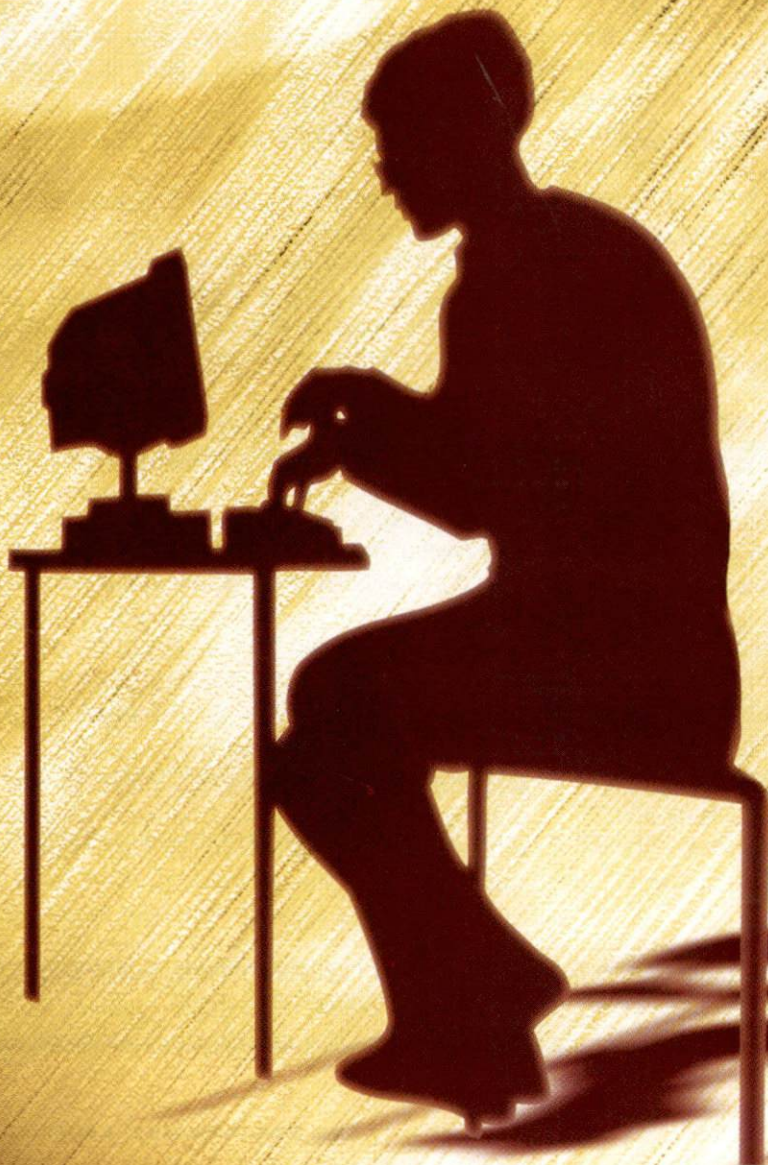
It's best in most cases to work on making a hit with guests – not only at meetings but in follow-up – before considering advertising to boost membership.

The hit-rate approach works, as shown by a test case at a club that started with 18 members on September 1 and had 25 new members sign up by June 30.

So try it. You'll be glad you did! **T**

Arthur Cridland, DTM, author of *I'll Take It – a Down-to-Earth Guide to Running Fine Retail Stores*, is a member of Burrard Toastmasters 1892-21 and Advanced Aurators 1709-21 in Vancouver, British Columbia, Canada.

Confessions of a Wounded Speechwriter PART I



Our plan is simple. As speechwriters we will engage the imaginations of our clients, provoke from them substance, add texture and convey to the world an enriched wisdom. Will our plan run into trouble? Big trouble.

My big trouble with speeches began in 1985, when I was hired as Senator Sam Nunn's scribe. First assignment: Address the Trilateral Commission about mutual assured destruction. Yow!

There was little I knew less about, so I visited the venue for inspiration – a stately Washington D.C. mansion converted to museum. The Senator was to speak in a splendid dining hall sagging with art treasures: Matisse, Gauguin, Picasso, de Kooning, Cezanne, Rubens.

To capture the sinister logic of nuclear strategy I built the speech around a line from poet Kenneth Rexroth, "Art is the reasoned derangement of the senses," and adorned it with properly spirited quotes from artists represented in the room – such as Cezanne's "I close my eyes that I might see."

Each quote was associated with a painting, all of which except Rubens' *The Repentant Peter*, showing the contrite disciple grieving at Christ's crucifixion, were abstractions with little to suggest their titles. So I drew a podium guide: the Picasso is at your three o'clock, Senator; the de Kooning at your nine. All nested in nine pages of textured prose that in retrospect only Galoisese-sucking Soho denizens in black mock-turtlenecks and berets would countenance.

The big event arrived. It was a dark and stormy night. Pouring rain; the Senate locked in vote; an agitated Sam Nunn bursting from the Capitol an hour late. We piled into the car, I introduced myself as the new speechwriter and handed the Senator his draft. Flip. Flip. Flip. Flipflip. Flipflipflip. "Did you write this?" he asked.

Tension was palpable. The Senator urged speed and asked proper pronunciation of Matisse. Charlie Harmon, senior aide at the wheel, reluctantly ran red lights, which is legal for senators in an official hurry in D.C. Stupidly searching for soothing music I turned on the radio and a "Hooked on Classics" disco version of Barber of Seville blared forth like a cartoon soundtrack.

When we arrived, dessert was ancient history and the Senator raced to the podium. I took my seat between a Rockefeller and a former national security advisor, who by now were restlessly inspecting their forks and spoons.

And the bolt then hit me. The Senator's lectern had been moved! My Art Map for the Senator was wrong! Ye gads, Senator, Matisse occupies Picasso territory!

I grabbed linen and ruined it with large letters:

Senator! The Art Has Moved! and desperately waved for his attention, attracting disdain

from the Rockefeller flank instead. The Senator for his part glanced around the room, waved at several pals who help lead the free world, nailed a joke about Noah vis-à-vis the torrent outside, and launched into 30 unrehearsed minutes of for the life of me I know not what. Heads bobbed in sober excitement, muted voices murmured, mutual destruction was as assured as mine, because I did not recognize the language my new client was using as English. It was instead a lofty technical patois of codespeak grokked apparently only by, say, the Beastmarked Trilateral Commission and cryptic folk who hang out at the Pentagon.

Suddenly the Senator stopped. Dramatic pause. For the first time he consulted his prepared remarks, and gesturing toward the lone hanging work of realism in the room – the Rubens – said with measured deliberation, "Looking at that Repentant Peter, I'm reminded of the quote, 'Art is the reasoned derangement of the senses.'"

It's a tough quote to say and hear, but he delivered it perfectly, enunciating both "D's." He looked around the room. "And you know, our topic tonight is kind of like that." He had the instinct to let it bloom.

The thought moved through the room like big weather. The audience nodded and murmured agreement. The good Senator tied up his remarks with a ribbon and got a standing ovation.

And the speechwriter? Saved by a pro.



Former Senator Sam Nunn

On the ride home, the Senator was in a fine mood. He said to me, "Good quote," and meant it.

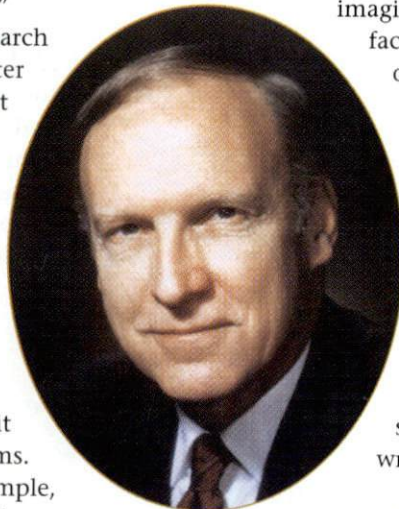
We worked together well for a year or so. Then came The College Graduation Speech. To Georgia Tech, no less, and the Senator is a Bee. I took the opportunity to write the speech I wished to hear, which was a high-profile suggestion to young graduates that this might be a swell time to take off a year and skylark for pocket change: Wait tables in Paris. Ride a motorcycle across Africa. Play blues in a Honolulu honky-tonk. Not understanding the speech was a personal vindication for my own post-collegiate misbehavior, Nunn called me into his office after reading the first draft.

The Senator was not whistling *The Happy Wanderer*. "Ken," he said. "If I delivered this speech, all the parents in the stands who paid good money to send their kids to Tech would rise up and lynch me."

I rewrote, suggesting an immediate search for responsible jobs. And soon thereafter left political speechwriting for a great long while, taking with me the humbling lessons: Write their heart, not yours; and style is fine but you've gotta have substance.

Ientered the gates of corporate rhetoric, whose banner-bearers rely on shareholder votes for reelection. And big though government appeared to me, in comparison to corporate bureaucracy it is in fact a confederation of small fiefdoms. The Senator's staff of roughly 30, for example, operated collegially through informal lines, under orchestration of the Administrative Assistant. I saw the Senator almost daily.

The corporate world was different. A mere speck on the organizational chart of my new employer, multi-billion-dollar post-divestiture newborn giant BellSouth, I reported through at least four layers before hitting the level of Chairman John Clendenin. But the curious truth in such an enterprise – corroborated by peers at other corporations – is the existence of an undrawn dotted line connecting the little-speck speechwriter directly to the big kahuna at the top of the chart. Coworkers observing the speck (me), on appointed occasions ascending the golden staircase to the top floor and closing the paneled doors for an hour alone with the great man, seemed to assume Iron John bonding takes place – back-slapping bonhomie fueled by single malts, gilded truffles and Cuban freehands – when in fact a great deal of yessir and nossir takes place as the scribe scribbles and the leader instructs. But the organization reads it differently when the vault reopens and the speck, puffed by association, descends the golden staircase to his cubby. Power without authority. Which is why speechwriters' phone calls get returned.



John Clendenin

My friend Bill Crain, a chairman's speechwriter at Exxon, tells a remarkable story of his previous job at The Southern Company. The man scheduled to deliver a policy speech at a prominent college fell knee-walking sick hours before the event, and the organization scrambled to find a replacement. It was late Friday: No executives available. Who was pressed into service? Bill Crain. The man who wrote the words. He was extravagantly introduced and squired about the grounds by the Dean. He conducted TV interviews broadcast on a statewide cable network. Intelligent folk solicited his thoughts. He generally "had a blast," in his words.

I continue to be amazed at that story, and will forever bless the hearts who sent Bill to do The Man's job. It was an instance of power without authority, *vox sans humana*, and it's hard to wrap my speechwriter's imagination around the, uh, paradigm. While in fact Bill knew as much about the topic as any one person, and with his Harvard English postgraduate pedigree was supremely articulate, and (if The Southern Company resembles corporations I've encountered) probably gently shepherded more policy over time than most might admit, he had no countenance to the public. No corporate conceits to underpin his voice, no umph title, no reserved parking spot. Nonetheless he spoke first-person, voiced the corporate "we," and represented very well. Stuff of dreams for speechwriters. It will never happen again.

We are not voices. We are tugboats, we are tofu, we are Ferrari mechanics.

Tugboats, because we nudge the ship of state into rhetorical berths. We do not stand beside the captain on the ballast-blessed bridge, keen with a sense of charted journey. We are hullfodder in the turbulent wake.

Tofu, because we assume the flavor of our host. Presumably we bring nourishment and roughage to the message, and stretch the recipe.

Ferrari mechanics, because although we hang out in the pit, we do not own the kit. We do not drive Ferraris. We work on them, get dirty improving their performance, and are glad for it. We are glad because being Ferrari mechanics, we are at the top of our game, having worked through the Fiats and Alfas. We thank God we are not working on Chitty Chitty Bang Bangs like the poor unfortunates – many of whom deserve better – stalled in typical speechwriting jobs across the land.

We are glad because we hold a sensual job in a culture rarely sensual. Federico Fellini, whose death on Halloween is as fine a proof of God as I know, documented in his movie *Roma* a subway crew tunneling a new line near that city's Coliseum. Their massive drill unexpectedly pierced a subterranean chamber sealed for centuries, its

walls festooned with frescos of Romans long dead. As the stunned crew stepped through the gape and stood transfixed in a scene lit only by their jittery helmet lights, air rushed in to fill the silence and the ancient vacuum – and within a matter of moments the harsh modern atmosphere erased the fragile figures into nothing. Gone like a gasp.

A good speech resembles those images. The words vanish but the ideas remain etched in the mind. Clendenin understood this, and he happily took to speeches whose central ideas hooked the senses. He was comfortable asking the audience to imagine, say, Herschel Walker in a tutu (Walker once danced with the Fort Worth ballet), learning to use new muscles, illustrating a Baby Bell's predicament after AT&T's breakup. To imagine how they'd feel about the Grand Canyon if it were created by violent strip-mining, illustrating the power of framing public perception. To imagine an iceberg twice the size of Rhode Island breaking off Antarctica, illustrating a seachange in education reform.

Note that each image carries an idea. I remembered from Senator Nunn's Galois-and-Beret Speech that style requires substance, and saw that Clendenin embraced both. Once, invited to address the industry's most prominent gathering, he responded to our speechwriting department's timid suggestion to accept the post, quietly reject the pedestrian subject assigned, and unilaterally elevate the speech to a level more appropriate to his – and his company's – new industry stature. Instead of complying with the invitation to contribute background noise, Clendenin stood and delivered by far the most imaginative and thoughtful address among hundreds at the event. It was called *Time Merchants*, and through a muscular metaphor dared to ask the industry to define its social conscience.

Digging through files recently, I uncovered sedimentary evidence of *Time Merchants'* evolution – a paper trail of memos and drafts confirming that from the get-go, Clendenin embraced the idea of elevating the assignment from the mundane to the visionary. Perhaps more significantly, those files also showed intense organizational resistance to his instincts, including comments from a very senior executive, whose sole edit was "P.U." scrawled on the front page.

I reckon this "P.U." speech – dubbed a dozen years later "the best corporate speech ever written" by the *Wall Street Journal* – was the most influential of Clendenin's career. It inspired a Japanese book about telecommunication's future, also called *Time Merchants*; won recognition as the best corporate speech of the year from the National Speechwriters' Association; and most

importantly prompted the leading industry journal to christen Clendenin 'the Iacocca of telecommunications' in two successive editorials. I felt the pulse of triumph at my temples when I read them. I like to think Clendenin did too.

Lesson: Ideas presented through sensual rhetoric can work for those with guts to use them. Such guts are rare. Possibly because most corporate managers are eviscerated long before ascending the golden staircase?

I was blessed early, learning from a gracious and patient Senator, brought along by a thoughtful and gentlemanly CEO, before being subjected to a tough and weary town: Detroit.

I had been hired as senior speechwriter for Chrysler Corporation only a matter of days beforehand, under a burdensome title my cheerful then-wife found ridiculous, causing her to dub me "Speech Weasel" in honor of a gardening tool advertised on TV channels fond of The Clapper and products for folks who have fallen and can't get up.

This brand-new Chrysler Speech Weasel was going to meet the mighty Lee Iacocca for the first time on a flight to Palm Springs. I was nervous. I had been in some nice corporate jets before, and some scary military planes when I worked for Nunn. But never one like this Gulfstream.

Gulfstream is the Bentley of corporate jets. At the time Chrysler owned Gulfstream Corporation, and let us just say they gilded the lily when it came to filling the order for the chairman's aeroplane.

I prepared my opening line. "Keep it simple," I counseled myself. "It's nice to meet you. It's nice to meet you." I practiced it on the way up the ramp and into the plane – for whose interior glory, I quickly saw, a tropical rainforest had been sacrificed.

The chairman was aboard. "It's nice to meet you," I practiced as I approached the throne. I had it down. He looked up.

Iacocca smiled and extended his hand. I shook it. "Hello," I pled earnestly, "It's nice to meet you."

I could see the thought framing in his mind: "Hmm, this Speech Weasel can twist even his own words. Say, he must be pretty good." But to his credit the Captain of Industry was gentle and let it pass. My companion however, master of the monosyllable, hissed in my ear, "Gee, swell start, pal." I crawled to steerage and kept my head under a cushion for two hours. I may have been a fancy Speech Weasel in the eyes of my wife, but when all was said and done, as a speechwriter that day I stared into the abyss of self and confirmed I will forever remain a Ferrari mechanic.



Lee Iacocca

Lesson: Speech Weasels rise to the idiocy of their titles.

It never got much fun for me at Chrysler, despite encountering two all-time favorite clients: The heart and soul of the company's product resurrection, President Bob Lutz, who despite countless endearing qualities had the terrifying habit of stopping in the middle of delivering a speech – any speech, regardless of importance – to announce to the crowd he had discovered a spelling error in his podium copy, uncapping with great flourish his Meisterstück and making the correction on the spot. And Vice-Chairman Jerry Greenwald, later chairman of United Airlines, whose calm grace balanced a zany management team with much-needed elegance.

In the end, Detroit's dearth of ideas – the industry's Achilles' heel – sent me home to Atlanta. You can write only so many speeches about Girding Our Competitive Loins for the Challenges of the Future, with a thank you for that kind introduction, a joke, an observation that our industry is aswim in uncertainty and therefore requires from us a noble response, three problems (from a rotating list) disguised as "challenges," a complaint about the unlevel playing field driving us to hell in a

handbasket, and maybe a rhapsody on how technology demands a paradigm shift even as we speak. Either that or please note our fine new models this year.

Lesson: Seek an industry you enjoy.

Or leave industry entirely. Eventually I wound up in the White House writing for a president, after which fate returned me to the realm of free enterprise – my own, as a self-employed (read: freelance) scribe. And finally I grew to grasp the sense of lonely independence my clients had dwelt with, and dealt with, all along. **T**

Next issue: The curious road to the White House.

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Former White House speechwriter **Ken Askew** has served as senior staff speechwriter for U.S. President George Bush; U.S. Senator Sam Nunn; Chrysler executives Lee Iacocca, Jerry Greenwald and Bob Lutz; and BellSouth Chairman John Clendenin. In subsequent private practice he has written for more than 35 Fortune 200 chairmen and CEOs worldwide. Askew operates a private communication consultancy and is associated with The White House Writers Group in Washington, D.C. He splits time between offices in Atlanta and San Francisco.

Hire Aspirations

By Charles R. McConnell

In addition to being a moonlighting writer and editor, for years I worked a day job as a human resource (personnel) manager. As such I often felt the urge to edit some of the resumés and cover letters that popped up in my in-basket each morning like overnight mushroom crops. But there was no point in editing what no one else would read, so I just dropped them on the "unlikely prospects" pile. Would you hire writers whose resumés include language like this?

- "May we meet to discuss how my management skills and work etiquette could benefit your company?"
Sounds like whatever he does is accomplished politely.
- "It is with confidence that my results-oriented process skills can effectively impact your strategic planning."
Sure, his process skills are confident, but what about him?
- "Contact me to arrange a Personnal interview whereby we can focus on the exciting and compatible benefits of my employment."
Both exciting and compatible? Wow, can we stand it?
- "I can ensure your firm has the competitive advantage to not only attract, but also nurture, vwrt eoa wnQe Ko Qdn WeWnot necessary for success in today's environment."

Well, we do have a proofreading position open.

- "I performed an operational audit on the configuration documentation management within Engineering Records and recommended economic and functional changes some of which were implemented."
What'd he say?
- "I penetrated companies to identify the hiring authorities or potential candidates to recruit."
Next time we're looking for a secret agent we'll call.
- Finally, from the cover letter of a person attempting networking: "Would you grant me an interview to determine who you would recommend me to see that will eventually lead me to a person who will hire me?"
Follow the yellow brick road?

Such gems arrived daily, and with 50 to 60 responses to a single ad, we never tried to extract real information from the gobbledygook. And there's a frightening dimension to this phenomenon: All the comments quoted above were written by college graduates, most of whom had master's degrees (or *claiming to have* master's degrees, but that's a different story). **T**

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Charles R. McConnell is a freelance writer living Ontario, New York.

By Patrick Mott

Want to write speeches for others? Here a successful pro tells you how to get started.

Ken Askew on Speechwriting

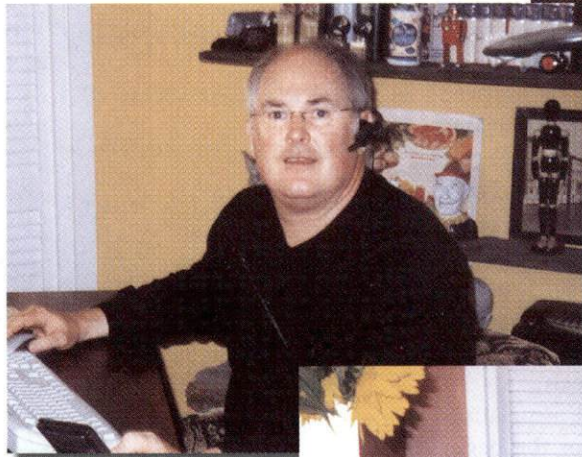
For every substantial speech being delivered by a corporate CEO, there likely is an equally substantial check being cashed by a speechwriter.

That's the good news. The rest of the news is that there are a lot of very good writers in the world who simply can't write a speech.

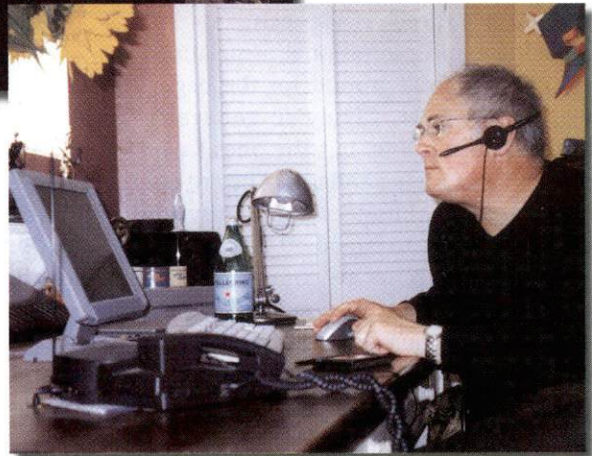
The process of speechwriting, says Ken Askew, involves a talent for writing for the ear rather than the eye. It requires an instinct for non-linear storytelling as well as a sense of rhythm, pace, sonority and "something more subtle: having an instinct for how the ear and the brain work together. It's a very peculiar skill."

It can also be very rewarding, both personally and financially, and Askew should know. A former White House speechwriter, Askew was a senior staff speechwriter for President George Bush, Senator Sam Nunn, Chrysler CEO Lee Iacocca and BellSouth chairman John Clendenin. He has written for more than 30 Fortune 200 chairmen and CEOs around the world and is a senior associate with the White House Writers Group in Washington, D.C. When he's not at home in the San Francisco suburb of Larkspur, California, he is likely on the East Coast working on one of the approximately 35 speeches he crafts each year for both politicians and business leaders.

Askew, a former blues piano player, started modestly in the public relations department of an insurance organization in Atlanta. Here, he tells how to break into the business of speechwriting, details the process and philo-



Ken Askew in his Northern California office, crafting a speech for a client, a CEO of a Fortune 500 company.



sophy of crafting a speech, and offers suggestions on ways to improve.

GETTING IN

Askew says he got into speechwriting because he wanted dental insurance. After "wandering around the world and doing a lot of wasted things that terrified my parents," Askew says he was offered a PR job by the Life Office Management Association, a life insurance company based in Atlanta, Georgia. "And because they offered

dental insurance and I couldn't afford dental work otherwise, I took it." He had always wanted to be a writer, but had no real career plan at the time. "I never even knew speechwriters existed until I was well into my 20s," he says.

"I was writing about annuities and other exciting topics and somebody noticed a spark in something I wrote, I guess, and asked me if I could write a speech for the president of the association," he says. That first speech became his springboard.

Crafting that first speech, he says, is essential. One can't simply show up on the doorstep of a big corporation, declare oneself a speechwriter and expect the arms to be thrown wide. How to do it? Write a speech on spec: that is, a speech with no strings attached. If the big boss – whether politician or corporate executive – doesn't like it, there's no obligation to pay. If he or she does, however, a door has just been cracked open.

The main idea is to amass a small clip file of speeches to show to potential employers. "If you have two or three short little jewels, you're going to get attention," says Askew.

You can also dip a toe in the waters by writing a speech for yourself, suggests Askew. The idea, in any case, is to "write a nice little speech, and then you've got a speech that you can show around," he says. Clips from other types of writing you might have done – magazines, newspapers, company journals – won't do it. Only a speech is a speech.

Business and professional associations also can be fertile ground for the beginner, says Askew. "They're generally strapped for funding, but the ones I worked with tended to have fairly high standards. They're essentially nonprofits that serve the business community, and if you work for them you're able to lateral off into the business world."

Entering speeches in competition is another way to shine the spotlight on your best work. There are many such competitions throughout the year, mostly geared toward corporate public relations departments, and the competitions charge an entry fee. "So you look for the ones with the lowest entry fees," says Askew. "And once you've got yourself an award-winning speech, that will open more doors."

However, he adds, it's important to follow two firm rules regarding competitions: 1) Keep the speech relatively brief and anchor it with a strong main idea, and 2) Follow the competition directions to the letter. "If they say they're going to look for A, B and C in your speech, then give them A, B and C. That'll increase your chances of winning by 75 percent."

Once your work receives favorable attention, "ask for letters of recommendation from clients or others who

have responded well to your writing," counsels Askew. "Be prepared: They'll usually ask you to write the letter and they'll sign it," he says. "This is your golden opportunity to gild the lily. A lot of writers are modest and they'll tend to say, 'Aw, shucks.' But go ahead, pour on the praise."

THE PROCESS

A good speechwriter, says Askew, is at heart a storyteller. But the stories are not necessarily linear. "There's a circular quality to short-term memory where people can say something and leave it hanging and pick that thought up in a paragraph or two, and that can bother the eye," he says. "That kind of writing doesn't look like good organization on the page. Really good speechwriters are sometimes hard to edit because of that. We tend to tell stories in a braided form. We leave a strand for a moment and then come back and trust that the imagination can pick up where we left off.

"I have found that people who write Roman numeral one, subpoint A, double subpoint B are perfectly fine for some kinds of speechwriting, but for what I would call the big speech – the visionary, imaginative speech – they're going to have a hard time with it. I think being a Baptist missionary's kid, and with all the sermons I heard my dad preach, I had a knack for it. You sort of get this innate sense in your bones about things like crescendo and appealing to the heart."

Speechwriting also means a certain knowledge of the speaker, although at lower levels of a corporation real collaboration may be less intimate than at higher echelons. It isn't absolutely necessary to have close collaboration, says Askew, but ideally you want very close contact with the client. It depends on how large the organization is and how open the client is. The prevailing sentiment about public speaking among executives is that it's a necessary evil and they'd just as soon not stand out. They really do want to disappear into a pool of rhetoric, dispatch their duty and not leave a ripple to show. So safe speeches are really highly prized. But the higher these people go in their organization, the more they realize how critical it is to be a good communicator. And then you see them devoting more time to responding to what's written and, in the best situations, meeting with you about it beforehand. Still, I have plenty of clients I've never seen."

GETTING GOOD AT IT

The best speeches are all about ideas. But, says Askew, most speeches aren't. "They have facts, figures and maybe an argument. But they lack a central idea. And

"The process of speechwriting... requires an instinct for non-linear storytelling as well as a sense of rhythm, pace, sonority and something more subtle: having an instinct for how the ear and the brain work together."

the way I would define an idea is a contagion – something that, once it leaves the speaker's mouth, goes into the mind of whoever hears it and sinks itself into the brain. Then it's no longer the speaker's idea, it's affecting the imagination of someone else. And the way you know that it's really worked is that the person who has received it turns it over in his mind and looks at it from a couple of angles and files it away and then if that person was to tell it to someone else it would be slightly different. In other words, it has now become theirs. And facts and figures don't really do that. Ideas do that. Metaphors and similes and stories do that. If you can get a memorable idea in a speech, you're halfway home."

The unremarkable speech may make the lower echelons happy, but the speech fired with imagination and propelled by a strong central idea will make the speechwriter's accountant happy.

"I think the reason I did well is that I really didn't try to go for the great middle," says Askew. "I wanted to make every speech, regardless of how apparently innocuous it was, a standout. I tend to write very short speeches, with short, quick language, and that seems to stand out from the safer path."

So where do the best ideas come from? Real life, 24 hours a day. And your office file cabinet.

"If you're intrigued by ideas," says Askew, "you can't help but be on the job all the time. And what I would counsel anyone who wants to be any kind of writer is to keep an idea file. Because the first thing about being a writer involves reading a lot and observing. There's this big trunk I have in my office and I put into it anything that makes me say, 'Huh!' And later these ideas may emerge as central metaphors for a speech or an article. It's a way of living."

The bottom line in speechwriting is the bottom line: a healthy income for the best practitioners.

"It's probably the most lucrative form of writing in America, apart from being William Goldman and selling million-dollar screenplays," says Askew. "You're a Ferrari mechanic. The Ferrari mechanic gets paid 10 times as much to tune a car as the Fiat mechanic does. That's because you're dealing with executives at the top of the corporate realm and they're willing to pay a premium for being 10 percent better." **T**

Patrick Mott is a freelance writer living in Fullerton, California.

Results From Our Online Poll

By Dr. Ken Tangen

In the April issue, we asked readers to go online and share their views.* We asked about introversion-extroversion. Actually, we asked the question in the worst possible way (which is half the fun of online discussion polls like this one). We asked, "Are you introverted or extroverted?"

Most people realize that we are both introverted and extroverted, depending on the situation. When surrounded by friends and in familiar settings, we are animated and friendly. When placed in unfamiliar settings among strangers, everyone can be intimidated. Several people took us to task for our trick question, saying they were "extroverted introverts" or that it changed with age (becoming more extroverted as they age).

Although a slight majority (53% of those expressing an opinion) said they were extroverted, both sides were proud of who they are. Extroverts say they get to be the life of the party, are able to express their emotions, and generally have a lot of fun. They also claim to be focused at work, make friends easily, and have little residual inner tensions (having released them all). Fortunately, the introverts were proud of themselves too. Respondents noted that introverts listen well, are empathetic, and don't resent others stealing the spotlight. Introverts also were said to be respected by others, able to keep secrets, and think before they speak. And, perhaps best of all, introverts are not noisy.

Comments included an appreciation for Toastmasters in general ("I love Toastmasters!!") and statements of their specific experience ("There are lots of advantages of becoming a Toastmaster. I am only halfway towards reaching my CTM and already I feel proud of my accomplishments"). Some said the organization doesn't need to change, while others suggested changes. Suggestions included placing less emphasis on competition, yet having more speech contests; de-emphasizing professional speakers and notifying members of the bookings of professional speakers; highlighting local clubs and stressing the international aspects of the organization. Several people said they liked these polls and thought they were a great idea.

Of those who specified, 57% were women, and were about evenly split (45% each) between 25-44 year-olds and those who were 45+. Surprisingly, nearly 20% of the responses came from non-Toastmasters. They found the poll while exploring the Toastmasters site. Several noted they want to join. If you haven't toured the site recently, go to www.toastmasters.org and see the most recent changes...and take the current poll!

*Note: This unscientific poll is intended as a forum for people around the world to put their thoughts, reactions and experiences into words. Neither the questions nor the answers are meant as official statements of policy. We seek to facilitate open communication and to build an international sense of community.

Dr. Ken Tangen of Costa Mesa, California, has more than 20 years of experience as a research psychologist and management consultant specializing in surveys and the independent, third-party evaluation of training programs. He is an expert in information processing, memory, and the integration of cognitive science, psychometric assessment and strategic planning.

Fighting Words

**Superb generals often have
been excellent speakers.**

Frederick the Great was not known for public speaking. As the King of Prussia and the commander of Europe's most aggressive army, Frederick (1712-1786) gave orders, not orations. Yet, even a Prussian autocrat had to make some public pronouncements, such as the weekly declaration of war. Oratory

was part of the job, but Frederick tried to avoid it. He dreaded audiences because he genuinely disliked people. (The cantankerous misanthrope loved dogs and would have happily addressed a kennel.) Unfortunately, at the battle of Kolin in 1757, Frederick had to speak before his troops. As usual, the Prussians were outnumbered but attacking. For once, however, the Austrians were successfully defending themselves. To rally his wavering ranks, Frederick proclaimed, "Do you rascals expect to live forever?" Demonstrating their loyalty and discipline, the Prussian troops didn't kill Frederick; they just continued to retreat. Frederick's idea of stirring oratory may have been the most tactless in history, but he was attempting a proven military tactic: the campaign speech.

Campaign speeches originally were meant to win battles rather than elections. Since ancient Greece, when officers finally discovered that troops have minds and morale, commanders have sought to inspire their sol-

diers. From Alexander the Great to George Patton, superb generals often have been excellent speakers. It is not a perfect correlation, however. Hannibal and Genghis Khan never said anything worthy of Bartlett's. Napoleon wrote rousing speeches but could only mumble them; with his thick Corsican accent, he would have sounded like a French Tony Danza. Yet, the military annals record the many generals who owed much of their glory to their oratory.

In ancient Greece, every general was a politician. The city-states elected their military leaders. (They also frequently impeached them.) As veterans of politics as well as war, these generals knew rhetoric and its military potential. A stirring appeal could rouse a conquering spirit in the army and carry the day in battle. Indeed, the campaign speech was a strategic necessity. Given the independent and contentious nature of the Greek soldier, the generals had to coax and win the confidence of the troops. The politician-general would customarily address



Painting from 1836 by Horace Vernet (1789-1863) depicting the Battle of Jena: Napoleon with Joseph Murat and Marshal Berthier, reviewing troops, October 14, 1806. Oil on canvas. Versailles, France.

the army at the start of a campaign and, if the circumstances weren't too hectic, on the onset of a battle.

Addressing an audience of 20,000 men might seem a challenge in an age without microphones and loudspeakers. Remember, however, that acoustics is a Greek word. The people who created rhetoric would also find ways to be heard. Greece's mountainous terrain offered natural forms of amphitheaters. Speaking from a hilltop, a general's voice would carry and reverberate to the assembled troops below. Military historian John Keegan suggests that the soldiers' armor might have echoed and amplified the commander's words. Of course, a general could not always choose a battlefield for its acoustics.

On tone-deaf terrain, the general would assemble the troops in parade or battle formation. Then, riding along the line, he would periodically stop to recite his speech. He would continue this roadshow until every soldier had heard him. Even if the commander could address several thousand men at a time, the effort was laborious and

repetitious. If you calculate the time spent on speeches by both the Athenian and Spartan generals, it is no wonder that the Peloponnesian War lasted 27 years.

The outcome of the Peloponnesian War (431-404 B.C.) was not determined solely by rhetoric. However, the battle of Delium (424 B.C.) was. Athens' army faced the forces of Boeotia, a difficult-to-pronounce ally of Sparta. Brilliant, arrogant Athens had long distained Boeotia as the most stupid state in Greece. The Boeotian commander spoke first, reminding his troops that the obnoxious Athenians were "the most dangerous of all people to have living next door to one." Along the Athenian lines, their commander began his recitation, "This will only be a short speech, but a short speech is as good as a long one when it is addressed to brave men." Unfortunately, his speech wasn't short enough. He had spoken to only half of his troops when the Boeotians attacked. The victorious Boeotian general understood one of the tenets of public speaking: timing.

The Greeks continued to excel at rhetoric and civil war, and Alexander the Great took advantage of both. Alexander (356-323 B.C.) was from Macedonia, a nation that bordered and envied Greece. The disunited states of Greece attempted to resist Macedonian aggression, but their speeches were better than their armies. Alexander was as much an admirer as a conqueror, however. Imagine a Canadian who is so infatuated with American blues music that he feigns a Southern accent. Alexander was more Greek than the Greeks. His obsessive Hellenism included a mastery of rhetoric. Throughout his campaigns, he would rally his troops, inciting his outnumbered and homesick men on to the next conquest. When necessary, Alexander would build a speaker's platform so that his army would not miss a word of his performance. "I have been wounded by the sword, shot with arrows, struck from a catapult, smitten many times with stones and clubs – for you, for your glory, for your wealth." By no coincidence, charisma is a Greek word.

When Alexander died, his generals resumed the Greek tradition of civil wars. A century later, the Romans found

Greece a highly cultured state of anarchy. Rome's generals had conquered Spain, North Africa and now Greece without resorting to campaign speeches. The legions were usually motivated by the choice of victory or summary execution. However, irony is a Greek word. The Romans soon discovered that Greece was easy to conquer but impossible to resist. Every patrician and ambitious plebian aspired to the benefits and affectations of Greek culture; of course, the syllabus included rhetoric.

Unfortunately, the Romans also adopted the Greek tradition of civil war.

Covetous factions and grasping generals vied for control of Rome. Yet, even they dueled with words as well as swords. Julius Caesar mastered both rhetoric and the Roman Empire. To his enemies, he was an adventurer and a demagogue; yet, one such enemy, Cicero, admitted that Caesar was also "an orator of the first rank." His tactical brilliance deservedly inspired the confidence of his troops, but his solicitous concern for their morale and his stirring oratory earned him their devotion. His legions felt a stronger loyalty to him than to Rome itself.

NAPOLEON BONAPARTE:

Legendary Leader

By Victor Kamenir

Soldiers, you are naked, ill fed! The Government owes you much; it can give you nothing. Your patience, the courage you display in the midst of these rocks are admirable; but they procure you no glory, no fame is reflected upon you. I seek to lead you into the most fertile plains in the world. Rich provinces, great cities will be in your power. There you will find honor, glory, and riches. Soldiers, would you be lacking in courage or constancy?"

With these words, young General Napoleon Bonaparte led the French army to a victorious Italian campaign, thus catapulting him to the heights of power and fame.

Arriving in Italy in March 1796, Napoleon, just 27 years old, found his army in a deplorable state. The soldiers hadn't been paid in months, were barely fed and poorly clothed. Even the generals often went hungry. Whole units lacked shoes. Morale was at its lowest, and many units verged on mutiny. The senior generals, all older than Napoleon, resented his appointment over them. They believed, not without foundation, his promotion to be a result of political manipulations.

Bringing the generals into his fold was the lesser of the commander's problems, however. He managed to awe the generals with his intensity, the sheer power of his personality, and the strength of his convictions. One general, Andre Massena, wrote in his memoirs: "I don't know what it is about him, but the little bastard scares me."

But bringing the troops around proved more difficult. After scraping together enough supplies, the young Napoleon led his ragged army deep into Italy, promising what they craved most: plunder and victory. Like a tidal wave, they moved through the countryside, conquering one enemy army after another. Like a horde of locusts, they happily pillaged and plundered, using their loot to pay for the war. His knowledge of human nature enabled Napoleon to tap into the troops' desires and earn their respect.

Perhaps Napoleon's greatest asset was not only his ability to make a quick decision, but to make the right quick decision. While lesser men dawdled, Napoleon acted, bending destiny to his will.

Well-educated and well-read, Napoleon excelled in public speaking, and easily adjusted his speech to his audience. The power of his personality was overwhelming. Conviction, eloquence, self-confidence and passion combined to give Napoleon the ability to inspire and lead men. Often Napoleon would walk through the bivouacs, chatting with soldiers and inquiring about their welfare. Much to his men's pleasure, he would taste their soup and sometimes eat with them. His particular gesture of goodwill would be to tweak a man's cheek in approval. And he was not above telling raunchy jokes that made even the staunchest of veterans blush.

After Napoleon abdicated his throne and monarchy was restored, some senior royalist officers tried to copy his habit of

The patricians recognized Caesar as a threat to their rule. When the government attempted to disband his army, he marched on Rome. This meant civil war, and Pharsalus (48 B.C.) was its decisive battle. The fight started with competing speeches. Representing the corrupt, ineffectual but legitimate government, Pompey addressed his 60,000 troops: "We fight for freedom and for country, backed by the constitution... and so many men of senatorial and equestrian rank, against one man who would pirate supreme power."

Representing only his own brilliance and ambition, Caesar incited his 28,000 veterans against the government, "It tried to disband us without recognition, bereft of our triumph and our rewards... Remember all these things today, and remember too, my concern for you, my trust in you, and my generosity in rewarding you." Of course, the better general won the battle, but it was no coincidence that he was also the better speaker.

"If you calculate the time spent on speeches by both the Athenian and Spartan generals, it is no wonder that the Peloponnesian War lasted 27 years."

Over the last 2000 years, the exploits of Alexander and Caesar have tantalized the romantic, the ambitious and the sociopathic. None was a more apt student or emulator than Napoleon. In his skill with communications, Napoleon even

improved upon the masters. He wrote his speeches and proclamations for the broadest appeal, with the intent of dazzling the homefront as well as his soldiers. His communiques from the battlefields, replete with glorious self-deification, were the prototype of today's press releases. Whether you consider it a credit or a crime, Napoleon was one of the pioneers of public relations. Yet, there are limits to charisma. The Duke of Wellington had none and as Waterloo proved, evidently didn't need it. **T**

Eugene Finerman is an author and speechwriter living in Northbrook, Illinois. He welcomes your comments at finerman@theramp.net.

tweaking a soldier's cheek as a sign of friendship. They failed; the soldiers gave cold shoulders to the pale imitations of their beloved Emperor.

When conducting business with heads of state, Napoleon's use of language would rise to the occasion. To the King of England he wrote: "Must the war, Sire, which for the last eight years has devastated the four quarters of the world, be eternal? Are there no means of coming to an understanding? How can two of the most enlightened nations of Europe, stronger already and more powerful than their safety or their independence requires, sacrifice to ideas of vain-glory the well-being of commerce, internal prosperity, and the peace of families? How is it they do not feel peace to be the first of necessities as the first of glories?"

Unlike most monarchs of his day, Napoleon often commanded his empire while away on one campaign or another. One unique feature of his administration was his traveling filing system. This system was kept up-to-date by numerous clerks, noting even minute details not only of military, but civilian matters as well.

Before inspecting a unit, he would consult the records of its officers and sergeants. This allowed him to stop in front of a soldier and say something like: "Sergeant So-and-So, do you remember how hard we fought at Marengo?" Needless to say, his men were honored to be remembered and singled out by the Emperor.

When needed, which was regularly, Napoleon could unleash the severest of tongue-lashings, often using the strongest language on senior military and civilian officials. One minister, an aristocrat and scoundrel, was taken down a few notches by

Bonaparte: "... I'll tell you what you are. You are nothing but a load of sh-t stuffed into a silk stocking."

Even though he freely expended men's lives in pursuit of his goals, Napoleon loved his troops and was genuinely interested in their welfare. Informed of the battlefield death of his long-time friend Jean Lannes, the Emperor wept.

His men knew that he wouldn't ask them to do anything he wouldn't do himself. Very early in his career he received a bayonet wound during hand-to-hand fighting. During his Italian campaign he was often in the forefront of an attack. During the Battle of Wagram, he calmly rode his horse among his units in order to give them courage, all the while Austrian cannonballs smashed bloody gaps in their ranks.

A notorious workhorse, Napoleon dedicated his time to work and planning, sleeping few hours a night. He often dictated to three secretaries at a time without losing his thoughts. Napoleon kept going strong as one tired secretary was replaced by another.

While best known for his military accomplishments, Napoleon's lasting legacy is in the civilian sphere. The institutions of France – its government, commerce and education – still reflect the direction and influence of Napoleonic reforms. Almost two hundred years after his death, the shadow of a man, short in stature, gigantic in accomplishments, still looms large through history. **T**

Victor Kamenir is a freelance writer living in Sherwood, Oregon.



FOR THE NOVICE

By Melissa Newton

Discover Your Speaking Image

Nothing is more inspiring than watching seasoned Toastmasters in action. They always seem to be in top form for every Table Topic, speech and evaluation they give. Unfortunately, as a new Toastmaster, it can be intimidating to get up and speak in front of fellow club members. You're grateful just to reach the lectern.

"How do they do it?" you wonder. Effective speakers recognize the power of a dynamic speaking image. They understand that image is essentially about perception. When you get up to give a speech, your listeners are observing the entire package – you. How you are perceived determines whether your audience truly listens to you and accepts your message. A well-defined speaking image is what separates the good speaker from the great speaker.

Developing the speaking image that will work for you isn't difficult. Use the following five key principles and you'll soon join the ranks of seasoned Toastmasters.

IDENTIFY YOUR GOALS AS A SPEAKER

From the moment you walk up to the lectern, you're on display like merchandise in a store window. In the first few minutes, your listeners will consciously and unconsciously analyze your appearance, message and behavior. At that point, you'll either have their attention or you won't. How well they'll accept you depends on how effectively you apply three major goals of a well-defined speaking image.

Creating a perception of competence is your first goal. This is the opportunity to show your knowledge, incorporating both researched data and the opinions of professionals in a given field. Keep yourself current on industry trends, buzzwords, and the vast arena of news and ideas related to your speech topic. When you understand your topic and can support it with facts, you will speak with confidence and authority.

Your second goal is to **create the perception of trustworthiness**. Your audience will recognize your honesty as you provide credible sources for your statements. Relevant

personal experiences add good flavor to your speech and make you appear sincere and "real" to the listener.

The perception of being approachable is the third goal. Your audience will deem you approachable when they feel they can trust you. Despite the physical distance between you and the audience, make yourself accessible by maintaining a high-energy level and transmit that energy and excitement to your listeners. Use a conversational style, facial expressions, eye contact and gestures as tools to make each person feel that you are talking directly to them.

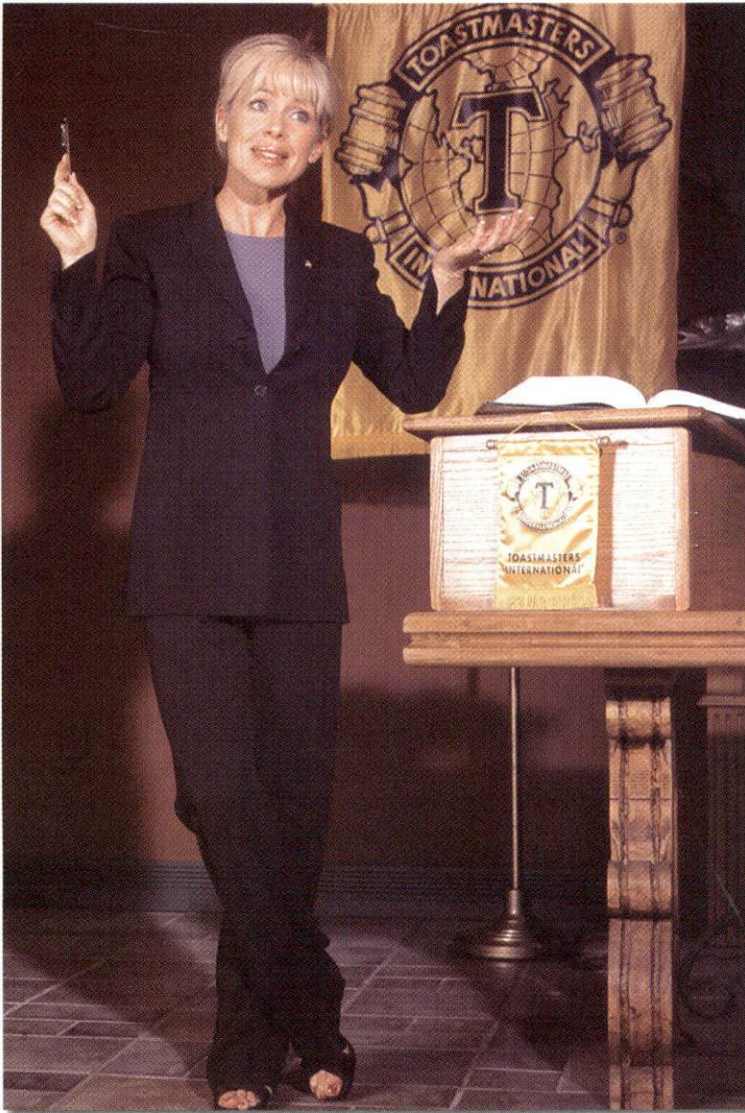
The perception of being competent, trustworthy and approachable is a goal that you will continue to refine with every speech as you display the real you.

DON'T IMITATE – INITIATE

As a novice speaker, you might be tempted to imitate the speaking image of someone you admire. Don't fall into that trap – you'll want your own distinctive trademark. This means reflecting your unique personal characteristics in your writing and speaking. In a word, be yourself. However, simply being yourself is not the only consideration when defining your speaking image.

Look at the standards, etiquette and purpose of your speaking situations. Ask yourself some questions. What is my area of expertise? Where am I giving my speeches? Who is my audience? What's the purpose of my speeches? Is my speaking environment formal or informal? Balance your personality characteristics within the boundaries of your speaking situations. Your speaking image should always be appropriate to the speaking situation.

How do you know when you have found the right balance between the "real" you and the speaking environment? In general, it takes giving a few speeches to



find a comfort level that complements your personality and the speaking venues. When you reach that point, your self-confidence will show in the words you choose and your overall appearance. You and the audience will recognize your unique speaking image.

SELECTING TOPICS YOU ENJOY

Selecting a topic for your speech doesn't have to be difficult. Things to keep in mind when picking a subject: Go with a topic you know and thoroughly understand. The research data used should be accurate and timely. Anecdotes should be personal and entertaining.

The power of words is amazing. The right words can inspire, educate or ignite controversy. Organize your thoughts, ideas and information and create an attention-grabbing opener. Continue with a solid middle, arranging your points in a clean outline so the audience follows each word like a road map. Conclude with a focused closing statement.

Take a subject you love and run with it. Let the creativity flow and massage every sentence and word until it's perfect. Working on your writing skills helps you articulate your message while enhancing your speaking image. Besides, it's just plain fun to talk about what you enjoy!

KNOW YOUR AUDIENCE

The importance of knowing your audience cannot be overstated. Every aspect of your speech and the speaking image you want to project depends on who is in the audience.

Know the listeners' demographics, such as age, gender, educational level, sociocultural background and any related group affiliations. This data should influence your vocabulary, technical information, stories and phrasing.

Also know the exact occasion and the requirements for the speech. It's easy to see that a speech written for a college graduation will be quite different from an acceptance speech for an awards dinner. Once again, the occasion will influence the words, stories and slant of your speech.

When researching your audience, refer to a pre-written list of questions to be sure you don't miss important details. With accurate information, you can create a speech that will cater to your audience and complement your speaking image.

PRACTICE MAKES PERFECT

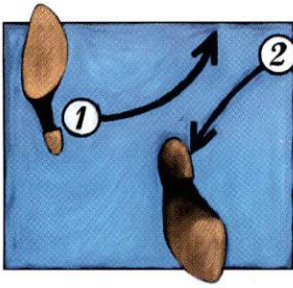
Even the pros practice. To make your speaking image sparkle, you need to practice, practice, practice. Practice your speaking until you find the right balance of body movement and the written word.

Concentrate on vocal variety including pitch, volume, tone and inflection. Articulate your words clearly, opening your mouth so that even the listeners in the back can hear you. Use eye contact and facial expressions to connect with your audience.

An important aspect of practice is receiving feedback in order to make changes and measure progress. This includes self-analysis and constructive critiques from others. Videotape yourself giving a speech so you can isolate trouble spots. Solicit feedback from fellow Toastmasters on your speeches and Table Topics responses. Practice does make perfect and will help you achieve the speaking image you envision.

Discovering your speaking image is an ongoing journey and an exciting adventure in self-discovery. Each speech you write and speak moves you one step closer to a well-defined speaking image. **T**

Melissa Newton is a member of Oak Brook Speakers Club 6027-30 in Oak Brook, Illinois.



HOW TO

By Chris Bachler

Use your speechwriting experience when

Writing a Winning Proposal

You're asked to prepare a proposal. Perhaps your Toastmasters club is soliciting a corporate donation to expand its programs. Or maybe your boss asks you to draft a proposal designed to land a lucrative contract. What do you do? And what should you know?

Think of a proposal as a blueprint. The idea is to map out your ideas in a clean, simple, easy-to-understand manner and in a logical format. Putting together a winning proposal should be no harder than carrying on a casual conversation or writing a letter. By following certain guidelines you can produce a winning proposal.

ELEMENTS

Planning a proposal is much like planning a speech: Tell them what you're going to say (executive summary), say it (body of the work), then tell them what you said (summary).

Information should be laid out in an orderly format, starting with a one- or two-paragraph executive summary. Sentences should be short, and words should be simple and punchy. Choose language for its selling power, with emphasis on benefits to the reader.

The proposal's body provides the substance of the message. It should demonstrate, above all, your understanding of your readers. Provide ample background information about your organization, its capabilities, plans, and how the reader can benefit by accepting your proposal. Also be sure to specify costs involved, a plan of action and a specific time frame.

Keep your summary brief – one page or less – and reiterate your proposal's key parts, including its “what's-in-it-for-me” appeal to readers.

At the back of your proposal, you might include brief testimonials from satisfied clients or supporters, impressive case studies, supporting graphics or other materials

that would reinforce your message. Also include brief bios of the proposal's authors, and other key members of your organization who would participate in the proposed project.

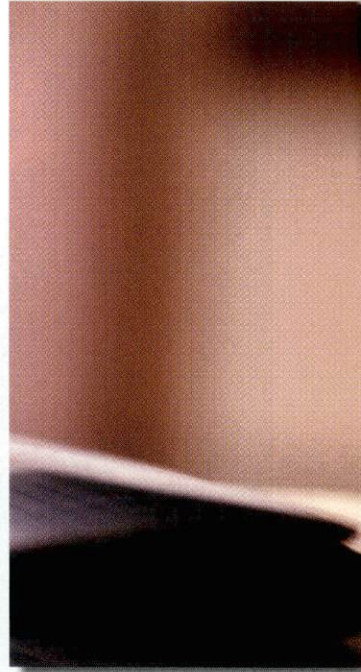
IMPORTANT PRINCIPLES

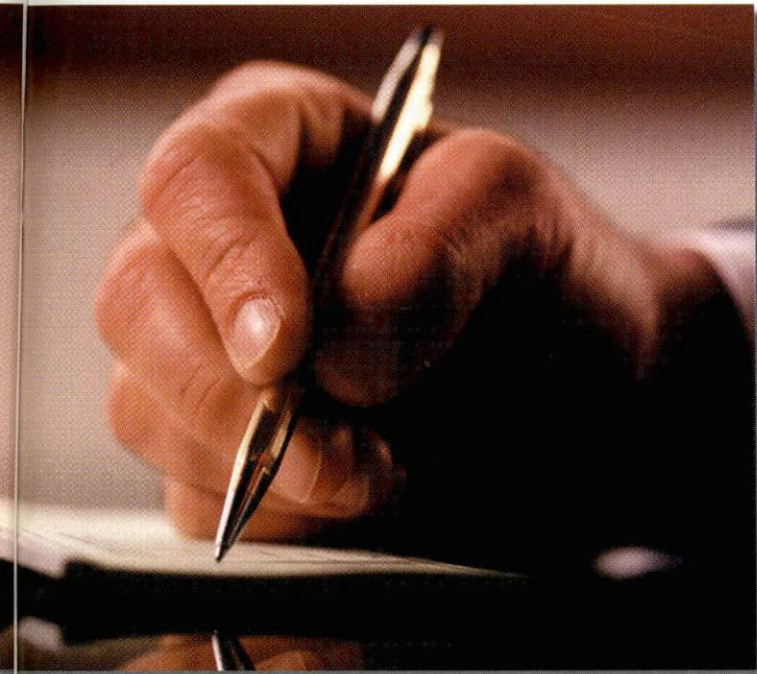
Just as important as knowing what to include in your proposal is knowing how to approach your task. Think in terms of your Toastmasters training. Consider, for instance, these principles, specified in the Communication and Leadership Program manual, and apply them to your writing:

1. Breaking the ice
2. Being earnest
3. Good organization
4. Showing what you mean
5. Working carefully with words
6. Showing your knowledge
7. Inspiring your reader
8. Being persuasive

A successful proposal is usually well-written. The more appealing the writing, the more compelling the message will be. A proposal is mainly a sales instrument. So sell your readers with lively writing that will capture their attention and win their hearts. Begin sentences with action verbs that invigorate the writing. Be concise and get straight to the point. Minimize technical jargon. If possible, ask a talented writer to review the final draft. There's no rule that a proposal must be dull.

While you may not be a professional writer, you can still make your words sizzle. Just remember your Toastmasters training. What makes a speech interesting?





In short, enthusiasm is key. Your mood will influence your choice of words. An upbeat, conversational attitude will “flavor” your words. So write as if you are talking personally to your reading audience. Use positive language that appeals to the readers’ self-interest – words such as *free*, *interesting*, *exciting*, *convenient*, *time-saving*, *one-of-a-kind*. Be a little bold in your writing, but maintain your dignity; you don’t want your proposal to sound like a cheap ad.

Questions can spice up your writing. Consider these examples:

“How will the Platypus Corporation benefit by making the donation? First, by sponsoring the Blank Toastmasters competition, Platypus will generate a great deal of positive publicity as a benefactor of one of our area’s most important professional organizations.”

“How else will Platypus benefit? (Another provocative question, including the eye-grabbing word *benefit*.) As the sole sponsor of this major event, the Platypus Corporation will have an opportunity to meet and interview more than 500 different contestants – all professionals, high achievers, and all potential Platypus employees.”

While brevity and conciseness are important, you don’t want to skimp on specifics. Good proposals have depth and substance. So don’t beat around the bush; get fundamentals upfront, especially those relating to costs, timetables and other critical details.

Find more useful writing tips in books at your local bookstore or library.

IMPORTANT DO’S AND DON’TS

■ **Know your target audience.** Customize your proposal to fit your readers’ needs and interests. Contact readers before writing your proposal.

■ **Refer to readers’ needs upfront.** Show them you understand their interests based on what they’ve told you.

■ **The right design.** A proposal’s “look” should conform to the personalities of both the writer and the recipient. A technology company might opt for a high-tech look, such as a metallic blue cover with designs familiar to high-tech industries. Paper should always be high grade, perhaps ivory-colored. Typeface should be sharp and non-trendy.

■ **Include an introductory letter.** The letter need be no longer than one page. It should reference the proposal and its purpose. No need to state the obvious.

■ **Let the facts speak for you.** You will best prove your capabilities through the detailed plan you describe. Also, illustrate your ability to apply a “custom fit” for your readers.

■ **Provide specific cost information.** Readers want to know costs right away. List them in a reasonable breakdown of projected costs.

■ **Offer concrete guarantees.** Knowing how to approach your task is just as important as knowing what to include in your proposal. Think in terms of your Toastmasters training.

■ **Documentation:** Every proposal should include references and footnotes where needed. There’s nothing more persuasive than good documentation.

■ **Boilerplates:** If you expect to write more proposals in the future, you might develop a proposal format, known as a “boilerplate.” You will need to make some individual adjustments to each future proposal in order to suit each reader’s circumstances. But the general boilerplate format can save you valuable time in the future.

■ **Proper Review:** Carefully edit your work for good writing and proper content. Also, get the input of qualified associates before you submit your proposal. **T**

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Chris Bachler is a freelance writer living in Drexel Hill, Pennsylvania.

Add Wealth to Your Vocabulary

Try using one new word each day.

During the early years of space exploration, NASA scientist Wernher von Braun gave many speeches on the wonders and promises of rocketry and spaceflight. After one of his luncheon talks, von Braun found himself clinking cocktail glasses with an adoring woman from the audience.

"Dr. von Braun," the woman gushed. "I just loved your speech, and I found it of absolutely infinitesimal value!"

"Well then" von Braun gulped, "I guess I'll have to publish it posthumously."

"Oh yes," the woman came right back. "And the sooner the better!"

Now there was someone who needed to gain greater control over her vocabulary. But, realizing the power that words confer on our lives, don't we all wish that we could build a better vocabulary?

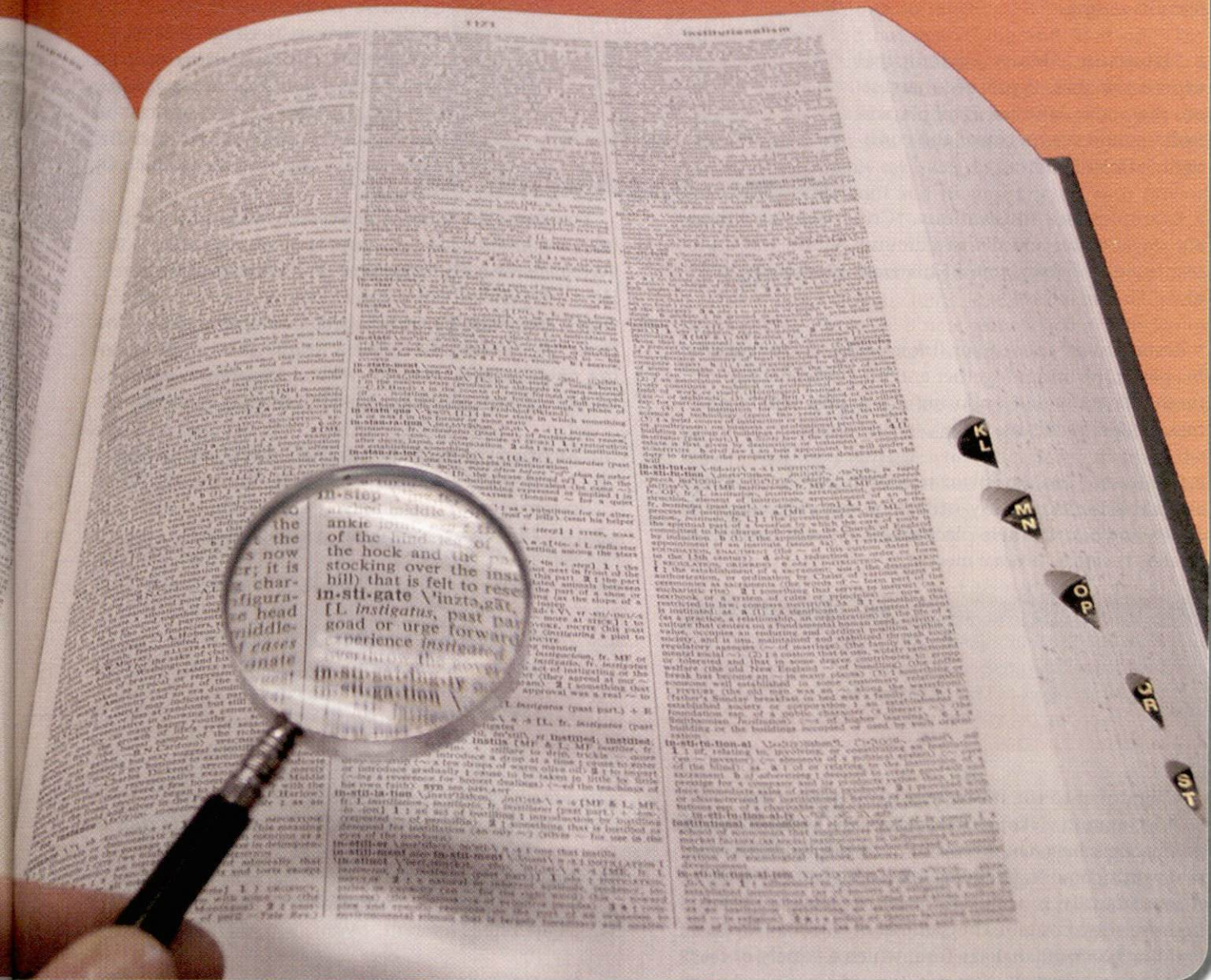
U.S. Supreme Court Justice Oliver Wendell Holmes declared that "language is the skin of living thought." Holmes recognized that just as our skin bounds and encloses our body, so does our vocabulary bound and enclose our mental life.

Suppose, for example, you wish to describe something of great size. You can haul out those two old standbys *big* and *large*. But, if you possess an extensive vocabulary, you can press into service an army of more powerful and muscular adjectives: *tremendous*, *immense*, *enormous*, *huge*, *vast* or *gigantic*.

If, in addition to size, you wish to convey the suggestion of solidity and immovability, you can use words such as *massive*, *bulky*, *unwieldy*, *jumbo*, *elephantine* and *mountainous*. If you want to create an image of clumsiness, you can call into service the likes of *lumbering* and *ponderous*. *Hulking*, *looming* and *monstrous* add a sense of threat to the impression of size, while *mighty*, *towering* and *colossal* indicate that the size inspires awe.

It's a matter of simple mathematics: The more words you know, the more choices you can make; the more





choices you can make, the more vivid and varied your speaking and writing will be.

Here are five methods you can use to enrich your vocabulary and, as a result, your ability to communicate:

1 Read! Read! Read! When you were a child learning to speak, you seized each word as if it were a shiny toy. This is how you learned your language, and this is how you can expand your word stock.

The best way to learn new words is through reading. Read for pleasure. Read for information. Read everything you can find on any subject that interests you. Read short stories. Read novels. Read nonfiction. Read newspapers. Read magazines. Soak up words like a sponge. The more words you read, the more words you will

know. The more words you know, the better you will be able to communicate – and think.

2 Infer meaning from context. There is another reason why reading is an effective way to grow vocabulary. A word that stands by itself offers fewer clues to its meaning than does a word that is related by sense to other words in a sentence or paragraph. These surrounding words make up the context (from Latin *contextere*, “to weave together”) in which the unknown word is used.

Detectives use clues to help them make deductions and solve cases. You can become a word detective and deduce the meaning of an unknown word by taking into account the words that surround it and the situation being talked or written about.

Here are four ways that you can discover the meaning of a new word from its setting.

■ **Situation.** "Many agricultural experts say that, if properly harvested, the arable lands of Ethiopia and Sudan could feed most of the continent." *Arable* means: _____.

■ **Examples and illustrations.** "Critic, essayist, historian, travel writer and diarist Edmund Wilson was a protean man of letters, one of his era's representative figures." *Protean* means: _____.

■ **Restatement.** One of our finest poets, at the height of his power, he brings together and unifies tendencies that might have divided opposing poets into separate elements." *Unifies* means: _____.

■ **Contrast.** "The advent of television eventually swept away the huge, grandly ornate movie palaces of the 1920s and left in their place small, utterly functional faceless theaters." *Ornate* means: _____.

A N S W E R S

- a. capable of being farmed
- b. displaying great variety
- c. joins together separate elements
- d. elaborate, richly decorated

3 Dig down to the roots. Words and people have a lot in common. Like people, words are born, grow up, get married, have children, and even die. And, like people, words come in families – big and beautiful families. A word family is a cluster of words that are related because they contain the same root; a root is a basic building block of language from which a variety of related words are formed. You can expand your vocabulary by digging down to the roots of an unfamiliar word and identifying the meanings of those roots.

For example, knowing that the roots *scribe* and *script* mean "write" will help you to deduce the meanings of a prolific clan of words, including *ascribe*, *conscript*, *describe*, *inscribe*, *manuscript*, *nondescript*, *postscript*, *prescribe*, *proscribe*, *scribble*, *scripture* and *transcribe*. For another example, once you know that *dic* and *dict* are roots that mean "speak or say," you possess a key that unlocks the meanings of dozens of related words, including *abdicate*, *benediction*, *contradict*, *dedicate*, *dictator*, *Dictaphone*, *dictionary*, *dictum*, *edict*, *indicate*, *indict*, *interdict*, *malediction*, *predict*, *syndicate*, *valedictory*, *verdict*, *vindicate* and *vindictive*.

Suppose that you encounter the word *antipathy* in speech or writing. From words like *antiwar* and *antifreeze*

"A dictionary is the most awe-inspiring of all books; it knows so much . . . It has gone around the sun, and spied out everything and lit it up."

– MARK TWAIN

you can infer that the root *anti* means "against," and from words like *sympathy* and *apathy* that *path* is a root that means "feeling." From such insights it is but a short leap to deduce that *antipathy* means "feeling against something." This process of rooting out illustrates the old saying "It's hard by the yard but a cinch by the inch."

You can expand your verbal powers by learning to look an unfamiliar word squarely in the eye and asking, "What are the roots in the word, and what do they mean?" Here are 50 word parts descended from either Latin or Greek, preceded by three words containing each root. From the meanings of the clue words, deduce the meaning of each root, as in PHON – microphone, phonics, telephone = **sound**. Good luck. I'm rooting for you!

1. Archangel, archbishop, monarch. *ARCH* means _____.
2. Anthropology, misanthrope, philanthropy. *ANTHROP* means _____.
3. Autobiography, autograph, automaton. *AUTO* means _____.
4. Biodegradable, biology, biosphere. *BIO* means _____.
5. Capital, decapitate, per capita. *CAPET* means _____.
6. Chronic, chronology, synchronize. *CHRON* means _____.
7. Aristocrat, autocrat, democratic. *CRAT* means _____.
8. Credit, creed, incredible. *CRED* means _____.
9. Culpable, culprit, exculpate. *CULP* means _____.
10. Eugenics, eulogy, euphemism. *EU* means _____.
11. Confide, fidelity, perfidy. *FID* means _____.
12. Genetic, genre, homogeneous. *GEN* means _____.
13. Autograph, biography, graphology. *GRAPH* means _____.
14. Aggravate, grave, gravitation. *GRAV* means _____.
15. Congregation, gregarious, segregate. *GREG* means _____.
16. Dehydrated, hydrant, hydroelectric. *HYDRO* means _____.
17. Legal, legislate, legitimate. *LEG* means _____.
18. Alleviate, elevate, levity. *LEV* means _____.
19. Eloquent, loquacious, soliloquy. *LOQU* means _____.
20. Magnanimous, magnify, magnitude. *MAGN* means _____.
21. Malady, malediction, malevolent. *MAL* means _____.
22. Dismiss, missile, transmission. *MISS* means _____.
23. Innovation, novelty, renovate. *NOV* means _____.
24. Omnipotent, omniscient, omnivorous. *OMNI* means _____.
25. Anonymous, pseudonym, synonym. *ONYM* means _____.
26. Orthodontist, orthodox, orthopedic. *ORTH* means _____.
27. Panacea, pandemonium, panoramic. *PAN* means _____.
28. Expedition, pedal, pedestrian. *PED* means _____.
29. Compel, propel, repel. *PEL* means _____.

30. Bibliophile, philanthropy, philology. *PHIL* means ____.
31. Polygamy, polyglot, polygon. *POLY* means ____.
32. Export, portable, transportation. *PORT* means ____.
33. Primal, primeval, primitive. *PRIM* means ____.
34. Consent, resent, sentimental. *SENT* means ____.
35. Consecutive, obsequious, sequential. *SEQU* means ____.
36. Assimilate, similarity, simile. *SIMIL* means ____.
37. Isolate, soliloquy, solitary. *SOL* means ____.
38. Philosopher, sophistication, sophomore. *SOPH* means ____.
39. Introspective, spectacle, spectator. *SPEC* means ____.
40. Sublimate, submarine, subterranean. *SUB* means ____.
41. Telegraph, telephone, television. *TELE* means ____.
42. Tenacious, tenure, untenable. *TEN* means ____.
43. Atheism, polytheistic, theology. *THEOS* means ____.
44. Extract, intractable, tractor. *TRACT* means ____.
45. Transcontinental, transfer, translate. *TRANS* means ____.
46. Evacuate, vacation, vacuum. *VAC* means ____.
47. Convert, introvert, vertigo. *VERT* means ____.
48. Survivor, vivacious, vivid. *VIV* means ____.
49. Invoke, vocal, vociferous. *VOC* means ____.
50. Malevolent, volition, voluntary. *VOL* means ____.

A N S W E R S

- | | | |
|-------------------|-----------------------|------------------|
| 1. leader, ruler | 18. light, rise | 35. follow |
| 2. man, mankind | 19. speak | 36. like |
| 3. self | 20. large | 37. alone |
| 4. life | 21. bad | 38. wise, wisdom |
| 5. head | 22. send | 39. see, look |
| 6. time | 23. new | 40. under |
| 7. rule | 24. all | 41. far away |
| 8. believe | 25. word, name | 42. hold |
| 9. blame | 26. straight, correct | 43. God |
| 10. good | 27. all, entire | 44. pull |
| 11. faith | 28. foot | 45. across |
| 12. kind, species | 29. push | 46. empty |
| 13. write | 30. love | 47. turn |
| 14. heavy, weigh | 31. many | 48. life, lively |
| 15. flock, herd | 32. carry | 49. call, voice |
| 16. water | 33. first | 50. wish |
| 17. law | 34. feel | |

4 Get the dictionary habit. The great storyteller Mark Twain wrote, "A dictionary is the most awe-inspiring of all books; it knows so much.... It has gone around the sun, and spied out everything and lit it up." The practice of using the dictionary is essential in acquiring a mighty and versatile vocabulary. Keep an up-to-date dictionary by your side when you read. Whenever you run across a word that you are not sure of, look it up. This process will probably take you no more than 30 seconds. Then record the word and its meaning on your private word list.

5 Use your new words. As soon as you have captured a new word in your mind, use it in conversation or writing. When you see a new word in your own handwriting, you are more likely to remember it.

Try using at least one new word each day. Tell your parents how much you *venerate* them. Compliment your children on their *altruism* when they stoop to share the remote with you. Congratulate your business associates on their *enthraling* and *edifying* presentation. Explain to Tabby that she shouldn't be so *intractable* about consuming her cat food.

And remind yourself not to procrastinate about acquiring and using new words. Make vocabulary growth a lifelong adventure. In the process, you will expand your thoughts and your feelings, your speaking, your reading, and your writing – everything that makes up you. T

Richard Lederer, Ph.D., of San Diego, California, is the author of many books and articles about language and humor, including his best-selling *Anguished English*. He is regularly heard on national public radio and is this year's recipient of Toastmasters International's highest award, The Golden Gavel. Don't miss his presentation this August at Toastmasters International Convention in San Antonio, Texas.

Whatchathink?

We want your opinion. For the next few months we're going to ask you about major (and not so major) issues. To answer, visit our Web site at www.toastmasters.org and take our online poll. The results will be posted in a future issue of *The Toastmaster*. This month's question is:

Toastmasters is an international organization. How could we best emphasize that characteristic?

On the home page of the TI Web site, you'll find a button labeled: "Online Poll." Click on that button to get to a page of questions.

We look forward to hearing from you!

Yes, You Can Master the Ceremonies

You can't avoid it! Sometime in your speaking career, you'll be asked to be a master of ceremonies, to emcee an event. Welcome the opportunity with open arms because it's a compliment to your public speaking abilities, a valuable learning experience and a rewarding challenge. And it's a lot of fun!

Whether at association banquets, corporate retirement parties, school reunions or wedding dinners, I have found that accepting the role of emcee is an enjoyable change of pace from my regular speaking engagements. I usually learn something new and I get my name in front of potential customers. (Before I started speaking professionally, my "customers" were executives in my company, with whom I scored needed points).

Here are helpful lessons I've learned over the years:

■ Your primary responsibility as emcee is to make the program chairperson and his/her entire organization look good. Be a good manager of the event, but don't try to be the constant center of attention.

A friend of mine was emceeing a political event recently and while he is a very entertaining personality, the audience didn't come to hear him. They wanted to hear the high-profile political analyst who was the headliner. My friend was criticized sharply in a post-event critique.

■ Know your audience thoroughly. What are their educational levels, their ages, their life experiences?

One time I embarrassed myself in front of a large group of postal carriers by telling an anecdote they perceived as anti-union.

■ Thoroughly analyze the physical facility, including the seating arrangements, lectern placement, lighting, sound system and positioning of special guests. And if you are emceeing a dinner banquet, be sure to coordinate the removal of dinner dishes with the food service manager to avoid disconcerting noise when the program begins.

I thought I was a part of the old Martin & Lewis routine one evening when a waiter dropped a full tray of dishes just as I was introducing the keynote speaker.

■ Be as close to the program planner as twins joined at the hip. There should be no communication gaps. He or she can tell you how long the event should last and assist you in outlining what should take place and whether special introductions are in order.

Little did I realize on another occasion that I failed to introduce a distinguished guest in the audience simply because I hadn't covered the possibility ahead of time and the program planner didn't think to volunteer the information.

■ If the program chairperson wants an opening prayer or pre-dinner blessing, find out who is to give it and whether the mention of a specific deity is appropriate for everyone in the audience. If there is some question,



politely suggest a generic prayer that recognizes God but doesn't offend other believers in attendance.

After I had given the prayer at an association dinner, a member of the audience approached me later in the evening and let me know, in no uncertain terms, that not everyone in the group was of my particular religious persuasion.

If operating within a specific time frame, diplomatically discourage any long-winded comments. The point is: Manage the event; don't let it manage you!

I emceed a school reunion not long ago, and a former football coach was asked to make a few appropriate comments in less than five minutes. However, he proceeded to tell his life story. With a little nudging on my part, he got the hint and concluded his message.

■ When introducing people, make certain of the correct pronunciation of their names. If there is a featured speaker, obtain biographical information from him or her. If the speaker has an unusual name, write it out phonetically in your notes.

Much to the chagrin of those in attendance at a major awards ceremony, I heard an emcee mispronounce the name of the top recipient not once, but several times during the course of the event.

■ Avoid fumble-itis! The presentation of awards or gifts frequently is a part of the program. Just make certain the item to be presented is unwrapped and ready to present.

I once observed an emcee presenting an award and he couldn't get the item out of the box because it had been wrapped so securely. He finally had to ask if someone had a pocketknife he could use.

■ Don't be reluctant to use humor. Audiences expect some levity from the emcee and appreciate if it's appropriate to the occasion. Many times, the program chairperson will want you to single out certain members of the audience for a little ribbing or tomfoolery – especially if those members have a good sense of humor.

Such was the case when I emceed a going-away party for my pastor. The chairperson had me give a brief history of the pastor's earlier years and then told me to ask him about his courtship and where he was married.

The good reverend told me he was married in Des Moines, Iowa. Knowing that most newlyweds drive to some distant destination after their wedding, I "innocently" inquired, "How far did you go that

night?" (audience laughter) He replied, "All the way!" (more laughter) He then added, "I went all the way from Des Moines to Omaha." The parishioners were in stitches.

A word of caution, however: If you agonize about whether to use certain material, my philosophy is: If in doubt, leave it out!

■ While I firmly believe in handling emcee duties for friends and nonprofit organizations without expecting to be compensated, I don't hesitate to request an honorarium from a for-profit organization.

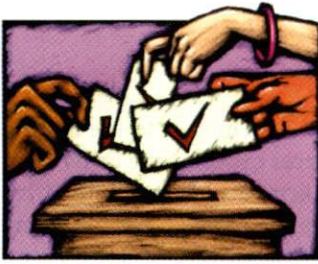
I was asked sometime ago to emcee a dinner banquet for my state's Funeral Directors Association. I knew they were not destitute so I named a price. The program coordinator hesitated before finally agreeing to the amount I wanted.

I consider my time and effort worthy of compensation. You should value yours too.

Even if your initial opportunities are not financially rewarding, I assure you that you will derive great satisfaction from this enhancement of your speaking career, as has well-known comedy writer Bob Orben, who has vast experience as an emcee. Orben says, "An emcee has much in common with the captain of a ship. Your listeners are the passengers on this ship. In return for a safe and enjoyable voyage, they voluntarily submit to your expertise and your leadership."

Like success, effective emceeing is a journey, not a destination. With dedication and conscientious effort, your ship need not be the Titanic. **T**

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Max D. Isaacson is a professional writer and speaker. He is the author of *How to Conquer the Fear of Public Speaking & Other Coronary Threats*, available through Amazon.Com/Books.



TOPICAL TIPS

By Mark Majcher, ATM

Toastmasters share their lessons learned.

Get Rustproofed

Even seasoned speakers say they feel “rusty” returning to the lectern after a prolonged absence. To prevent communicator rust, mold and mildew, be sure to attend meetings regularly.

Here your fellow Toastmasters share their ideas to keep members coming back for more.

■ *As club president, I was concerned about low summer attendance. To remind non-attendees how much fun our meetings are and keep them feeling connected to the club, I e-mailed reports to all members, summarizing each meeting's highlights, acknowledging all participants, and praising members who had done something especially noteworthy. I included club announcements, discussed things we might do better and polled members on club operations and issues. Member response was so positive that I've continued these reports. I suspect they'll become a club tradition. The 10 to 20 minutes per week it takes to prepare them is time well-spent and perhaps my best contribution as president.*
BRAD MORGAN, CL • BOULDER, COLORADO

■ *Keep your Toastmasters on their toes, and do what our club did: Hold a mystery-theme evening. Members were warned and primed for several weeks in advance. When they arrived for the big event, they were assigned roles for a mock wedding.*

After the mock-wedding ceremony, each member was given 5 to 10 minutes to prepare a speech to deliver, in his or her role, at a reception. Guests also were invited to speak and to say how they were “related” to the bride or groom. Everyone was enthusiastic, and the speeches were hilarious.

JULIE BLAKE, CTM • HAMILTON, NEW ZEALAND

■ *It can't be said often enough. Practice! Practice! Practice! Practice requires dedication and commitment to learn techniques necessary to deliver exceptional speeches. Practice in front of a mirror and see how soon you develop the art of effective communication. I did, and I earned my CTM in four months, setting a club record for receiving that award in the shortest amount of time.*

I'm not advocating acceleration. You should always work at your own pace. Most important, enjoy the experience of seeing yourself become a consummate professional. I credit practice with increasing my confidence and my desire to speak as often as possible. It helped me discover a craft that I truly enjoy.

EDITH G. BUTLER, CTM • WASHINGTON, D.C.

■ *When preparing a manual speech, I always include an introduction. However, I don't write it out in full. I place my personal information, speech manual and project number, objectives, time, speech title and any special instructions on one page, leaving my introducer the challenge of actually creating the introduction.*

NEIL PASSINGHAM, CTM • SARNIA, ONTARIO, CANADA

■ *Promote Toastmasters by writing letters to your community newspaper. You can get ideas for letters by simply reading the news. Consider the following headlines and opportunities they provide:*

- **Company lays off 500 people** – Write about the importance of communication skills and how they helped you find a new job or helped others through interviews.
- **More violence on the east side** – Mention that violence is a negative means of communication and how Toastmasters teaches skills in offering constructive feedback.
- **More stress in the workplace** – Write about how Toastmasters teaches you to deal with the stress of public speaking and to accept criticism.

Almost any news can suggest an opportunity to call attention to the many benefits of belonging to Toastmasters. Sign letters with both your own and your club's names. Make copies of your published letters for fellow club members and for your area and district governors.

Encourage all members of your club to get involved in promoting Toastmasters!

GEORGE TOROK, CTM • BURLINGTON, ONTARIO, CANADA

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

Send to: Mark Majcher
“Topical Tips”
1255 Walnut Court
Rockledge, FL 32955

or e-mail: majcher@spacey.net



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

DTM

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

Dianna Crimble 7134-F, Orange, California
 Lura S. Harrison 7849-F, West Covina, California
 Claudio O. Gernandez 6059-U, Riyadh, Saudi Arabia
 K.M. Bhaskaran 6646-U, Ruwi, Oman
 Douglas J. Keeler 6897-U, Riyadh, Saudi Arabia
 Siegfried P. Raphaela 8970-U, Curacao, Netherland Antilles

Maria-Isabel Soto 3363-1, El Segundo, California
 Roger D. Lachman 3582-3, Green Valley, Arizona
 Jerry Lee Carter 4556-5, Escondido, California
 Ruth Soklow 9469-5, La Mesa, California
 Melanie B. Short 2748-6, Coon Rapids, Minnesota
 Maryann Zeller 4039-12, Corona, California
 Ruth Koepf 6900-12, Riverside, California
 Lee Holliday 4465-14, Norcross, Georgia
 Jacqueline B. Kennedy 3723-15, Salt Lake City, Utah
 Julia K. Venzke 164-19, Iowa City, Iowa
 Elizabeth J.E. Feeley 6456-21, Vancouver, Canada
 Robin Gaitner 122-23, Albuquerque, New Mexico
 Charles R. Stapler 4248-23, El Paso, Texas
 Rosalie "Lee" Alviar 3536-25, Arlington, Texas
 Victoria Starwalt Bergman 6191-25, Ft. Worth, Texas
 Bessie C. Johnson 9212-27, Washington, D.C.
 Earl C. Brockway 1290-32, Centralia, Washington
 Wendy A. Clayton 8094-33, Las Vegas, Nevada
 Patricia Doyle 8666-36, Washington, D.C.
 Tom Prittie 1714-39, Mather, California
 Wayne E. Baughman 1249-40, Cincinnati, Ohio
 Steven R. Eliason 3712-41, Brookings, South Dakota
 Suzanne Vindevogher 4310-42, Regina, Canada
 Robin Ingram 9222-42, Turtleford, Canada
 Lawrence Kuga 9440-44, Amarillo, Texas
 Shelia Spencer 4221-46, New York, New York
 Nicolas Lobue 7949-46, Staten Island, New York
 Lynn McKenzie 8558-46, Croton, New York
 Amelia L. Abad 8685-46, Elmhurst, New York
 Daniel C. Kelso 892-47, Jacksonville, Florida
 Alton Graydon Cumberbatch 3179-47, Oviedo, Florida
 Jaya Prakash Reddy 5895-51, Kuala Lumpur, Malaysia
 Yat Seow Low 7564-51, Petaling Jaya, Malaysia
 Margaret Chan Ah Kem 7764-51, Renang Malaysia
 Chua Ming Ho 7861-51, Sibul, Sarawak, Malaysia
 Henry C.K. Chang 2243-56, Houston, Texas
 Patricia C. Gann 2040-58, Rock Hill, South Carolina
 Geneva R. Anderson 4639-58, Simpsonville, South Carolina
 David C. Reid 4537-60, Collingwood, Canada
 Jen C. Empey 9472-61, Ottawa, Canada
 Marilyn Sue Monroe 6415-62, Lansing, Michigan
 Tim Lynch 3930-63, Hendersonville, Tennessee

Lawrence Smith 3577-69, Bongaree, Australia
 Muriel Smith 3577-69, Bongaree, Australia
 Lynne Wade 3584-70, Penrith, Australia
 Dave Horsfall 3687-70, Mosman, Australia
 Barbara Schleiter 8372-70, Raymond Terrace, Australia
 Alan Gill 9710-70, Brighton-Le-Sands, Australia
 Gwendoline Gill 9710-70, Brighton-Le-Sands, Australia
 Denny McNaie 2684-72, Rotorua, New Zealand
 Ed Biggs 2141-73, Chadstone, Canada

45 years

Bob Leiman 666-11, Fort Wayne, Indiana
 Indio 2528-12, Indio, California
 North Hills 2472-13, Wexford, Pennsylvania
 Gunpowder 2562-18, Edgewood, Maryland
 Early Bird 2534-23, Albuquerque, New Mexico
 Amador Valley 2452-57, Dublin, California

40 years

Athens 1779-14, Athens, Georgia
 Dunedin 2890-72, Dunedin, New Zealand

35 years

Lucky 3231-27, Falls Church, Virginia
 Hutt Valley 3839-72, Lower Hutt, New Zealand

25 years

Asian Express 2203-4, San Francisco, California
 Challengers 1297-24, Nebraska City, Nebraska
 Pacesetters 1589-43, Memphis, Tennessee
 E. Bay Municipal Utility District 2527-57, Oakland, California

20 years

Capital T 4938-8, St. Louis, Missouri
 Alpharetta 4941-14, Alpharetta, Georgia
 Second Crossing 4943-20, Valley City, North Dakota
 Creston Valley 4949-21, Creston, Canada
 Mid-Towne 4937-35, Milwaukee, Wisconsin
 Hill Farms 4940-35, Madison, Wisconsin
 Coffee County 4945-48, Enterprise, Alabama
 Exxon Club 4946-56, Houston, Texas

Anniversaries

JUNE

30 years

Jacksonville 3478-37, Jacksonville, North Carolina

JULY

55 years

Cosmopolitan 515-6, Bloomington, Minnesota
 Mitchell 495-41, Mitchell, South Dakota
 Marquette 509-41, Sioux Falls, South Dakota
 Vulcan Voices 512-48, Birmingham, Alabama
 Grand Pioneer 506-65, Buffalo, New York

50 years

Crownmasters 1133-4, San Francisco, California

SPECIAL NOTICE

World Headquarters Makes Paying Easier



Beginning July 1, 2002, you can pay for new-member fees, new-member dues, semiannual membership dues, charter fees and supply orders with the following credit cards: Visa, MasterCard, Discover and American Express. You may also use a check card, provided the MasterCard or Visa logo is on the card.

When paying by credit or check card, please provide the following information: (1) Name as it appears on the card, (2) the card number and (3) the card's expiration date.

Clubs paying semiannual dues to World Headquarters by credit or check card may use only one card to pay for the entire club.

Of course, World Headquarters continues to accept checks, money orders and wire transfers for payment. And if you visit World Headquarters to pay in person, we'll even accept good old cash (U.S. dollars)!

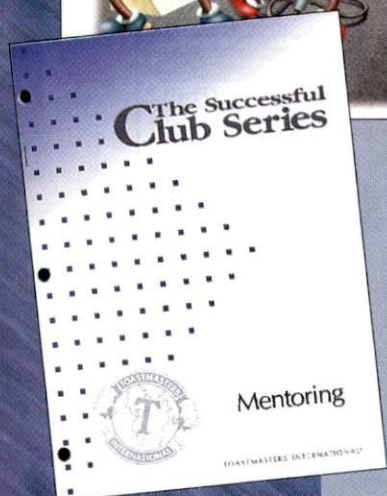
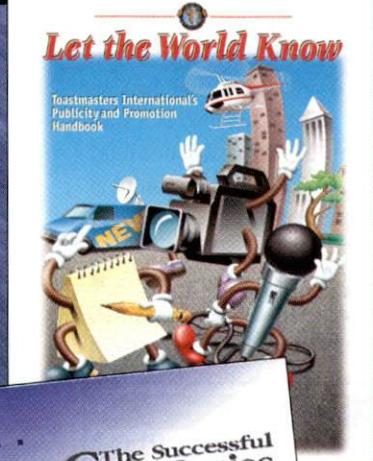
First Aid

for your

Club

Membership
Growth
Materials

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



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

- QTY** **SUPPORT MATERIAL**
- ___ 84 Guest Book\$8.95
 - ___ 231 Guest Invitation Cards (set of 25)\$3.50
 - ___ 348 Invitation to Membership (set of 25)\$5.25
 - ___ 400 Membership Applications (pad of 20)1 free*
 - ___ 405 New Member Profile Sheet (set of 10)\$1.00
 - ___ 401-A Membership Cards (set of 50) .\$.100

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

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

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

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

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

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For orders shipped outside the United States, see the current Supply Catalog for item weight and shipping charts to calculate the exact postage. Or, estimate airmail at 35% of order total, surface mail at 25%, though actual charges may vary significantly. Excess charges will be billed. California residents add 7.75% sales tax. All prices subject to change without notice.