

The TOASTMASTER®

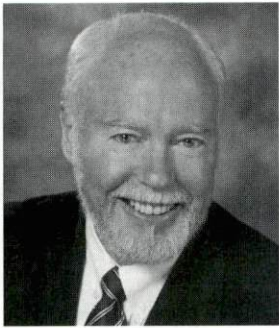
JUNE 2000

ALSO INSIDE:

When You Are the Master of Ceremonies • The Importance of Mentoring



What's
Wrong
With This
Audience?



VIEWPOINT

Integrity

Woody Allen once suggested that "80 percent of success is showing up." That phrase may have special meaning to many Toastmasters. Over the years I've increasingly grown to value those club members who can be counted on to always show up at meetings, prepared to perform their assignments, and the officers who show up and do what they committed to do – every time, all throughout their terms. In other words, what Woody Allen was talking about was one dimension of that core value called integrity.

Integrity is vital to Toastmasters, just as it is to any organization. But integrity can be elusive. Many talk about integrity, but the secret is not talking about it but living it. Let's look at several dimensions of the Toastmasters experience affected by this characteristic:

The first is the Toastmasters Promise found on the club application form and in the basic Communication and Leadership manual. People who join Toastmasters make – or ought to make – a good-faith commitment to live up to that promise: (To participate fully in club activities; to attend meetings regularly; to prepare for and carry out duties, whatever they are; to serve the club and fellow Toastmasters as officers when called upon to do so.) This is simple and basic stuff – the stuff of integrity.

The second dimension concerns our educational programs and operations at all levels. Each level of achievement, from the CTM to the DTM, represents a significant accomplishment. We depend on everyone to maintain the high value and integrity of those awards. Every time a member "papers over" a CTM – submits the application without fulfilling the requirements – that act cheapens the award. Every time a district "papers over" a club, an act of deceit is committed that will eventually come back to haunt that district.

A third area concerns our politics. We depend on our volunteer leaders to serve and guide this organization. The process of electing people to leadership positions at all levels should be done on a level playing field. Over the years I've found that whenever we get into trouble with our politics, chances are that somewhere in the process we've experienced a breakdown in integrity. It's a matter of individual responsibility. Candidates are responsible for ensuring that their campaigns are run by the rules and in the positive spirit of Toastmasters. In the end, we all benefit by the election of the very best people we can find to serve Toastmasters.

We all have an interest in this. In all our actions – as individuals, clubs, districts, and as an organization – let's endeavor to climb up on and remain on the high road of integrity. The well-being of Toastmasters demands it; our members everywhere deserve no less. It's a matter of integrity.

Tim Keck, DTM
International President

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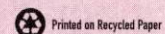
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Contents

June 2000

Volume 66, no. 6

features

6 A TOASTMASTER'S BEST FRIEND

A coach is a role model who is willing to provide information, help and opportunity for a new member.

By Carl H. Hendrickson, DTM



8 WHEN YOU ARE THE MASTER OF CEREMONIES

Do you have what it takes to host a show or emcee a wedding reception?

By Patricia L. Fry, CTM

12 SHE WHO LAUGHS LASTS

Laughing, like exercise, can make you feel better.

By Arlo W. Ranniger, ATM

16 WHAT'S WRONG WITH THIS AUDIENCE?

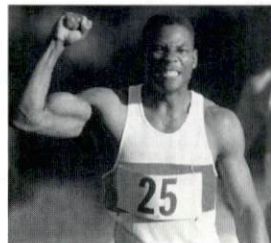
How to break through "the plexiglass screen."

By Judith C. Tingley, DTM, Ph.D.

24 MIND THE VOCAL SPEED LIMIT

Pacing your words to the situation.

By Mel White



11 MANNER OF SPEAKING: Swear Words: Verbal Gunpowder

By Patrick Mott

14 IDEA CORNER: Your Speech Notes: A Visual Aid

By Joseph Copestakes, CTM

20 HOW TO: Dodging the Tomatoes: Handling Difficult Meetings

By Bernardo Hernandez, CL

22 MEMBERSHIP BUILDING: Connecting the Dots: Turning Guests into Members

By Jennifer L. Blanck, CTM



27 TOASTMASTER TRIBUTE: In Memory of Past International President Arthur M. Diamond, 1925-2000

28 YOUR 2000-2001 OFFICER CANDIDATES

30 TOPICAL TIPS: Narrow Your Focus

By Mark Majcher, ATM

31 HALL OF FAME

departments

2 VIEWPOINT: Integrity

By International President Tim Keck, DTM

4 LETTERS

5 MY TURN: Table Topics and Parenting

By Andrea Adair

The Toastmasters Vision:

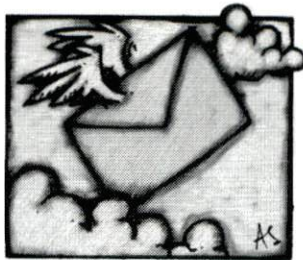
Toastmasters International empowers people to achieve their full potential and realize their dreams. Through our member clubs, people throughout the world can improve their communication and leadership skills, giving them the courage to change.

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.



LETTERS

MORE ABOUT PHONE MESSAGES

I appreciated Kathy Berger's helpful advice about telephone messages in her article, "At the Sound of the Beep" (March). However, the article left out what I consider an important suggestion. Many callers speak clearly until they give their telephone numbers near the end of the message. Then they speak so rapidly that listeners can't decipher the number – even after several attempts to retrieve it. Could this be why the person you invited as a guest to your Toastmasters meeting didn't show up?

Al Vopata, DTM • Haworth-Wichita Club 193-22 • Wichita, Kansas

IN MEMORY OF COURTENAY ORR

My uncle, Able Toastmaster Courtenay Orr, a Supreme Court Justice in Jamaica, recently passed away. He introduced Jamaica to the world of Toastmasters by bringing the Toastmasters program to our homeland more than 15 years ago. I believe he single-handedly started three of the five Toastmasters clubs in Jamaica.

In addition, Toastmaster Orr led the planning for the first national Toastmasters conference in Jamaica in October 1996. I was privileged to attend as a guest speaker. In 1998, he and his team planned and executed the first Caribbean conference with attendees from other islands. Toastmaster Orr's passing is a loss for Toastmasters International as well as for family members like me.

Mark Brown • 1995 World Champion of Public Speaking • Mt. Vernon, New York

O-PUN MIND ABOUT PUNS

Roy Fenstermaker's article about figurative language in the February issue made several worthwhile points. But I think his statement that one should avoid using puns is too broad and sweeping. Although puns can be overdone – something I've been guilty of at times – an occasional, well-placed pun can add spice to a speech, especially at points where we need to grab the audience's attention, such as in the title, the opening and the closing. I suggest that Toastmasters keep an o-pun mind about puns!

Rosemarie Eskes • TNT Club 1831-65 • Rochester, New York

A REMINDER OF TI'S VISION

Hats off to International President Tim Keck for his Viewpoint article, "The Courage to Change," in the March issue. I'm glad to be reminded and refocused on the value of Toastmasters. I have been a Toastmaster for four months. I joined because I like public speaking; I am staying because I believe in the vision of personal growth and liberation of our talents.

Dan Smith • Grand Masters Club 630-22 • Kansas City, Missouri

GOLDEN MOMENT TO HELP BORING SPEAKER

A writer asked in a letter in the March issue how to politely and privately offer a boring speaker constructive evaluation. This opportunity provides a golden moment for any Toastmaster because the speaker will usually be receptive. After completing a speech and perhaps receiving perfunctory applause, speakers probably will look for some recognition or follow-up comment.

I try to be the first person to approach a speaker, regardless of circumstances. At this time, I will likely have the speaker's undivided attention. If the speech was boring, I usually begin with a positive comment about the speech's content, which is not hard to do. I follow with a constructive evaluation of how the speaker might transmit that same message to the audience more effectively. Although this approach presents a challenge for many Toastmasters, you can be sure that the speaker will appreciate your taking the initiative.

Bowman Olds, ATM • Speak Out at SAIC (SOS) Club 6984-27 • McLean, Virginia

TABLOID JOURNALISM?

The article "Beware of the Bellowing Toastmonster," in the March issue is tabloid journalism. The article accuses some of our fellow members of employing "monstrous antics." But the more flexibility of presentation style, gestures or vocal range a speaker has, the better prepared that person is to meet the widest range of situations. All Toastmasters have a reason for being members, and we should support their dreams, not try to mold them all in our own images.

In our evaluations, we must seek first to encourage and foster dreams, then to offer one or two pieces of constructive criticism. I think it would be interesting to have Dennis Rodman in my club, and I haven't seen any fellow Toastmasters anywhere in need of an exorcist. Actors, comedians, magicians, jugglers – everyone! – is welcome in Toastmasters.

Keith Hersey • Tall Tellers Club 9808-60 • Toronto, Canada

KEEP SMILING

John E. Kinde's "Smile Power" article in the April issue is a good reminder for all of us. A smile is the best introduction when meeting anyone.

When I went to my English class in high school for the last time, my English teacher stopped me and said, "I am going to miss your smiling face." That made my day, and I have remembered it many times.

Emert A. Browning, DTM • Lake City Toastmasters 748-2 • Seattle, Washington



By Andrea Adair

Table Topics and Parenting

ON MORE THAN A FEW OCCASIONS I HAVE HAD THE PLEASURE of watching Toastmasters do what they do best: think fast and speak clearly. I've watched novice to expert stand up on a moment's notice and talk about something as

sentimental as a favorite Christmas gift or as crazy as made-up book titles.

Being married to a Toastmaster, I've attended club meetings and observed my husband and others respond to Table Topics. Their ability to speak coherently off the cuff never ceases to astound me!

Never having participated in this exercise myself (I actually broke into a sweat once thinking I might be called on), I still couldn't help but notice the similarities between this Toastmasters tradition and something I practice daily: parenting.

If you have never thought of this connection, consider the first trait garnered from frequent forays into this realm of speaking: the ability to think on your feet quickly. With Table Topics, you have only two minutes to think, filter and communicate clearly. As any parent can attest, the same holds true when dealing with children. Disciplining, explaining, answering questions and sometimes even just conversing requires quick, intelligent and appropriate responses. This ties in perfectly with the second similarity of Table Topics to parenting: having a short period of time to get your point across. Toastmasters are timed when they respond to their Table Topic; parents often are as well.

As a parent of children ages 4 and 2, I've discovered that I have a minute per year of their age to explain why they have to brush their teeth or why throwing toys at one's sister is not appropriate behavior. My youngest then gets a very short explanation, since at 30 seconds she starts to frown, at 45 seconds she starts to squirm and at 60 seconds, I'm alone. The 4-year-old gets a longer answer or directive, but not by much. If it is longer than a Table

Topic, her eyes start to glaze over and she shuffles from foot to foot. The Toastmaster "Ah" buzzer is less jarring.

The third similar trait is that you never know what is in store for you next. A Table Topic could run the

gamut from the effects of global warming to "why I should run for office." It could be something you are familiar with and can easily speak about for a minute. Or it could be a topic you've never heard of. Sounds like parenting, doesn't it? Crayons on the wall, ingested maple tree seeds, unexpected fevers, sudden bumps and rashes,

bedtime refusals and dinner tantrums. The calm moments as a parent are similar to that moment you sit waiting for your name to be called for the next mystery topic.

Another similarity between a Toastmaster and a parent is a flair for creativity. To answer a Table Topic or to be the one selecting topics for the week requires a dose of imagination. If you can't think of sane, realistic comments to use for your topic, you need to be able to tap into the imaginative sphere to, at the least, speak about something for two minutes. It's a skill parents rely on daily as they try to encourage a stubborn toddler to put on shoes, occupy hours on a rainy Saturday or quietly fill

the 15 minutes before the food in a restaurant appears.

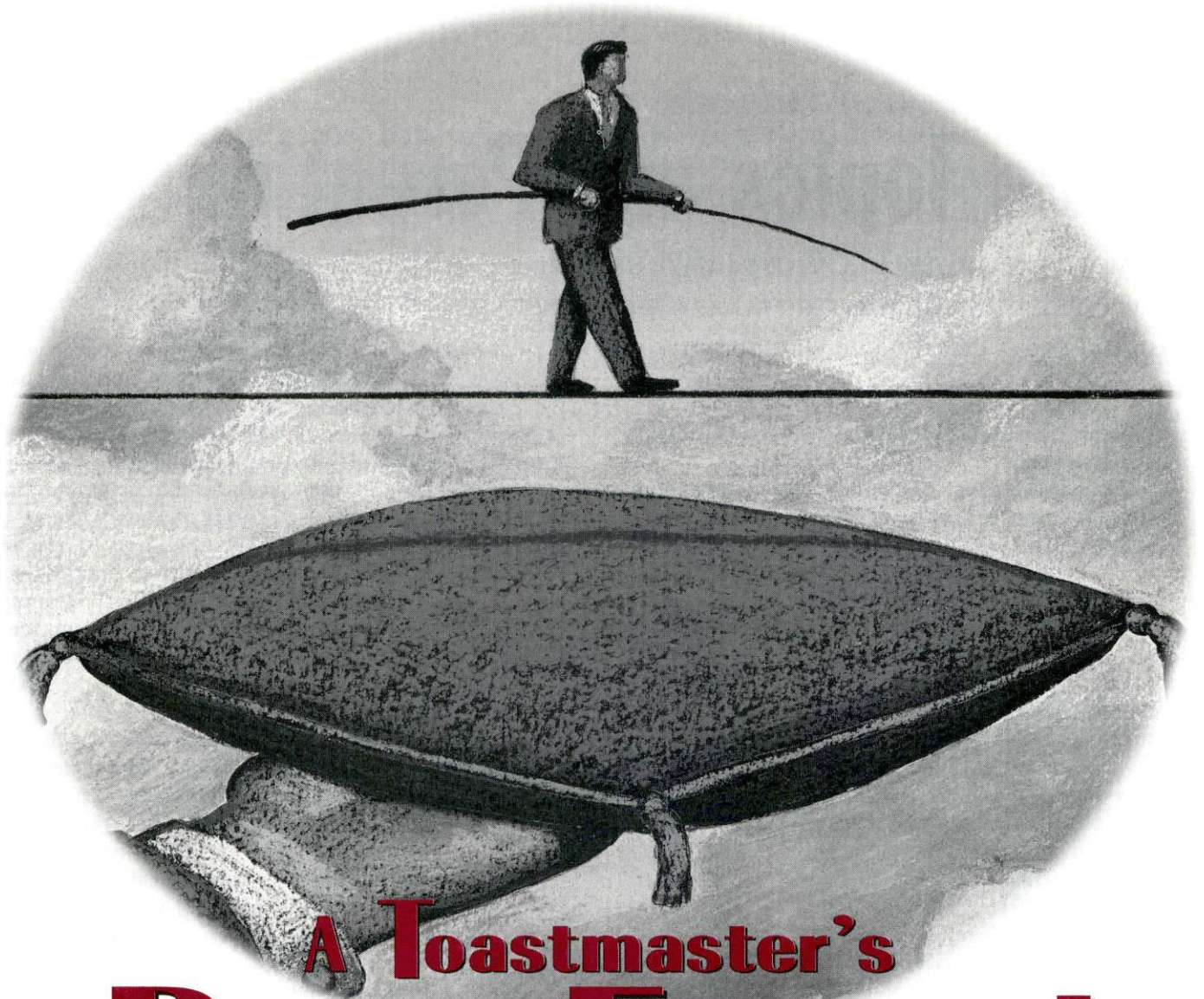
And finally, there has to be a certain amount of love involved in the task. Who would actually sign up for the madness of raising a child if the rewards weren't so great? And voluntarily making yourself vulnerable in front of peers and risk complete embarrassment is foolhardy unless one really loves the Toastmasters program and its benefits.

Maybe this parenting thing might make me Toastmasters material after all. **T**

"With Table Topics, you have only two minutes to think, filter and communicate clearly. As any parent can attest, the same holds true when dealing with children."

Andrea Adair lives in Whitby, Ontario, Canada.

A coach is a role model who is willing to provide information,
help and opportunity for a new member.



A Toastmaster's Best Friend

By Carl H. Hendrickson, DTM

The excitement in the air was palpable, like an electric charge flowing across the room. Not one but two Ice Breakers this evening. Could this be an omen that the club had begun to attract new members, to grow, to expand?

Jane's Ice Breaker was mediocre, but that's to be expected from a new Toastmaster. Fred's, however, lacked promise. The speech was disjointed. The fundamentals were missing. He clutched the lectern for support. He read

from his speech, seldom looking at the audience. And he went over his allotted time.

Nevertheless, both Fred and Jane returned for their second speeches. Jane continued to outshine Fred. Only the most experienced Toastmasters could detect the slight improvement in Fred's speaking ability. When it came time for speech No. 3, Fred was prepared. But Jane was never seen or heard from again. Somehow, Toastmasters

had failed her. On the other hand, I (the "Fred" of this illustration) remained in the program, in time earning the Distinguished Toastmaster Award.

The difference between Jane's early Toastmasters experience and mine was that I had a good friend, a coach who was willing to spend the time and make the effort to help, encourage and advise me.

AN IMPORTANT TOASTMASTER FUNCTION

As a beneficiary of outstanding coaching, I am convinced that every club should have an aggressive mentor program. Clubs should constantly emphasize the importance of the coaches' responsibilities in helping new members develop communication skills.

1 Positive Attitude – Without an awareness of the importance of the coaching role, a coach cannot adequately fulfill his or her role. Coaches without commitment may assume all is well and fail to provide help unless the new member asks for it. But the new Toastmaster may be too shy to seek help or may not even realize the need for help.

2 Willingness to Assume the Burden – While officers have an obligation to all club members, each coach assumes a commitment to one specific member. Becoming a first-rate mentor means taking time to study coaching requirements described in the club manual. Coaches are expected to explain how a club works as well as the duties and responsibilities of each meeting role. They provide encouragement, respond to questions and offer feedback on speaking, evaluating, Table Topics performance and jobs new members may undertake. Coaches also must monitor the new member's progress and continue mentoring until that member feels comfortable in performing the various roles expected of club members. Because not all new members need the same amount of assistance, clubs should not restrict the coaching to a specific time frame, such as for the first three speeches. It's important for coach and trainee to be able to reach each other at home or (if permissible) at the office.

3 Maturity – Coaches need to build a mutual bond of trust and respect between themselves and their trainees. They must have the maturity to respect, not fear, the student's potential and avoid diluting help and instruction because of the possibility that the student may surpass the coach in certain skills. The successful coach is secure in his or her abilities and labors to bring about the best that the new member is capable of achieving.

4 Commitment to Excellence – An outstanding coach has a passionate commitment to turn the novice into

a master Toastmaster, realizing this cannot be accomplished overnight. Successful mentoring also requires a commitment by the student to follow through with the development process. The coach must be tenacious and willing to try various strategies to achieve the goal — at times cajoling, but always lavishing much praise on the new member when the occasion warrants. Serving as role models, effective coaches continue to carry out their commitments to the Toastmasters program and to work hard to improve their own skills.

5 Understanding – Wise coaches understand that it is important to build personal rapport with their trainees. On the other hand, the mentor must understand that coaching isn't necessarily a friendship, but rather that he or she is to act as a role model, willing to provide information, criticism and opportunity for the new member. To provide psychological and educational support, coaches should strive to understand the new member's needs, wants, fears, interests, emotions and capabilities.

6 Vision – Mentoring success depends on planning and having a vision of goals to be achieved and of the steps necessary to realize those goals. Most of us joined Toastmasters to meet our needs related to communicating. Effective coaches must study new members' profile sheets and help them develop clear pictures of where they want to go and how they will get there. Mentors should discuss with the novice Toastmaster:

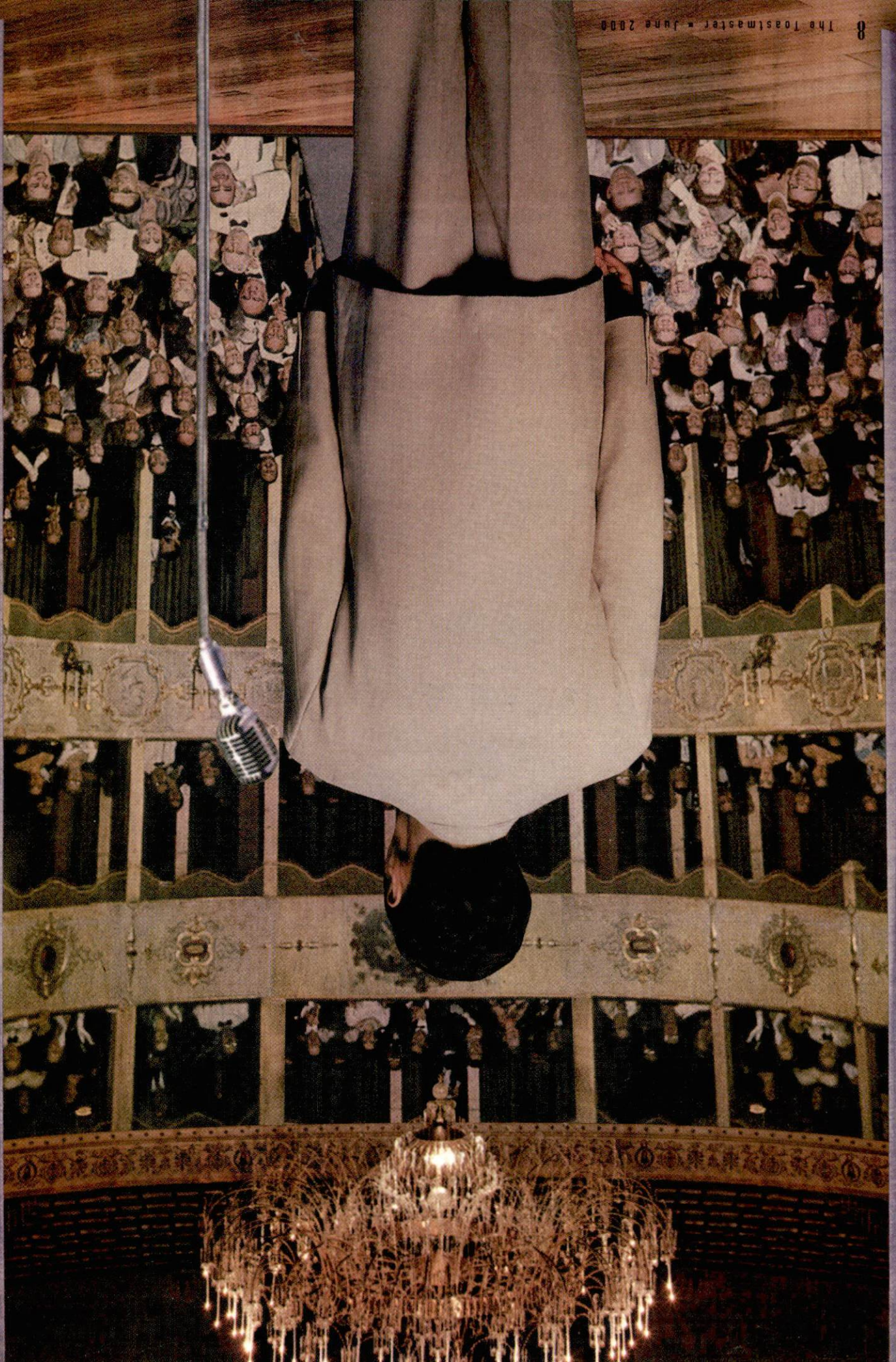
- What the club and coach expect of the new member.
- How the coach intends to assist him or her.
- The importance of establishing goals and outlining how to reach them.
- Parameters for identifying areas that need improvement.

7 Patience – Be patient and you will see that the new member – like the "Fred" in my illustration – grows to his or her full potential. Always remember that each of us

Coaching is essential to achieving the Toastmasters mission of caring, sharing, reaching and teaching. Thus, each experienced Toastmaster must be willing to devote the time and effort to acquire the seven traits of a highly effective coach. The rewards – to the new Toastmaster, to the club and to you, the coach – will far outweigh the time and work involved. **T**

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Carl H. Hendrickson, DTM, is a member of South County Club 1957-8 of St. Louis, Missouri. He is serving his third term as a state representative in the Missouri General Assembly.

"As a beneficiary of outstanding coaching, I am convinced that every club should have an aggressive mentor program."



Do you enjoy speaking before groups? Would you like to expand your presentation horizons beyond your Toastmasters meetings? Why not consider becoming a master of ceremonies (emcee) for local events?

W H E N Y O U A R E

the Master of Ceremonies

Maybe you've already been invited to host the PTA fashion show at your child's school, to introduce the entertainment at a local variety show or to emcee the program at your cousin's wedding reception. Does this type of public speaking opportunity appeal to you? Or are you a bit intimidated by the scope of the challenge?

What does it take to be an emcee? Emceeing a program is similar to performing the Toastmaster duties at your club meetings. You are the host. You make the introductions. You set the tone for the meeting or program. It's your job to keep things moving.

According to Lenny Laskowski, DTM, a professional speaker and seminar leader in Connecticut, "Being an emcee is like executing an extended impromptu Table Topic." He's right. Generally, you'll work from an agenda, but you'll also be required to speak extemporaneously to fill space and time.

THE SKILLS AND TALENTS OF A GOOD EMCEE

Your goal as emcee is similar to your objective when hosting a party: to make your guests feel comfortable and to keep them interested in what's going on. An effective emcee needs:

- **A pleasant and strong speaking voice.** You should be able to project your voice and speak clearly so that you can be heard and understood. If you want to act as master of ceremonies and your voice doesn't carry well or you have a tendency to talk too fast, run your words together or speak in monotone, arrange for a session or two with a voice coach.
- **A good command of the language.** You should be articulate and have a vocabulary large enough to keep your conversation lively and interesting.
- **An interest in people, events and issues.** A successful emcee is well-informed and curious. You never know when you'll be required to fill time and space on stage because someone is late or doesn't show up, or there's a problem backstage.
- **A sense of humor.** Most people have a sense of humor, but not everyone laughs at the same things. If your sense of humor is similar to that of most people you know and if your jokes generally get laughs, you can probably pull off some stage humor. To augment your humor delivery skills, join a storytelling group. Observe others. Practice, practice, practice.
- **Leadership abilities.** An emcee is a leader of sorts. You set the pace and call the shots for the evening.
- **A friendly, outgoing nature.** People respond to those they like. If you are naturally friendly, if people are drawn to you and if you like people, you may have the charisma to be an effective emcee.
- **The ability to improvise.** As emcee, you are responsible for holding the interest of the audience for practically the entire program. Although there most likely will be other speakers or entertainers, you are the glue

BY PATRICIA L. FRY, CTM ■ ILLUSTRATION BY DENNIS IRWIN

that holds the fragments of the program together and you are responsible for filling any spare time.

- **A good sense of timing.** According to Laskowski, "The key to being a successful emcee is to keep the program moving along. It is very important that you understand the timing."
- **A talent for introductions.** One of the most important roles for the emcee may be the introduction. An introduction sets the tone for the next act or segment of the program. Some say a proper introduction builds a bridge between the speaker or entertainer and the audience. The Toastmasters handout titled *When You're the Introducer* says, "A good introduction is as important to a speech as an attractive waiting room is for a business or professional person or as a front yard is for a home."
- **Knowledge of proper podium protocol.** The things you typically practice at your Toastmasters club meetings certainly also apply when you are the emcee.

A GOOD EMCEE IS WELL-PREPARED

While some speakers like to hold their audience in suspense, others prefer to keep them informed. I've found that people appreciate knowing what to expect throughout the course of a program. Either provide a typed agenda or present a brief verbal preview of the planned program.

A big part of your job as emcee is to keep things moving. It's up to you to entertain the audience between acts or speakers. You might plan some short stories and remarks ahead of time as transitions from one act or speaker to the next. Learn a few simple magic tricks. For a long program, consider audience participation.

Roni Tagliaferri wrote and published a book of poetry. To promote her book and to support poetry, she sometimes hosts contests for performance poets. While she has an agenda that moves the evening along at a fairly fast clip, there's typically time to fill while the judges tally scores. But Tagliaferri comes prepared with a list of short quotes, jokes and trivia to entertain and delight her audience.

As you would do for any speech, you must check out the equipment before the program starts. Make sure everything is working. Know how to adjust the microphone and where the curtain opens.

Familiarize yourself with the individuals involved in the event. As Laskowski says, "Learn well beforehand how to properly pronounce the names of people you will be introducing and know where key people will be seated during the event." It's also up to you to make sure all participants are familiar with the agenda and know their cues. Preferably well before the event date, you will contact guest speakers about obtaining a bio to use in your introductions and to discuss the timing of their talks.

Go over this information with the speakers again just before the program starts. Suggest that they sit where

they have easy access to the stage. If the speakers are not Toastmasters, you also might instruct them on how to approach the stage. Will you wait for speakers at the podium and issue a greeting before leaving the stage or do they plan a more dramatic entrance?

The emcee for an annual Christmas program I attend generally spends the cocktail hour speaking to the people he plans to introduce that evening. He makes sure they are present, finds out where they're sitting and checks any pertinent facts with them. At the event this year, as chairman of the City Historic Preservation Commission, I was asked to participate in a drawing. The city councilman who would make the introduction approached me as I arrived and explained the procedure so I'd know what to expect.

The emcee is expected to write or ad-lib his or her own lines. One of the most important parts of the emcee's dialogue is the opening. This is where he makes his first impression. Just as a book needs an intriguing beginning paragraph to hook the reader, a strong opening is essential to a successful program.

CONSIDER THE DRESS CODE

As emcee, you are largely responsible for the event's success, because you are a major part of the program. But you should not stick out like a sore thumb. For most occasions, dress for comfort and according to the established dress code. If you're emceeing the Oscars, a slinky evening gown or tuxedo is appropriate. For most hometown events, however, avoid anything that attracts attention away from you – jangling jewelry, hair draping across your face, heels so high or a dress so tight that you need help getting on stage or a suit that requires sunglasses to look at it, for example. Dress conservatively so both you and the audience are comfortable.

Emceeing can be a lot of fun. If you're a fairly high-energy person, you're spontaneous, you like people and people say you are entertaining, maybe this is a job for you. Do it for fun or even get serious and hire yourself out. Where? A lot of occasions require emcees: You might emcee a groundbreaking or grand-opening ceremony, an open house, a convention, sales meeting or company picnic. If you want to be an emcee and there are no opportunities, make one. Put on a talent show. Head up the entertainment committee for your next class reunion and bill yourself as emcee. Volunteer to head up a fundraising program complete with entertainment. You can be the emcee.

If you like the idea of performing and you think you could handle the responsibilities, add a new dimension to your portfolio and offer your services as an emcee. **1**

Patricia L. Fry, CTM, is a freelance writer and regular contributor to this magazine. She lives in Ojai, California.



By Patrick Mott

Heck is a place where God sends people when they say things like "Aw, shoot" instead of "s..." Visionaries see it as a warm cloakroom, or perhaps a bus terminal at 3 a.m. in August.

—MICHAEL MCCORMICK, P.J. O'ROURKE AND MICHAEL CIVITELLO

Swear Words: Verbal Gunpowder

NOTICE THAT I DELETED MOST OF THAT PERFECTLY GOOD Anglo-Saxon swear word in the second line. How's that for an odd linguistic dilemma? Sure, it might be cathartic to say it – even fun – but what happens when you decide to put it in print? Barked in moments of frustration, it's a verbal

words. The reader is left with the impression that the writer is using these words simply because he can. He is off the leash, out past his bedtime and he is cussin' up a storm for the pure anarchic release of it. Meanwhile, his ideas are lost in the din.

The other extreme is prudery.

exclamation mark – maybe two or three depending on the volume. It indicates frustration, rage, amazement or utter bewilderment. It just wings its way out there suddenly, usually followed by a flying golf club. And then it's gone.

But write it and it squats there on the page, glaring, belligerent and vile-tempered. Forever. Or at least until trash day.

Some words are freighted with meaning. Others are just loaded. Consequently, for the effective and careful writer and speaker, every common English swear word has a certain measure of gunpowder in the mix. Every time you use one, there's a detonation of one size or another that goes off in the minds of your audience. Depending on the word, the delivery and the person writing or making the speech, the explosion can range from a hiccup to a nuclear holocaust.

That's not to say we can never make use of them. Swear words can be extremely potent. They can, in effect, underline your ideas with big, red Magic Marker. They can also destroy them.

Not long ago, I visited a shop that sells nothing but hot sauces. What, I wanted to know, was the fieriest glop in the entire place, the most completely volcanic, hands down? The shop owner sold me a little bottle of something called Dave's Gourmet Insanity Sauce. It is not for the young. One, maybe two drops in a big pot of chili will make for a tangy and memorable meal. More than that will make the entire pot inedible and will leave a taste in your mouth your can't scour for hours. The parallel between this little adventure and the use of salty language is almost exact.

Some words should be avoided at all costs, and everyone over the age of 7 is probably familiar with the list. Unfortunately, there seems to be a trend in some strata of journalism and publishing in recent years that lends certain legitimacy to the shotgun use of back-alley swear

There are people in the English-speaking world who would not say "breasts" if they were referring to chicken parts. They will surely go straight to heck. For perspective, I would refer them to Romans, Chapter 14 in the bible: "There is nothing unclean of itself: but to him that esteemeth anything to be unclean, to him it is unclean."

Somewhere in the vast linguistic middle ground lies wisdom. In many cases, there is nothing shocking about the occasional – and that word is important – low-wattage swear word. Remember that they are the Dave's Gourmet Insanity Sauce of English and must be used more sparingly than any other words. Too many sound puerile and vulgar. Gloss them over with euphemisms and you sound prissy and timid.

Not sure which words go *pop* and which go KA-BOOM? A fair – but by no means absolute – yardstick is the short list of conventional swear words you can legally say over the public airwaves. Even then, however, you must know your audience (also, unfortunately, the list of words you can get away with on the air is growing in both size and disagreeability). However, one well-placed word in a speech can have the effect of putting an audience slightly more at ease, allowing them to loosen up their Sunday manners a bit.

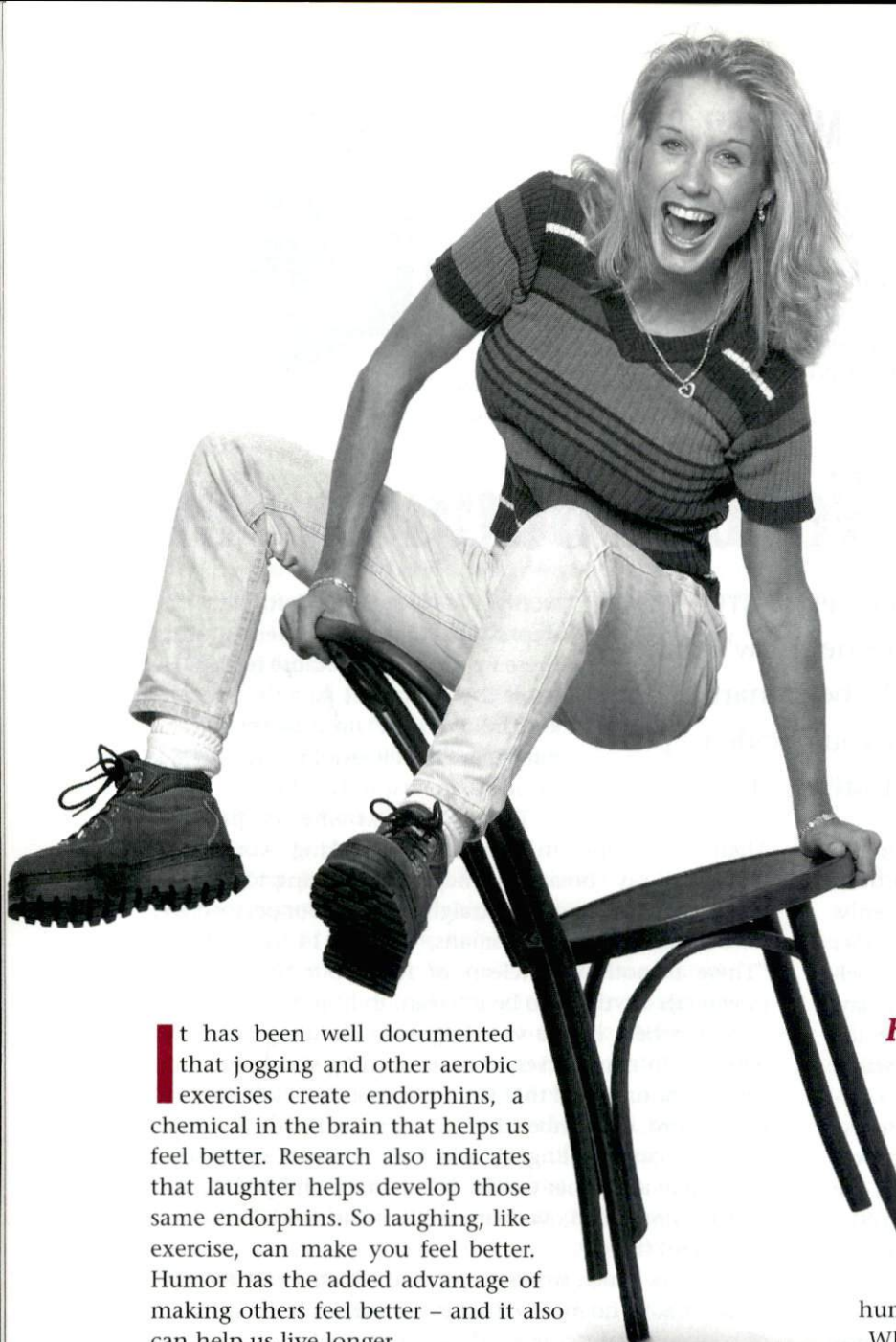
Are swear words necessary? No. But they are part of our language and as such can be used as linguistic tools (scalpels, not monkey wrenches). It's not a bad thing to know them. A police officer may never draw his gun, but he feels better knowing how to use it and that it's available. We can take a lesson in this from no less a wordsmith than Shakespeare, writing in *Henry IV*: "'Tis needful that the most immodest word be looked upon and learned." **1**

Patrick Mott is the editor for *Orange Coast* magazine in Newport Beach, California.

By Arlo W. Ranniger, ATM

Laughing, like exercise,
can make you feel better.

She Who Laughs Lasts



It has been well documented that jogging and other aerobic exercises create endorphins, a chemical in the brain that helps us feel better. Research also indicates that laughter helps develop those same endorphins. So laughing, like exercise, can make you feel better. Humor has the added advantage of making others feel better – and it also can help us live longer.

The function that controls laughter is thought to be located in the brain's right hemisphere. This is where subconscious activity and the emotional and artistic processing of information take place. Since speaking is a right-brained activity, this might help explain why humor responds more readily to the spoken medium than the written.

Developing your sense of humor (and your endorphins) can create a sense of well-being. Dr. Lawrence Peters in his book, *The Laughter Prescription*, says that laughter causes full action of the diaphragm, thus benefiting the whole cardiovascular system because of the amount of oxygen taken in. Laughter is a form of internal massage that can help revitalize the entire body. Vigorous laughter speeds up the heart rate, breathing and circulation. Hearty laughter also gives a workout to the chest, abdomen and facial muscles.

Humor can reduce stress. Laughter can help reduce muscle tension. Henry Ward Beecher, one of the most eloquent orators of the 19th century, said "A person without a sense of humor is like a wagon without springs jolted by every pebble in the road." A sense of humor can help make the road of life easier and more pleasant. Research indicates that our most hearty laughter is social laughter. The person who wittily uses humor in a gathering usually evokes social support.

While a good sense of humor may be associated with an enhanced immune efficiency, it also is associated with a sense of well-being. A number of books have been written stressing the importance of laughter in good health. One researcher has suggested that a few minutes of laughing lowers stress hormones and raises the number of circulating antibodies that help ward off disease. A laugh a day may not only help keep the doctor away but make the visit to see the doctor less stressful. Laughter also can help combat depression. Abraham Lincoln, who suffered from depression, said, "If I did not laugh, I think I would die."

Laughter can help control pain. In his book, *Anatomy of an Illness*, author Norman Cousins details his recovery from a serious illness. He developed his own form of humor therapy and claims that laughter and nutrition played a big part in his recovery. A good laugh helps reduce your tensions, distracts you from your pain and

increases production of endorphins, the body's natural painkiller. Laughter can be described as a way for our bodies to produce our own painkillers. The increased level of catecholamine hormone helps reduce inflammation.

While we may not be able to laugh ourselves well, a sense of humor is often accompanied by a positive attitude and the will to live. Nurses have noticed that happy hospital patients seem to recover better than the depressed, complaining ones. A positive attitude seems to speed recovery. It has been said that laughter is a miracle drug without a bad side effect.

If there is a relationship between humor and health, is there also a relationship between humor and personal success? In a survey on humor, most people interviewed said they like to be around people who have a good sense of humor and who laugh easily. Humor can be a real asset in almost any kind of situation. A dose of humor creates a relaxed atmosphere in one-on-one business or social relationships. Sharing laughter also helps solidify a group and stimulate more interaction – it is socially contagious. Remember, people like to do business with people whose company they enjoy and who make them feel good.

Expose yourself (and your endorphins) to humor.

Shakespeare said, "A light heart lives long." Laughter can add quality and length to our lives. As one vaudevillian put it, "The way to live a long time is to laugh at least once a day – until you're 100." Expose yourself to an environment conducive to laughter. Share a joke or story with your friends and co-workers. This will encourage them to share their latest joke or story with

you; the result will tickle your funny bone – and stimulate your endorphins.

Cultivate your sense of humor. Nurture its development but let it grow naturally. There is more to a sense of humor than laughter. We don't all have to become comedians to benefit from humor. We live life between pleasure and sadness. Stepping back from a situation and looking at it from a different viewpoint often allows us to find subtle humor or irony that helps us get over the rough spots in life.

Don't force humor. Laughter can't be forced; it must be allowed to happen. Forced humor, or inappropriate humor, can be self-defeating. Don't take yourself too seriously. See the funny side of life, along with the serious side. An elderly gentleman, when asked his secret of longevity, said, "I try to have a hearty laugh every day. If nothing funny comes along, I laugh at myself." Laughter and happiness go hand in hand. But do we laugh because we are happy – or are we happy because we laugh?

Practice and persevere. A conscious and continued effort will improve and sharpen your sense of humor. We have physical trainers to help us with our exercise programs, but when it comes to humor, we have to train ourselves. Both our muscles and our sense of humor can be honed by regular use and can contribute to the quality and length of life. **T**

Arlo W. Ranniger, ATM is a member of the Greater Des Moines club 3049-19 in Des Moines, Iowa.

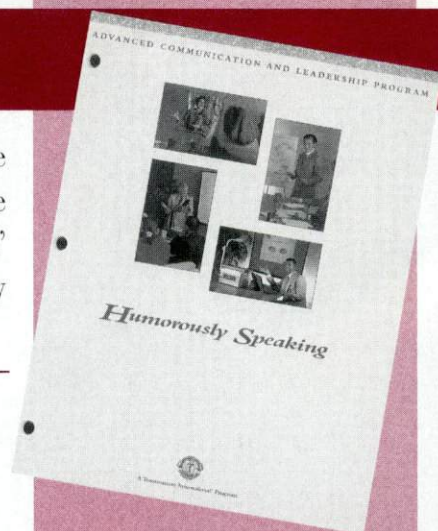
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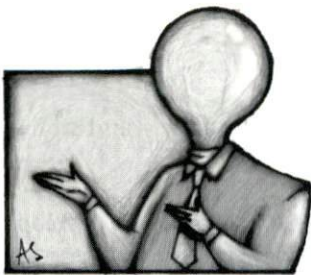
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IDEA CORNER

By Joseph Copestakes, CTM

YOUR SPEECH NOTES :

Many Toastmasters are self-conscious about their use of notes when delivering a speech. They hide their notes from the audience and try to appear as if they've memorized their speeches.

Speech evaluators usually share this attitude. When evaluating a speaker, they might say, "You handled your notes well." What they mean is that the speaker made infrequent or unobtrusive use of notes. The media reinforces this view. When was the last time you saw a newscaster reading from a script? Helped by TelePrompTers and cue cards, television performers are skilled at glancing slightly off camera to read what they must say next.

A Visual Aid

So, how should we, as Toastmasters, handle notes? Most of us don't have access to a TelePrompTer, and many of us might find it difficult to prepare a formal speech on the back of an envelope, as we are told Abraham Lincoln did for his Gettysburg Address.

Here's one approach to the use of notes: think of your notes as visual aids to be used to your advantage when delivering your speech. As you envision yourself at the lectern, think of the handling and perusal of your notes as gestures that can aid the audience in grasping your message. Be sure to incorporate your handling of notes into your rehearsal.

Think about it! Your notes afford you a repertoire of gestures, including the following:

- Laying the notes on the lectern (either before, or shortly after, you begin speaking).
- Consulting your notes during the course of your speech. (This gesture can vary from a brief glance to an animated reading of a significant phrase or passage).
- Finishing a page and going to the next.
- Gathering the notes as your speech comes to a close.

Let me tell you how Bill, a member of my club, got mileage out of his use of notes in a recent manual speech. Bill's speech topic was introduced by the Toastmaster as "communication." Bill arrived at the lectern with notes in hand and casually placed them on the lectern. But before referring to his notes, Bill got the audience to concur (by a show of hands) that good communication requires a cooperative effort by the "sender" (speaker) and the "receivers" (audience). Then he said, "Let me begin by discussing the rights and responsibilities of the sender."

Bill then turned the first page of his notes – a small gesture that notified the audience that Bill was beginning the body of his remarks. Bill launched into his discussion of the sender's rights and responsibilities and appeared to make no use of notes. But then he came to a quotation, a famous line attributed to Shakespeare's Mark Antony: "Friends, Romans, countrymen, lend me your ears."

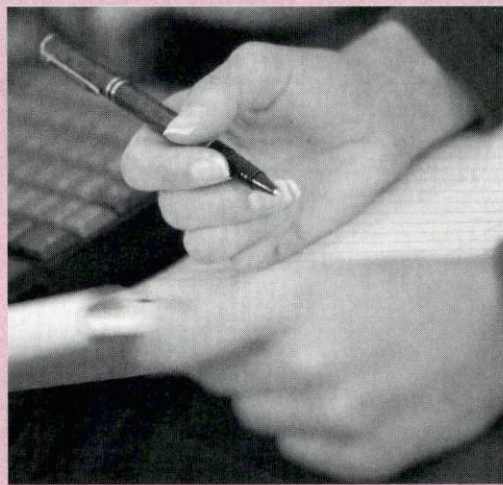
Some Notes on Notes

By Anand Raman, CTM

1 Notes do more good than harm. When I listen to a speech, I am usually more attentive when I see the speaker use notes. But a misguided notion seems to have ingrained itself into many people's minds – an idea that notes are taboo and speakers who use them are inferior to those who don't. Evaluators frequently reinforce this unfortunate notion. I have heard many excellent speeches given with notes. Indeed, some of the best speakers I know use notes to guide them through their presentations.

2 Notes let the speaker concentrate on more important things. Only notes that act as crutches should be avoided. Using notes as pointers to move from section to section of a speech is particularly desirable for the following reasons: Notes ease speakers' memory load and enable them to concentrate on more important things – like how to get ideas across more effectively or to respond to the audience. The process of making notes in itself serves to clarify the speech in the speaker's mind, highlighting important points to emphasize.

3 Notes reflect adequate preparation. Speakers who use notes are more likely to at least have mentally gone over what they want to say than those who don't. If your speech lasts five minutes and there are 300 people in the audience, that's 25 hours of time that the audience is willing to give you. How much time have you spent preparing your speech?



4 Notes are reassuring to both the speaker and the audience. A speaker is reassured that he or she hasn't missed any important points, and listeners are reassured that if they miss out on something, they can catch up when the speaker looks at notes as he or she starts to talk about a new point.

5 Notes come in many forms. Notes don't always have to be words. They can just as well take the form of visual props laid out on a table for both the audience and the speaker to use as a mnemonic for parts of the speech. Written notes, however, shouldn't be inconspicuous or hidden. They should be boldly brought forth and preferably laid out on a lectern. A speaker who is trying to use notes that he doesn't want the audience to see betrays a lack of confidence and a fear of memory loss.

6 Notes must be used properly to be effective. Notes are, by definition, highlights of a speech's important points. A completely written speech, which the speaker practically reads out loud, can hardly be called notes! Also important is the way a speaker handles and refers to notes. Most of the current hype against notes is based on failure to distinguish between use of notes and bad use of notes. **1**

Anand Raman, CTM, is a former member of Massey Club 4675-72 in New Zealand.

Bill knows this quotation by heart and had no reason to read from his notes. But by doing so, he helped make it clear to the audience: (1) that he was quoting, and (2) that he was being careful not to misquote. As an added benefit, Bill told me later, this close perusal of his notes gave him a chance to refresh his memory.

After discussing the sender's rights and responsibilities, Bill said, "Now let's discuss the receiver's rights and responsibilities." He turned the page and consulted his notes, signaling another transition. In preparing to close, he again called attention to a shift by turning the page of his notes.

Finally, as Bill came to his last sentence, he gathered the pages of his notes to let the audience know his speech was ending. Then he delivered his conclusion. Because it was obviously delivered without notes, it carried special significance in the audience's eyes.

From Bill's talk I learned that with a little imagination and forethought, notes can enhance and not detract from your speech. **1**

Joseph Copestakes, CTM, is a member of Moorestown Area Club 4887-38 in Moorestown, New Jersey



What's Wrong With This Audience?

In your efforts to advance your skills even further, you've decided that speaking outside your comfort zone – which means speaking to audiences other than your supportive Toastmasters circle – is a necessity. You're well-prepared. Your introduction as a former, longtime county employee with 20 years experience in the field of transportation sets you up well for your topic. You feel confident as you approach the lectern, although the audience is new to you – not the friendly, helpful faces of familiar Toastmasters.

As you look at the audience – a respected civic group of business owners and executives – you notice they're still conversing loudly with each other and eating their lunch during your introduction. You feel a twinge of fear, a touch of doubt: Perhaps you should have picked a different group for your first venture into new territory? Maybe a less controversial topic would have been a better choice?

You begin by telling the audience what you're going to tell them. "The most urgent issue of the day, today, in Phoenix, Arizona, is not the economy, not water or drought, not the predicted summer fire danger, not even urban sprawl. It's public transportation — or more accurately, the lack of it. Today, I will explain

the transit proposal that we all will be voting on in a few weeks, outline the pros and cons, and conclude with my recommendation for your vote."

As you look across the room to the far reaches of the back tables, attempting to make eye contact with an attentive audience member, you feel a sense of loneliness. There are no smiling faces, no nodding heads, no eager eyes turned toward you. There's a certain lack of energy emanating from the group, at least of energy directed toward you. It's as if they're behind a plexiglass screen and you're inaudible and maybe invisible to them. They seem distant and removed, unavailable to you. It's not a good feeling. In fact, it's awful.

If you've ever been there, in that occasionally powerless place as a speaker, you understand. You're an army of one, facing a trained militia of 50. You're a bug on the windshield. You just want to say, "Sorry, I gotta go now," and exit stage left as fast as you can!

But, as the expert speaker you've become through Toastmasters, you know you have to stick it out. So you try to ignore the audience's rudeness and doggedly but rapidly plow through your planned speech. It doesn't work. You continue to feel the marked coolness of the distant

*"If you've ever
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an army of one,
facing a trained
militia of 50."*

BY JUDITH C. TINGLEY, DTM, Ph.D. ■ PHOTOGRAPHY BY EYEWIRE

audience. There are no questions at the end. You've experienced what my Toastmaster buddy, Harry Wolfe, calls "denial of impact."

Although you survive this seemingly endless experience of audience resistance with a capital R, you vow to never let this happen again. Resistance, according to the dictionary, refers to the act of resisting, opposing, withstanding. That's what the audience members did to your message – they resisted it – although they may not have even realized how or why they retreated as they did.

The concept of resistance is a word we know from raising children and from learning about wars. "He's resisting starting kindergarten," or "The French Resistance was a powerful force in World War II." Resistance is also a factor in psychotherapy and in any setting where bringing about change is a goal. Traditionally, when a client resisted the therapist's message, the resistance was seen as another symptom of the client's neurosis. In contrast, the current thinking views the cause of resistance as the therapist's inability to find the right way to communicate the desired message. Extending the analogy to speaking, resistance isn't a sign of something wrong with the audience, but perhaps of the speaker's inability to communicate the desired message in the right way. If the speaker communicates the message skillfully, the audience will be more likely to hear, accept and perhaps even implement his or her suggestions, recommended changes or call to action.

Whenever you as a speaker are aiming to influence your audience, recognize that resistance to your influence attempts is always a possibility, so provide flexibility and choices. Understanding the social psychological principles of persuasion is important:

- Generally, people don't like being told what to do, unless they specifically ask, and even then they prefer several options, so they feel in control rather than controlled.
- Be aware that the ability to influence people is always increased if those you're trying to influence view you as similar to themselves. They'll like you more for your perceived similarity and be more receptive to your suggestions.

Determining the cause of any audience reaction is key to learning advanced speaking skills. My guess is that the audience members in the transportation speech scenario at the beginning of this article didn't like that the speaker, early on, said he would tell them how they should vote. The listeners don't know him and can suspect him of bias because of his government background in transportation. Plus, they may naturally back off when someone, still a stranger, tells them what to do.

More important than the speaker knowing exactly what happened to generate the "plexiglass screen" is figuring out how to prevent audience resistance from

happening again. Here are seven steps to increase the likelihood that you'll never have to face that lonely, isolated feeling of audience rejection again:

1 Prevention is easier than cure. Mingle with the audience before the speech. Introduce yourself as the speaker, shake hands, look people in the eye and converse briefly with 10 or 20 people. When you're in front of the audience later, integrate the names of one or two people you've met into your speech. "Jim Robinson mentioned he's lived in Phoenix for 30 years, so he knows our transportation history, as perhaps many of you do." When you meet some people and/or mention some members by name, you become more of an insider, more of a real person or friend rather than a stranger who is easily ignored.

2 Keep your introduction short, but include some personal information about your family or interests, so that the audience sees you as an individual, someone perhaps similar to them, rather than as a talking head, an expert or authority. Remember, a lot of people like to rebel against authority!

3 Research your audience carefully. Every single time I've "bombed" as a speaker I can attribute the cause to a lack of thorough audience knowledge or an inept application of what I did know. I always work to have information upfront. Some of the questions I ask the program chair are: Who else has spoken to this group recently? How were they received? Is this a light-hearted group who likes to be entertained or are these people here to learn about serious issues? Do you think my topic is of interest to this group? Are there some group hot buttons that you're aware of? (For example, one contact told me that postal workers don't like the term "junk mail," because all mail is good mail.)

We know our audience in Toastmasters, from experience, so we often forget this important information-gathering step in our early attempts at "outside" speaking. When speakers don't know an audience well, the audience senses that you're giving a canned speech, not a speech to or for that particular group. Listeners want your message to be customized. When it's not, they don't feel treated with respect, are less likely to respect you and may resist your message.

4 Commanding attention right from the start is especially important with an unfamiliar audience. Start with an intriguing story, or use humor relevant to your topic. Once you've "hooked" them, resistance is less likely to rear its head.

5 When the plexiglass barrier goes up, the safest approach may seem to follow the urge to just keep on

pushing your way through your speech, making every point, staying organized, and finishing at the planned time. Unfortunately, the audience will continue disengaging from you. It's essential to do something, anything! Bringing the resistance out in the open, in a light, non-blaming manner can help. Consider how Johnny Carson used to react when his jokes bombed: "Let's interrupt a minute here. This topic doesn't seem to excite you. Let's see. I could talk about fly-fishing, or March Madness, or my grandchildren. Anyone have a preference?" Of course, no one will choose one of the other topics, and hopefully, more than one person will say, "No, we want to hear about transportation." As soon as your topic becomes one requested by the audience, you've started to solve the problem, because now if the audience resists, they're not just resisting you, they're resisting some of their own club members.

6 As soon as you sense the plexiglass phenomenon, move out into the audience, and start getting them involved by asking questions. "Do you agree that transportation is the biggest current problem here in Phoenix or do you have another opinion?" "How long have you lived in Phoenix? Has transportation been a problem for you in particular?" You can always go back to your outline, with a quick summarizing segue, "It sounds as if this group has many different opinions about public transportation here in Phoenix. Let me move on, and I'll tell you what others have to say for and against the new transportation proposition."

7 As you are speaking, if you think the resistance may be caused by your coming across as too authoritarian, too rigid or too controlling, work to soften your wording. Instead of saying, "This initiative has been more highly researched and studied by a more varied and knowledgeable group than any other issue on the ballot. If you don't vote 'Yes', in agreement with the commission's experienced opinion, then you're making a mistake that you'll regret," you might just say, "This initiative has been more highly researched and studied by a more varied and knowledgeable group than any other issue on the ballot. The commission, appointed by the governor, is in favor of it."

If you haven't yet ventured out of your club to speak, I suggest you do. It's a wonderful way to learn some of the advanced skills that will help you become more comfortable in a broader set of circumstances. And now that you know how to reduce audience resistance, you won't have to worry about that sudden sense of loneliness, rejection and distance up there at the lectern. You'll know how to break through that plexiglass screen. **1**

Judith C. Tingley, DTM, Ph.D., is an 18-year member of Park Central Club 3527-3 in Phoenix, Arizona. She is an organizational psychologist and the author of several books, including *The Power of Indirect Influence*, to be released in September by AMACOM.

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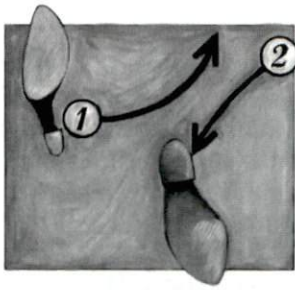
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HOW TO

By Bernardo Hernandez, CL

DODGING THE TOMATOES

Handling Difficult Meetings

As a speaker, what scares you? Is it freezing mid-speech, forgetting what to say next? Do you worry that your nerves will render your words unintelligible? Maybe you fear you may thoroughly bore the audience. Fortunately, our Toastmasters training gives us tools and techniques to both speak well and overcome these fears.

However, we may not be adequately prepared for some speaking situations. One of my scariest nightmares involves standing before a large, angry crowd, delivering an unpleasant message – a message that is either poorly understood or viewed as negative. In situations like these, you are the “messenger.” And we know what happens to the messenger. (He gets shot!)

What do you do if you are responsible for speaking to an angry group of four, 40 or 400? Here are five techniques to help you survive such a presentation – or better yet, help you foster rapport with your audience:

1 Be calm. You need to feel calm and exude calmness when you go before an angry audience. This is easier said than done, but it will help you think clearly. Calmness is also linked to confidence and competence. How can you project calmness and confidence as you stand before your boisterous audience?

First, you will probably know in advance if you are going to face a difficult meeting or audience. Therefore, prepare yourself. Take 10 or 12 deep breaths, very slowly about 30 minutes before the presentation. Breathing

deeply may sound trite, but it works. Second, know the material and the background of that material very well. Become one with the data. Know your information like you know the color of your eyes. This will help build your confidence and composure. Third, recognize that your audience’s hostility may be caused by a perceived fear, which usually is the result of a misunderstanding. Knowing this will help you focus on communicating effectively, rather than focusing on angry people.

“Be creative and set a different pattern. Prove that you are no ordinary messenger and that you are trying to bridge the communication gap.”

2 Create a stage for communication. The speaker is often locked into a confrontational setting with the audience. The speaker’s separation from the audience contributes to a “messenger vs. audience” situation. This separation is, of course, physical in nature, but it also can be caused by a difference in clothing and word usage. How to break this confrontational structure?

Be creative and set a different pattern. Prove that you are no ordinary messenger and that you are trying to bridge the communication gap. If you are on a stage, step down and walk right up to the audience. If you are at a lectern, move it aside and break the barrier between you and the audience. If you are on a podium, walk away from it and move yourself closer to the audience. With regard to clothing, if you are dressed in formal attire and your audience is not, loosen your tie, roll up your sleeves and take off your jacket. Finally, use the language and vernacular of your audience. Avoid



technical jargon and words people may have difficulty understanding. Using a different language only separates you from the audience and increases the severity of a confrontational setting.

3 **Speak to gain the audience's attention.** If the crowd is so loud that it is difficult for you to be heard, how do you get the audience's attention?

As you look straight at the audience, begin your speech softly, so softly that only people within 10 feet can actually hear you. Purposely make it hard for the audience to hear you. Surprisingly, most audiences will automatically quiet down. By speaking softly the audience's curiosity will drive them to try to hear you. This technique is quite powerful. Never shout to command the audience's attention. Shouting only excites the crowd

and begs them to be even louder. If you shout to make yourself heard, the entire meeting could end up being a shouting match, with you the inevitable loser.

4 **Be ready to give up the floor.** This technique is useful when one person in the audience is constantly interrupting your presentation. When this happens, remember that this person is probably angry and feels the need to be heard. Also keep in mind there is a group of other people patiently giving their time to hear you speak.

If you cannot seem to address the individual's concern, and the person continues to interrupt, then matter-of-factly ask the assembled group for advice on how to proceed. Ask the audience whether you should stop in order to let the other person speak. You must abide by the group's decision; the interrupting individual will usually abide by the group's decision as well. Generally, the audience will want you to continue because they want information. The audience members' time is precious and they won't like being in a meeting longer than they have to. If the audience wishes to hear the individual speak, be patient until the speaker has concluded. The audience will return the speaking opportunity to you and you will come across as flexible, cooperative and responsive to the audience.

5 **Use simple graphics that you create during the meeting.** In a confrontational type of meeting, it is better to use simple graphics to illustrate concepts. I find using a chalkboard very effective. Using simple, clarifying graphics in a confrontational setting

helps in at least three ways. First, it naturally illustrates and clarifies ideas. Second, and very importantly, as you create your graphic in front of the group, audience members are naturally inclined to concentrate and follow your train of thought. Third, it demonstrates that you care enough to take the time to manually illustrate your ideas. Using prepared, polished and complicated graphics in a confrontational setting can come across as too impersonal and unresponsive.

Let's hope you won't ever face a confrontational audience. If you do, try these techniques. You might be surprised at how successful you can be. **T**

Bernardo Hernandez, CL, is a member of Tundra Talkers Club 5263-U in Fairbanks, Alaska.



MEMBERSHIP BUILDING

By Jennifer L. Blanck, CTM

Membership has its privileges.

Connecting the Dots:

Turning Guests into Members

How do you turn guests into members? You “connect the dots” between their own goals and the benefits of Toastmasters.

As members, we know the benefits of Toastmasters training, but we don’t always explain them in language everyone can understand or, more importantly, to which everyone can relate. If you connect the dots for guests, they will understand the “WIIFM” or “What’s in it for me?” When you have guests at a meeting, talk about how the various components of the program relate to their world. Here are some connections you can make in explaining what membership can mean to your guests.

TABLE TOPICS

On a basic level, it’s clear that Table Topics can develop the ability to speak spontaneously. Sure, it may be great fun to craft a creative response to “What’s your definition of success?” or “Who has inspired you?” By connecting the dots between Table Topics and the “real world,” you can explain that this exercise helps fine-tune a speaker’s ability to answer surprise questions in a variety of settings.

For example, think back to a job interview. Did you know beforehand what questions would be asked? Can you remember being stumped by a question that you hadn’t anticipated? What about a time when your boss or client turned to you in the middle of a meeting and asked, “What do you think about this issue?” Did you stammer, sweat or stumble over your answer? Do you wish you had remained composed and provided an articulate, yet concise statement? For anyone who

deals with the media or the public, extemporaneous speaking is the norm. You never know who is calling and what information that person might want.

Clearly, Table Topics offers excellent training for these scenarios, as well as many others. Emphasize to guests that practicing impromptu speaking will help them answer unexpected questions with flair and finesse. Their involvement in Toastmasters will cultivate the necessary skills needed to speak off the cuff, regardless of the situation.

PREPARED SPEECHES

Explaining the connection for prepared speeches is probably the easiest and most obvious aspect of Toastmasters. Prepared speeches and presentations are necessary for a wide range of professional and personal situations. During the course of business, you may present a sales pitch, compete for a sale, motivate employees or provide training.

In a personal context, you may be asked to speak countless times. You may give a toast at a wedding, speak at a charity event, be a panelist for a local school’s career day or provide a demonstration for a Girl Scout troop. Whether you work at home or in an office, you will soon find yourself preparing for a speaking opportunity.

Take the time to explain to guests that presenting speeches at club meetings will improve communication skills and ensure that messages effectively reach target audiences. In fact, people can practice speeches for work or other scenarios within Toastmasters to test their material before the real presentation. In addition, the basic manu-



al and subsequent advanced manuals are structured to focus on improvement of speech delivery, content and focus. The manuals address a wide range of speaking areas and provide challenging growth opportunities for everyone.

EVALUATIONS

Were you ever a supervisor? Do you want to become one? Whether you supervise an individual, lead a team working on a project or are a spouse or parent, you will have to provide feedback. Conducting evaluations can be one of the most difficult aspects of a job. For example, when supervising employees, you may want to educate and motivate at the same time. You might need to provide guidance and instruction if someone is not performing at an expected level. At Toastmasters, members learn how to provide constructive feedback to speakers. The evaluation process instructs members to focus on relevant feedback that promotes growth. Evaluators emphasize the strengths of the speaker, encourage future challenges and provide suggestions for improvement. Explain the benefits of practicing evaluations.

LEADERSHIP

Membership also provides opportunities to improve leadership skills, beginning at the club level. There is a special track for leadership development culminating in the Competent Leader or Advanced Leader award.

Every club has an executive committee. The typical offices are president; the vice presidents of education,

membership, and public relations; treasurer, sergeant-at-arms and secretary. Regional offices include area, district and division positions. All of these offices provide opportunities to train, motivate and supervise people, to manage projects and plan programs.

In addition, each meeting involves numerous roles through which members learn and demonstrate leadership skills. For example, Toastmaster and General Evaluator roles involve planning and managing, and motivational skills are necessary as well. Ensure that guests understand these various offices and meeting roles. Explain that regardless of which office they might serve or meeting role they might perform, everyone can practice diplomacy and develop planning skills.

Overall, Toastmasters will help develop your own speaking style, learn creative ways to articulate your message and practice communication and leadership skills within a supportive and friendly environment. Whether at work or at play, exposure to a variety of speaking situations within Toastmasters will assist in your ability to communicate, enhance your reputation and put you on the fast track to achieving your goals.

But don't assume that guests will understand all of the great aspects of Toastmasters. Connect the dots for them, and they will quickly understand that membership has its privileges. **T**

Jennifer L. Blanck, CTM. is a member of Vinegar Hill Club 7537-66 in Charlottesville, Virginia.

Mind the Voc

Pacing your words to the situation.

Do you speak so quickly that your listeners lose track of what you're saying in a swamp of syllables? Do you speak so slowly that your audience thinks the current millennium will end before you finish? Pacing problems like these can turn the best speech into a disaster of epic proportions, causing your audience to completely miss the point of your talk.

All audiences have a "preferred listening rate" – a speaking rate that is comfortable for them to listen to. This rate varies from situation to situation and depends on geography, the kind of information being delivered and the mood that the speaker is trying to convey. Good speakers adjust their delivery to match audience preferences.

Audiences show a strong regional favoritism in preferred speaking rates. In the United States, most people could tell you that Northerners speak faster than Southerners and that people who live in the East along the Atlantic seaboard tend to speak a little faster than people who live in California.

What they may not know is that in addition to these regional preferences, a nationally preferred vocal "speed limit" for standard American English exists. It's the speaking rate that we are trained to accept as being "right" from listening to radio, television and movies. This rate varies from 110 to 160 words per minute, speech expert Dorothy Sarnoff tells us.

But this "speed limit" also depends on the speaker's subject. Good speakers vary their pace within each speech to make their talks more interesting and effective. Can you imagine a comic trying to deliver a monologue in a slow drawl? Quick patter is a trademark of funny monologues. Yet, surprise is one of the strongest "hooks" in a comic's routine, and he must

add pauses and rate changes to emphasize these surprise elements.

Now imagine trying to make sense of a technical lecture delivered at a rapid-fire clip, with the speaker spitting out syllables like a machine gun spitting out bullets.

BY MEL WHITE ■ PHOTOGRAPHY



al Speed Limit

Most audience members would be confused and frustrated in no time.

Poor pacing also can magnify other speech problems such as mumbling, clipping syllables and slurring words. Combining one or more of these problems with speak-

ing too quickly or too slowly can spell disaster for the audience and the lecturer. Experienced speakers aren't immune to these flaws.

Some listeners found it difficult to understand President John F. Kennedy's messages because of his rapid-fire speech, strong nasal tones and clipped syllables. In contrast, those listening to President Lyndon Johnson's speeches struggled to stay awake because he spoke so slowly.

Here's a simple way to see if you have speech-pacing problems. Read this article aloud and time yourself. At the end of the first minute, you should have read into the third paragraph, near the end of the first sentence: "Audiences show a strong regional favoritism in preferred speaking rates. In the United States . . ." That's approximately 134 words per minute, a rate considered appropriate for most audiences and most topics.

If you've passed the words "Atlantic seaboard" in that paragraph, then you're speaking at a rate of more than 160 words per minute. But if you only managed to reach the sentence that begins "This rate varies from situation to situation . . ." in the second paragraph, you're speaking too slowly. Instead of inspiring an audience, you may be in danger of putting listeners to sleep.

Timing problems usually stem from two sources: habit and nervousness. Although habits can easily be overcome, nervousness often forces a speaker back into old routines. You can remedy bad habits related to timing easily with a few simple methods. One is to have a Toastmaster speaking buddy who can cue you with hand signals if you start to revert to old habits. This has the advantages of being prompt and fairly subtle, and it allows you to maintain eye contact with your audience.

A metronome or a watch with a loud tick also can help you learn to moderate your speaking rate. Pick something that you enjoy reading and begin reading aloud, speaking two words for every tick of the watch. Read speeches, the newspaper, cereal boxes or any type of material to develop a

GRAPHY BY DIGITAL STOCK



feel for the pacing. Remember, nervousness will throw off your pacing. Taking a few minutes in a private area to read a timed piece before you speak will remind you what the proper speaking rate feels like. Be sure to include notations on your speech notes or outlines to remind you to pay attention to pacing in critical sections. Several books suggest that you tape yourself as well.

Most resource books are enthusiastic about using relaxation techniques to help control speech-pacing flaws. These techniques are easily learned and mastered. You don't need to learn a special mantra or attend an exotic seminar to learn relaxation techniques. Many speakers find that simple breathing exercises allow them to control nervousness and regulate their speech's tempo.

The recommended procedure is to take a deep breath through your nose. Hold it for a count of four. Then let it all out slowly through your mouth. Repeat this exercise until you begin to feel relaxed, allowing your breathing to settle into a steady, rhythmic rate. It's difficult to focus on pacing when you're jittery and anxious. A good rule of thumb is to begin all practice sessions with a minute's relaxation (about four to six breath cycles). Once you're relaxed and focused, you can begin working on your timing. Even if nervousness is not your problem, spending a few minutes doing slow breathing exercises will enhance your vocal power and slightly lower your voice tone.

Once you learn what a good speaking pace feels like, you can begin to break poor patterns. Keep in mind that an even speaking rate can sound contrived or tiresome and cause your audience's attention to wander. The best speakers vary their vocal pacing within each speech for optimum effect.

Persuasive and motivational speeches are the best arenas for practicing a wide range of speaking rates, because

these speeches generally feature upbeat stories plus a set of "how-to" points. When relating other sections of your speech that deal with emotions such as anger, surprise, happiness or fear, use quick pacing and crisp wording.

Other topics work better when the speaker uses a slightly slower speaking rate. For example, you'd want to speak slower when presenting descriptive material, complex technical information or a sad story to allow the audience to build a mental picture of these images.

When you're covering itemized points that lead to the motivational whole, slow your pace to near the 110-word-per-minute mark to allow the audience to pay attention to the unfamiliar material. The slower pace emphasizes each point's importance. Once the audience has heard and is familiar with each point, "punch up" the impact by talking about the material at a faster rate.

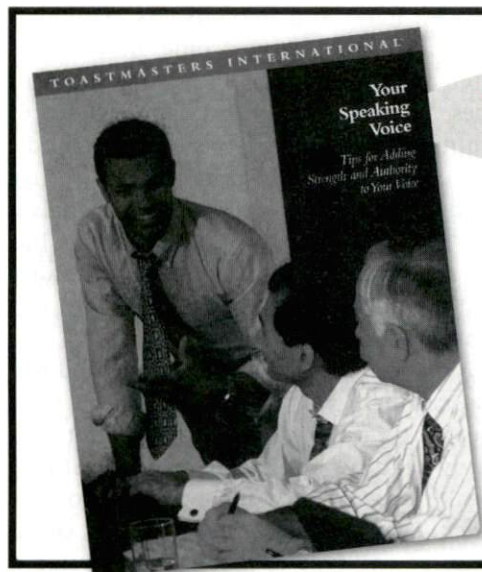
Pacing tactics can be used in any situation – as diverse as personal encounters, forums and public debates, where several

speakers may be presenting ideas and anecdotes. You can increase your message's impact by boosting your speaking rate to 140 to 160 words per minute. Research suggests that most listeners consider a quicker speaker to be more competent and persuasive.

Competent speakers rely on more than one technique to make an impact on their audiences. Pacing your speech to fit your audience and tailoring your flow of words to the impact you want your message to achieve are among the easiest techniques for new speakers to learn. So don't just go with the flow when you deliver your next speech. Stand up and create a new wave, remembering that effectively varying vocal pacing will help you sweep your listeners off their feet. **T**

Mel White is a member of Garland Communicators Club 6523-50 in Garland, Texas.

"Effectively varying vocal pacing will help you sweep your listeners off their feet."



Your Speaking Voice

A complete how-to guide for improving your voice. Includes exercises for developing proper pitch, rate, variety, tone, volume and articulation. This manual (code #199) is included in Toastmasters' New Member Kit, but if you've misplaced your copy, it's available from TI's Order Department for \$3.50 plus postage. Call for more information.

(949) 858-8255 or e-mail tmorders@toastmasters.org



In Memory of Past International President Arthur M. Diamond, 1925-2000

In April, at the age of 75, former International President Arthur M. Diamond passed away after a long illness. A member since 1947 of the Wednesday Noon Club 462-11 in South Bend, Indiana, he will be remembered for his consistent dedication and hard work on behalf of Toastmasters.

Diamond considered clear communication important in his personal life as well as in his career as a lawyer, and he viewed Toastmasters as an integral part of his continuing quest for improvement. Diamond enjoyed the social element found within his Toastmasters club and in the past few years served as the club's unofficial "chief evaluator." According to his wife, Dagny, Diamond enjoyed helping his fellow club members' progress and thrived on watching them grow.

Born and raised in South Bend, Diamond actively participated in educational, civic, social and political development programs within his community. As part of his leadership tenure in Toastmasters, Diamond served as District 11 Governor during 1955-56. He was appointed to the Board of Directors in 1964, replacing Russell Carey who died. He was elected in 1965 and served a two year term on the Board. Close friend and former International Director Sandy Robertson, DTM, remembers Diamond as "steady, reliable and conscientious... Art was a good leader and warm friend who was not afraid to speak out on matters of concern and conscience."

Diamond later was elected Third Vice President and subsequently became Second Vice President in 1968 and Senior Vice President in 1969 before becoming the International President in 1970-71.

Past International President Bud Howland, DTM, succeeded Diamond in office and remembers him as "an open and forthright man; not afraid to speak his mind, yet always considerate of others. Art had a great sense of humor and didn't have a deceptive bone in his body." He said his and Diamond's families spent so much time together at Toastmasters conventions, "no one was quite sure whose wife and children belonged to whom." Robertson called Diamond "a devoted family



man," and said Diamond and his wife, Dagny, were seen as a team, in their Toastmasters endeavors and in their life together.

Diamond's three sons took notice of their father's interest in public speaking and followed suit. All three boys were debate team captains in school, leading their teams to state competitions. The oldest son, Arthur Jr., put his speaking skills to use as a radio announcer in high school and college; the middle son, David, won numerous debate contests; and the youngest son, Eric, who entertained childhood dreams of becoming a sportscaster, became a partner with his father and a family friend in their law firm Diamond & Diamond.

Diamond practiced law in South Bend for 52 years, ending his career working alongside his son – something he thoroughly enjoyed. Diamond graduated from the University of Notre Dame with a law degree, served as editor of the *Notre Dame Lawyer*, and was awarded the Hoynes Medal and the Dome Award upon graduating in recognition of his achievements. After his term as Toastmasters International President, Diamond served as president of the St. Joseph County (Indiana) Bar Association. He also belonged to the American Bar Association, the U.S. Jaycees and the American Judicature Society. Active in political and community organizations, Diamond was a Republican precinct committeeman and a delegate to the state Republican convention. He was a merit badge counselor for the Boy Scouts of America, a charter member of the Broadway Theater League and belonged to the South Bend Coin Club.

He also was an avid reader and devoted fan of the Chicago White Sox baseball team, the Chicago Bulls basketball team and all University of Notre Dame athletic teams, and he took great pride in the fact that he had visited all 50 U.S. states and a number of other countries.

In addition to his wife, Dagny, Diamond is survived by three sisters, all of South Bend, and three sons – Arthur M. Diamond Jr. of Omaha, Nebraska; David A. Diamond of Columbus, Ohio; and Eric Lenon Diamond of South Bend, Indiana; and their families. **1**



YOUR 2000-2001 OFFICER CANDIDATES

Here's your introduction to Toastmasters International's 2000-2001 Officer Candidates. On Friday, August 25, you'll have the opportunity to vote for the candidates of your choice while attending the International Convention in Miami Beach, Florida.

Candidates were nominated for the positions of President, Senior Vice President, Second Vice President and Third Vice President by the International Nominating Committee. The Committee's selection is presented here in accordance with Article VIII, Section 1, of the Bylaws of Toastmasters International.

It is the right and duty of all clubs to participate in the vote, either through their representatives at the Convention or by proxy. All members are urged to give careful consideration to the qualifications of each candidate. For those attending the Convention, you'll have the opportunity to meet and talk with all the International Officer and Director candidates prior to the election.

(Additional nominations for International Officers may be made from the floor at the Annual Business Meeting. International Director candidates will be nominated at the eight Regional Conferences to be held this month.)

Official Notice

The 2000 Annual Business Meeting will be held on Friday, August 25, at 8 a.m., during the International Convention, August 23-26, 2000, being held at the Fontainebleau Resort and Towers in Miami Beach, Florida, U.S.A.

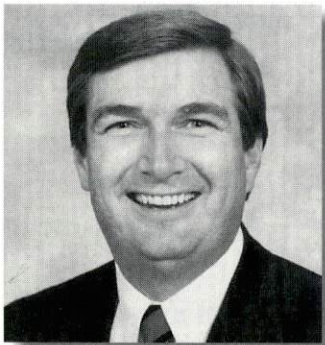
Nominating Committee:

Robert E. Barnhill III, DTM, Chairman; Len Jury, DTM, Co-Chairman; Patrick Panfile, DTM; Craig Harrison, DTM; Richard Danzey, DTM; Dee Dees, DTM; Charles Rust, DTM; Kathy Steece, DTM; Bruce Frandsen, DTM; John Foster, DTM; Ann Campbell, DTM; and Christina Temblique, DTM.



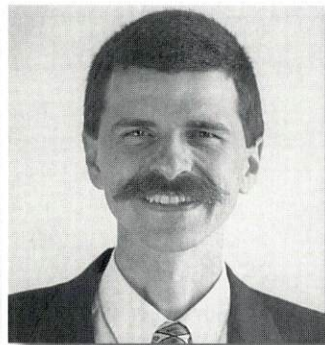
For International President

Jo Anna McWilliams, DTM—Senior Vice President, Second Vice President, Third Vice President, International Director 1992-94 and District 25 Governor 1988-89. Ms. McWilliams' home club is the Roving 49ers Club 6590-50. As Governor of District 25, she led the District to President's Distinguished District, and the District received the President's Extension Award during her term. She was named the District 25 Toastmaster of the Year and the District 25 Lt. Governor of the Year. She is a Certified Public Accountant and has been recognized for Academic Excellence by the University of North Texas. She is a member of the American Society of CPAs, Texas Society of CPAs, and Dallas Chapter of CPAs. Ms. McWilliams is Senior Principal Consultant for Oracle Corporation and her expertise with Oracle is international implementation of financial software. She and her husband, Bruce McWilliams, CTM, reside in Dallas, Texas.



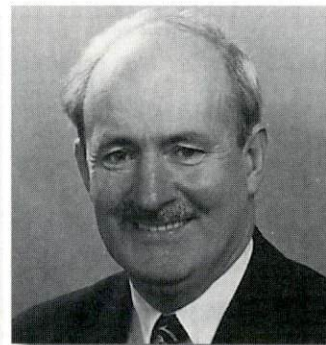
For Senior Vice President

Alfred Herzing, DTM – Second Vice President, Third Vice President, International Director 1995-97 and District 52 Governor 1990-91. Mr. Herzing's home club is the 76 Speakers Forum Club 3327-F. As Governor of District 52, he led his District to Distinguished District. He was Club Toastmaster of the Year six times, and Area Toastmaster of the Year once. Mr. Herzing is an Information Technologies Management Consultant. He has a B.S. degree in Electronic Engineering from California Polytechnic State College. He is a past tribal chief and current treasurer of the Huya Nation in the Indian Guides and is a member of the Board for the Yorba Linda/Placentia YMCA. He and his wife, Margie, reside in Yorba Linda, California. They have one son, Adam.



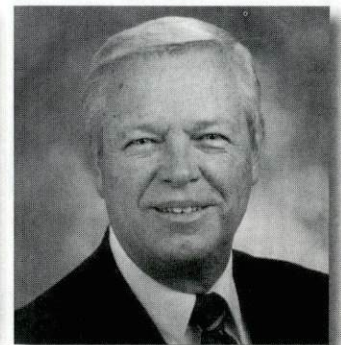
For Second Vice President

Gavin Blakey, DTM – Third Vice President, International Director 1994-96 and District 69 Governor 1990-91. Mr. Blakey's home club is the Western Suburbs Club 2477-69. As Governor of District 69, he led his District to President's Distinguished District. He won the District Evaluation Contest in 1992. Mr. Blakey is a Principal with the City of Brisbane, the largest local authority in Australia. He has an Honor's degree in Civil Engineering, a Post Graduate diploma in Management, and a Master's of Business Administration. His career has included roles in consulting, engineering, management, project management, program budgeting, strategic asset management, lecturing in communication at two universities, labor relations, total quality management, policy development, and communication training for Australia's elite athletes. He and his wife, Bea Duffield, ATM, reside in Brisbane, Queensland, Australia.



For Third Vice President

Ted Corcoran, DTM – International Director 1996-98 and District 71 Governor 1994-95. Mr. Corcoran's home club is the Fingal Club 6255-71. As Governor of District 71, he led his District to President's Distinguished District. He founded five new Toastmasters clubs and, while Governor, his District was awarded the President's 20+ Award and the President's Extension Award. Mr. Corcoran is Manager of Safety for Irish Railways. He is a graduate of the Irish Management Institute. He is Second Vice President of the Dublin Rotary Club, and has served as Vice President of the Kerry Association, Chairman of the Clontarf Football Club and is a current member of the American Society of Safety Engineers, Chartered Institute of Transport and Chartered Institute of Marketing. He and his wife, Celine, reside in Dublin City, Ireland. They have two daughters.



For Third Vice President

Ned Wallace, DTM – International Director 1994-96 and District 58 Governor 1989-90. Mr. Wallace's home club is the Richland Club 2500-58. As Governor of District 58, he led his District to Select Distinguished District. He has received the Area Governor of the Year Award and the District Toastmaster of the Year Award, and has received a Leadership Citation. Mr. Wallace is Supervisor of the TV-Tire Verification Dept. of Michelin North America in Lexington, South Carolina. He received a BSME from the General Motors Institute in Flint, Michigan. He is a board member of his church and of the Robert Burns Scottish Society and Leadership Lexington County Advisory. He is also a member of the United Way Speakers Bureau and the South Carolina State Museum Speakers Bureau. He and his wife, Dr. Ann Wallace, ATM, reside in Columbia, South Carolina. They have two daughters.



TOPICAL TIPS

By Mark Majcher, ATM

Toastmasters Share Their Lessons Learned

Narrow Your Focus

We constantly hear of companies that streamline, rightsize and reorganize. Maybe we, as speakers, should do some streamlining too. Instead of trying to be everything to everybody, let's set priorities with a goal of concentrating on improving a few skills at a time. By eliminating the inefficiencies of attempting to improve everything at once, we can achieve desired results with greater focus.

This column is a forum in which Toastmasters share ideas. Perhaps some of these readers' tips will inspire you and your Toastmasters club as you determine your own priorities.

■ *Planning, contacting participants and organizing the agenda can sometimes seem an overwhelming and discouraging task for a single Toastmaster. When I became my club's Vice President Education, I split this task between the Toastmaster and the General Evaluator. The Toastmaster calls the General Evaluator, Topicmaster and Jokemaster and confirms speakers. He or she sets the theme and drafts the agenda.*

The General Evaluator calls and confirms the evaluators, Ah Counter, Wordmaster, Grammarian and Timer. Synergy and teamwork have resulted in well-organized and well-conducted meetings. More members are willing to take on the Toastmaster's job when they know they will be teamed with a co-producer.

PETE HOMAN, ATM • JUPITER, FLORIDA

■ *Sometimes I become so tense when I attempt to practice a speech before delivering it that I can't begin the speech. I have overcome this problem by loosening up with introductions from some well-known speeches, such as "Friends, Romans, countrymen, lend me your ears!"*

DAVID W. OLSEN • ARLINGTON, TEXAS

■ *External distractions can be formidable obstacles to effective speaking. During final stages of polishing a speech, I intentionally practice in a less-than-ideal environment. Turning on a television set provides an ideal practice*

audience. If I can maintain my focus despite the visual and auditory distractions, I am prepared to face a real audience.

STEVE E. WATKINS, DTM • ROLLA, MISSOURI

■ *Wearing costumes can add interest, enthusiasm and creativity to your speeches. It's a great way to get into character when giving advanced speeches on storytelling or performing a demonstration.*

The costumes don't have to be elaborate, and they can be borrowed. I saw a fellow Toastmaster in an apron and rubber gloves trying to show us how to diaper a baby. It was hilarious! I've also seen a Toastmaster, in costume, portray Queen Elizabeth. And I've seen others, dressed appropriately for the occasion, put on mock wedding ceremonies. Why not give costumes a try? And keep an eye out for other ways to add variety to speeches.

KAY HOUSUM, ATM-G • PARMA HEIGHTS, OHIO

■ *Holidays provide ready-made opportunities to add variety to your club's programs. Implementing a suggestion from the Vice President Education manual, our club put on "trial" a member who didn't wear green on St. Patrick's Day. The mock trial was fun. Although it took up valued Table Topics time, speaking was impromptu – as it would have been in Table Topics – except for the script I read to set the mood.*

KEVIN GRIFFITHS, ATM-B • MERRITT, BRITISH COLUMBIA, 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

HALL OF FAME



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.

Linda Northrop 316-F
Ed J. Mihalka 2436-F
Helen Diskant 5221-F
Noel Grunwaldt 4087-U
Kelly Stohl 3298-8
Rosia Primous 4345-8
Tom Coscia 4938-8
Michael T. Dalton 4021-13
Keith E. Trolinger 8819-16
Alea M. Lohr 2067-17
Lois J. Harger 7361-22
Maurice E. Taitt 1415-25
David Hostler 7996-25
Gordon S. Savage, Jr. 3413-26
Pauline Dobson 2780-35
Marie Rita Whitmore 4685-39
Marlu Prouty 2966-52
Lawrence A. Haug 6659-56
Nicolas Waldteufel 3200-61
Richard Di Done 8519-61
Michael McMeniman 1407-62
Jo Anne Gaunt 2409-63
Glenda Graci Parks 4897-68

Alison Leslie Palmer Turrell 7298-71
Amanda Gous 9768-74

Anniversaries

60 years

First St. Paul 167-6
Long Grove 169-30

55 years

Nampa 324-15
Billings 319-17

50 years

Grants Pass 852-7
Oconomowoc 834-35
Northwest 859-40
Westchester 863-46
Up and At Them 842-68

45 years

Tri Cities 274-9
Albany 1827-14
Greater Newark 1833-18
Natural Gassers 1875-44
Van Nuys Burnt TMC 914-52
Toronto Downtown 1744-60
Quebec 1838-61

40 years

Wallingford 252-2
Annandale 3122-27

Amcats 3151-27
Laemthong 1635-51
Bristol 3153-53

35 years

North Valley 2038-4
Pleasant Valley 2560-10
Old Economy 2682-13
Dinosaur 3903-42
Gator 3915-47
Microcentury 2797-57
Mare Island 2839-57
Rotorua 3353-72

30 years

Yellowknife 3829-U
Gates Sunrisers 1120-26
Channel Islands 2858-33
Blue Bell 397-38
Orange Park 1980-47

25 years

Fussa Speakers 583-U
San Francisco 1771-4
Southwestern Bell 3287-8
Northwest 30-11
Temecula 1677-12
Conyers-Rockdale 2579-14
Spoken N Word 2087-15
Federal Center 1260-36
Top O The Rock 2155-47
Hawaiian Electric 1416-49
Mohawk 1931-53
De Kalb Area 3190-54
St. Helena 756-57

20 years

Costa Mesa Communicators 4274-F
Opportunity Speakers 4282-4
Sunset 4304-4
Crest O' The Hill 981-6
Noontime 4287-7
Expressers 4241-11
Desert Off The Cuff 4264-12
Heinz 57 4257-13
Questar Corporation 4265-15
Northwest Pipers 4309-15
Carroll County 2851-18
Thiokol 4240-18
Sun Masters 4248-23
Ad-Libbers 2499-24
UNMC. Speakeasies 4300-24
Bodyshops 821-26
Bay Way 4252-29
Lakeview 4243-30
Northwest 4283-35
NRC 4266-36
Sunrise 4262-37
Lodi 4299-39
TM Of The Bluegrass 4271-40

Fly By Night 4254-43
Morning Star 4269-44
TM Of Manchester 4227-45
Fairleigh Early Birds 4229-46
Capitol 4258-48
Mercury 4279-52
Key City Toastmasters 3479-54
Morris Area 4290-54
Highroller 3730-55
Austin 4256-55
Ad Pro 400 400-57
Oakland Uptown 4293-57
Nashville Elec Service 4253-63
Whiteshell 4249-64
Belconnen 4237-70
Johannesburg Engineers 3097-74
Rhino 4236-74
Port Natal 4263-74
Pilipinas 4255-75

Ralph C. Smedley Memorial Fund

Associate

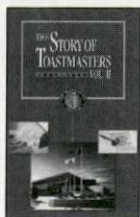
San Clemente Toastmasters Club
6463-F, in memory of Hector Sanchez, CTM
Roving 49'ers Toastmasters Club
6590-50, in memory of Jeanette D. Wilkins, ATM
Thunderbird Toastmasters Club
1566-16, in memory of William Charles (Chuck) Smith
District 12 Toastmasters, in memory of Paul Pritikin, ATM-G
Santo A. Genovese, ATM-S
Past International President John B. Miller, ATM, and Billie Miller, in memory of Arthur M. Diamond, International President 1970-71

Contributing Club

Tucson Twosomes Toastmasters Club
9620-3, in memory of Bob Gillis and Betty Gillis
Super Speakers Toastmasters Club
4701-6

Contributor

Past District Governor Jean Dier, DTM, in memory of Dick Hileman, DTM, District 24 Governor 1984-85
Past International Director Dee Dees, DTM, and Fred Dees, in memory of Margie Nieto



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