

The TOASTMASTER®

MAY 2002



Are You a

Copyright **C**riminal?



VIEWPOINT

Mentors Make the Difference

Do you remember your first meeting? I hope you weren't as confused as I was. I had a lot of questions. What's the significance of the green, yellow and red lights? How do I learn all about meeting protocol? And why is it called Table Topics when the speaker leaves the table?

The answer to these questions, and many others, can be found in a mentor – an experienced member who helps a new Toastmaster learn the ins and outs of how the club operates. I hope that every new member in your club is assigned a mentor. The Mentoring module in the *Successful Club Series* offers great information to get you started. If you have been a Toastmaster for a while, you know how your club operates, and you can take a new member under your wing. You can answer questions about the various club duties, the educational program and club traditions, and you can help new members embark on their Toastmasters journey.

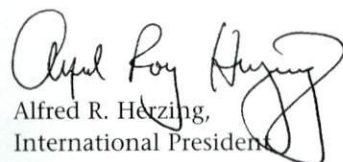
But mentors are needed for experienced members as well. If you are progressing well in the Toastmasters program, you may still want help in advancing specific skills – take humor for example. Maybe another member in your club is a veritable standup comedian. (You've heard the phrase, "There's one in every crowd".) This person can offer help with comedic timing and suggest ways to make the humor connect with the audience.

New clubs need mentors too. As a new-club mentor you can help the club follow the Toastmasters program by encouraging members to give manual speeches and effective evaluations, and making sure that the Toastmasters program is delivered in a positive environment. You also mentor the club officers and teach them how to perform their duties. Don't worry if you don't have all the answers; your area governor and district officers are there to help!

When you are a mentor, you also learn. All great teachers will tell you that they learn just as much from their students as the students learn from them. As a mentor, you gain the satisfaction of knowing that you have helped someone else. And as you teach, you will find that you have to hone your knowledge, which will keep your Toastmasters skills sharp.

We all come to a situation with our own experiences, natural abilities and biases. But with a mentor at your side, you can break through barriers and grow to a new level. You will develop a special relationship that will take you in new directions you never imagined. I am grateful to the mentors who have helped me along my path. Without these people, I would not be where I am today. Thank you for making the difference in my life.

When you are presented with the opportunity to be a mentor, take control of your destiny and do it!


Alfred R. Herzing,
International President

The TOASTMASTER

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

TI OFFICERS AND DIRECTORS
Founder DR. RALPH C. SMEDLEY (1878-1965)

OFFICERS

International President ALFRED R. HERZING, DTM
20365 Via La Vieja
Yorba Linda, CA 92887

Senior Vice President GAVIN BLAKEY, DTM
46 Corona Avenue
Ashgrove, QLD 4060, Australia

Second Vice President TED CORCORAN, DTM
124 Grange Road
Baldoyle, Dublin 13, Ireland

Third Vice President JON GREINER, DTM
1607 W. Cedar Hills Drive
Dunlap, IL 61525

Immediate Past President JOANNA MC WILLIAMS, DTM
5015 Addison Circle, #501
Addison, TX 75001-3308

Executive Director DONNA H. GROH
Toastmasters International
P.O. Box 9052
Mission Viejo, CA 92690

Secretary-Treasurer MARCIE POWERS
Toastmasters International
P.O. Box 9052
Mission Viejo, CA 92690

DIRECTORS

DAN BLANEY, DTM
3908 Hunters Green Drive
Florence, KY 41042-3012

CHUCK CARPENTER, DTM
1035 Accent Drive
St. Louis, MO 63146-5001

FRANK CONNELLY, DTM
1359 Pine Creek Ridge Dr.
Powhatan, VA 23139

DOROTHY COTTINGHAM, DTM
P.O. Box 1374
Portland, OR 97207

BETTY EISENZIMMER, DTM
8932 - 240th Street S.W.
Edmonds, WA 98026-9020

CHRIS FORD, DTM
5488 Woodside Drive
Manotick, Ontario, Canada K4M 1B4

JUSTIN A. GOTTFREID, DTM
1925 West Clayton Crest Avenue
Milwaukee, WI 53221

MARY DREW HAMILTON, DTM
P.O. Box 1002
Alpharetta, GA 30009-1002

DANIE HARDIE, DTM
6419-11 Ave.
Edmonton, Alberta, Canada T6L 4A1

JENNIFER O. JOHNSON, DTM
P.O. Box 140562
Irving, Texas 75014-0562

PAM KEYZER, DTM
474 West 238th St., #61
Riversdale, NY 10463

DONNA G. LABATT, DTM
2216 Fairway Terrace
Clovis, NM 88101

AUGUSTINE LEE, DTM
Ghim Moh Estate
P.O. Box 0256
Singapore 912739

RANDY PRIER, DTM
817 Donegal Drive
Papillion, NE 68046

GEORGE SCOTT, JR., DTM
3014 Robin Ridge Court
Fairfax, VA 22031-2133

CHRISTINE TEMBLIQUE, DTM
Calvario Boundary Saluyoy
Meycauayan, Bulacan, Philippines 3020

DIANE E. VAUGHN, DTM
P.O. Box 2597
Cupertino, CA 95015

MARY JONES WILLIAMS, DTM
11744 Pittsfield Lane
Ventura, CA 93001

For information on joining or building a club, call: 1-800-9WE-SPEAK • Or email: clubs@toastmasters.org

To place advertising or submit articles, contact:

TOASTMASTERS INTERNATIONAL
PUBLICATIONS DEPARTMENT
P.O. BOX 9052 • MISSION VIEJO, CA 92690 USA
(949) 858-8255 • FAX: (949) 858-1207

VOICEMAIL: (949) 858-2865

email: pubs@toastmasters.org

To change mailing address:

www.toastmasters.org

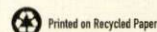
THE TOASTMASTER Magazine (ISSN 00408263) is published monthly by Toastmasters International, Inc., 23182 Arroyo Vista, Rancho Santa Margarita, CA 92688, U.S.A. Periodicals postage paid at Mission Viejo, CA and additional mailing office. POSTMASTER: Send address change to THE TOASTMASTER Magazine, P.O. Box 9052, Mission Viejo, CA 92690, U.S.A.

Published to promote the ideas and goals of Toastmasters International, a non profit educational organization of clubs throughout the world dedicated to teaching skills in public speaking and leadership. Members' subscriptions are included in the \$18 semi annual dues.

The official publication of Toastmasters International carries authorized notices and articles regarding the activities and interests of the organization, but responsibility is not assumed for the opinions of the authors of other articles.

Copyright 2002 by Toastmasters International, Inc. All rights reserved. Reproduction in whole or in part without written permission is prohibited. Not responsible for unsolicited material.

Toastmasters International, THE TOASTMASTER, and the Toastmaster International Emblem are trademarks of Toastmaster International registered in the United States, Canada, and many other countries. Marca registrada en Mexico. Printed in U.S.A.



Contents

May 2002
Volume 68, no. 5

departments

- 2** **VIEWPOINT: Mentors Make the Difference**
By International President Alfred Herzing, DTM
- 4** **LETTERS**
- 5** **MY TURN: Take It Outside!**
By Kathleen A. Dunn, CTM
- 15** **TOPICAL TIPS: Clear the Clutter**
By Mark Majcher, ATM
- 20** **TI BOARD REPORT: Taking Control of Destiny**
- 22** **TI FINANCIAL REPORT: January - December 2001**
- 28** **LOOKING AT LANGUAGE: Pun Your Way to Success**
By Richard Lederer, Ph.D.
- 29** **2002 INTERNATIONAL CONVENTION
REGISTRATION FORMS**

The Toastmasters Vision:

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

The Toastmasters Mission:

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

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

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

features

- 6** **EXPRESSIONS OF EXCELLENCE**
Ways of exuding excellence through the Toastmasters program.
By Craig Harrison, DTM



- 8** **ARE YOU A COPYRIGHT CRIMINAL?**
If you haven't heard of the Digital Millennium Copyright Act, it's time to brush up on the law. Ignorance can be costly.
By Dave Zielinski



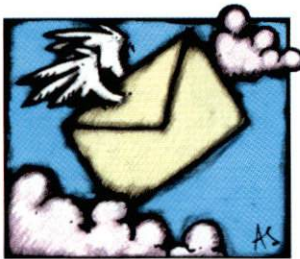
- 16** **THE HELPING HAND**
Exploring the mentor/mentee connection.
By Patricia L. Fry, CTM

- 19** **TWO HEADS ARE BETTER THAN ONE**
A dynamic duo enriches both parties and propels personal growth.
By Jeff Davidson

- 24** **DON'T LET A BAD EVALUATION RUIN YOUR DAY**
Learn from your mistakes...
better yet, learn from mine!
By Angelique H. Caffrey



- 27** **TOASTMASTERS' 2002 GOLDEN GAVEL
RECIPIENT: DR. RICHARD LEDERER**
Meet this witty word wizard at the Golden Gavel Luncheon during the International Convention this August.



LETTERS

EMBRACING IMPERFECTION

Thank you, JoAnn Kirby, for your article "Embracing Imperfection." As I began speech No. 2, I panicked. I did fine on my Ice Breaker speech where I could read my notes. But now I was to progress to a "note-free zone." I didn't realize how note-dependent I was! My speech was far from perfect, but I'm so glad I pushed through. This second speech was really my icebreaker. I never looked at my notes. I am thankful for this affirming article as I progress toward "perfection."

Pam Rinas • Stamano Club 8311-2 • Stanwood, Washington

SEXIST REMARK

I was rereading the 2001 Outstanding Speaker article in the December issue and a phrase describing Abby Joseph Cohen struck me: "Looking more like a matron than a stock-market maven." And what is a stock-market maven supposed to look like? This strikes me as a rather sexist remark. I thought Toastmasters would do better than that.

Suzanne Conaway, DTM • Bootstraps Club 2863-22 • Kansas City, Missouri

RX FOR PEACE OF MIND

I really enjoyed Victor Parachin's article, "Forgiveness Sets You Free," in the January issue. The steps he listed were clear, helpful and, most important, realistic. Victor used great examples to illustrate his points, which made his writing even more interesting. This is one article I'm going to clip and save; I want to remember these steps to help me work on letting go and having greater peace of mind.

Jennifer Williams, ATM-S • River City Club 5654-19 • Iowa City, Iowa

Editor's Note: Victor Parachin will speak on this topic as one of the presenters at the International Convention in San Antonio, Texas, this August.

MINDFUL OF MANIPULATION

I was horrified by the Machiavellian ethics expressed by Howard Morgan in the article, "Mesmerizing Leadership" (February).

The article is filled with suggestions on how to exploit the psychological weaknesses of others, undermine their independent thought and destroy their self-confidence in order to achieve a better reception for your Toastmasters speech or achieve the results you want as a leader. The

skills Mr. Morgan promotes are the antithesis of those set forth in the Toastmasters Mission, and I would not trust a speech he gave at a Toastmasters club, much less trust him with my mind in a hypnotherapy session.

Tim Bauman • Northshore Badger Club 2612-35 • Milwaukee, Wisconsin

The February cover story, "Mesmerizing Leadership," disturbed me because it is written by a hypnotist. We should use our leadership skills to deliver our speeches, but it's inappropriate to manipulate an audience with a seemingly hidden agenda.

However, the article, "The Two Inviolable Laws of Public Speaking," in the same issue seems to contradict Mr. Morgan's article. Who among us wants to be manipulated? Not I.

Marv Hughey, ATM • Mishataikers Club 694-11 • Mishawaka, Indiana

GETTING BACK ON THE CTM TRACK

"Earn your CTM in 2002" is just the article I needed. Two years ago, after I gave the third basic manual speech, I stalled. This article and the words from President Alfred Herzing have given me motivation to get back on the CTM track. I encourage all members like me to include "Achieve CTM" as a goal for this year!

Nafisa Husain • Saturday Morning Workout Club 8294-30 • Naperville, Illinois

OUTSTANDING PROGRAM

It is sad that two Toastmasters had to indicate their political views against Clarence Thomas in the March magazine. Toastmasters is not a political organization. One of my favorite Toastmasters and I don't always agree on political issues, yet, we remain great friends and respect each others' views.

J. Leon Curtis, DTM • Sachse Wylie Club 1001-50 • Garland, Texas

VIVID VOCABULARY

The February article, "Speakers are Leaders," by Craig Harrison was entertaining and factual, but I believe he could have used more common words. I had to use a dictionary to understand some of his words, and that shouldn't be necessary.

Keeping text simple and easy to understand is important in communication, so I would suggest that Mr. Harrison use simpler words that express the same ideas in the future.

Ken Jonason, ATM-S • Chinook Club 1448-42 • Calgary, Alberta, Canada



By Kathleen A. Dunn, CTM

Toastmasters training made her a better teacher, and vice versa.

Take It Outside!

TAKING WHAT WE'VE LEARNED IN TOASTMASTERS INTO THE "real world" is crucial for our continued growth, and it can add new dimensions to our speaking skills. I firmly believe that pursuing speaking experiences *outside* our Toastmasters

clubs will bring new skills and dimensions to our performances *inside* our Toastmasters clubs.

Let me provide an example from my own experience. I joined Toastmasters because I want to be a teacher, and I knew I'd need to tackle my fear of public speaking to achieve that dream. After some time in Toastmasters, my fear of public speaking was diminishing, and I decided to "test drive" teaching to make sure I liked it. I volunteered as a teacher's aide for an English as a Second Language (ESL) class.

The students in my ESL class were recent immigrants to the United States, and they had great difficulty with English comprehension. In the classroom, I needed to speak very slowly and clearly. Idiomatic phrases such as "on the ball" made sense to my Toastmasters club members but confused my ESL students! Toastmasters trained me to concentrate on what I say; teaching ESL challenged me to do so even more. My Toastmasters evaluators had occasionally advised me to slow down, but I needed to slow down for my ESL students to the point where it felt unnatural. This helped me gain better control over my rate of speech, which translated into better Toastmasters speeches.

My early Toastmasters speeches resulted in frequent suggestions to loosen up physically. My ESL teaching increased my use of body movement, as I pantomimed the meaning of a word, moved about the classroom, and stood without a lectern to hide behind. I found that my usual inhibitions were forsaken in the name of communication. As an example, I found myself pretending to *spank* myself in front of the class, without a trace of embarrassment. Why? I was trying to explain the meaning of "punish," and that was the first visual explanation I came up with. I wished my Toastmaster friends could have seen me!

Good communicators observe and react to the audience's response while they are speaking. I enjoy looking

around the room during my Toastmasters speeches, because my fellow members' faces show interest and support. In the ESL class, I saw a wide variety of audience responses, and I needed to "read" those responses and react to them midstream. Am I holding

the students' interest? Are they confused? Is someone feeling frustrated and discouraged? Monitoring and accommodating my audience's needs was a new challenge for me, and it enriched the skill set I had been developing at Toastmasters.

Energy is a critical component of any speech. As Toastmasters, we want to capture the interest and rouse the enthusiasm of our audience. I found that in my ESL class, the students' motivation was often threatened by the fact that they were exhausted. Most of the students worked full time at one or more jobs; most were married with children at home, and they attended ESL class at night. I didn't blame them for being tired! The relatively low energy level I typically displayed during my Toastmasters speeches didn't cut it in the classroom. If I wanted people to stay awake and attentive, I needed to crank up my enthusiasm! This felt unnatural and awkward at first. I felt as if I were putting on an act. However, the students responded well to my enthusiasm, and their energetic responses fueled me on. I transferred the valuable know-how I gained by teaching them to my Toastmasters speeches.

My ESL volunteering experience confirmed my career aspirations, and it has broadened my communication abilities in Toastmasters. Think about your interests and passions. How can you use these as opportunities to further the skills you work on in Toastmasters? If you take the expertise you acquire in Toastmasters into the world and use it, you will return to Toastmasters with enriched, even greater skills. Your community will benefit, you will benefit, and your club will benefit. **T**

Kathleen A. Dunn, CTM, is a member of Navigators Club 8820-27 in Vienna, Virginia.



By Craig Harrison, DTM

Ample ways
of exuding
excellence
through the
Toastmasters
experience.

Expressions of Excellence!

Do you express excellence each time you participate in a Toastmasters event? Here's why you can and should do your best, regardless of your role, at every meeting, contest, conference and training session. Consider the late Joe DiMaggio as an inspiration.

"Joltin" Joe DiMaggio was as fine a baseball player as there ever was. A Hall of Famer and two-time batting champ, the Yankee Clipper, as he was known, set the record for the longest hitting streak in Major League history: 56 games! His mark may never be broken. Joe DiMaggio exemplified excellence.

Late one summer, Joe was banged up. He had bumps and bruises from a season of running, sliding, diving for balls and being hit by pitches. His team, the New York Yankees, had already made the World Series so there was no need for Joe to even be in the lineup, let alone play 100 percent, all-out in this particular game. And yet there he was, taking the extra base on a base hit, running full speed, and sliding into the bag in a cloud of dust.

After the game, a sportswriter asked him why he was playing so hard in such a meaningless game. Joe looked at him and answered in all earnestness: "Because someone might be seeing me play for the very first time!"

That's an expression of excellence!

Joe DiMaggio's pride in his appearance and in his reputation was so important that it meant never taking a day off. It meant always giving his best performance.

Do you strive to make every speech your best yet? If not, why not?

As a speaker do you treat all your audiences to your best? Or do you calibrate your performance to the number of people in the room?

Don't ration your excellence! If you stand for excellence, then don't apportion it out in relation to who you believe is in the audience or whether your audience is big or small. Whether there are two, 20 or 200 in your audience, they deserve the best you can offer. As a nine-year Toastmaster and current professional speaker, each time out I strive to express excellence. I try to treat every presentation as if I were competing in the World Championship of Public Speaking!

HERE'S LOOKING FOR YOU!

I've spoken at a meeting where, as a result of an unexpected location change, there was just one other person in attendance. It would have been easy to feel sorry for myself and cancel the speech, or suddenly not care and give a sub-par performance. I'll admit I felt funny saying "Mr. Toastmaster, Fellow Toastmaster, and missing members..." Yet I saw this as a challenge in and of itself. Renowned circus owner P.T. Barnum was right...the show must go on! I'll admit I had some fun with this situation, asking the other attendee (who was concurrently the Toastmaster, my entire audience and speech evaluator), facetiously, "Can you hear me in the back?"

TO BE CONTINUED...

Modeling excellence should be a full-time endeavor. If you embrace the Japanese concept of kaizen – continual improvement – then you can see that each time you speak, whether introducing or evaluating another, speaking off the

cuff or giving a prepared speech, you have the opportunity to model excellence. And when you express your excellence, it not only advances you, it inspires others.

CTMS: COMPETENCE TO MASTERY

It would be easy for me, as a Distinguished Toastmaster and Advanced Leader, to conclude that I've topped out in the Toastmasters program; yet each year I complete another CTM for districts 57 and 4, where I belong to several clubs. I believe I can express excellence through completing the basic manual, whether for the first, ninth or Nth time. And each year, as I repeat this seminal manual, I learn more. But that's just one way to demonstrate dedication.

MULTIPLE EXPRESSIONS

Interestingly, you can exhibit excellence without uttering a word. Here are some examples of people who do: a sergeant-at-arms whose meeting room is well set up; a Toastmaster of the Day who is prepared with a well-designed meeting agenda; a tastefully dressed and groomed attendee who makes a positive impression on a guest. Each exemplifies excellence by demonstrating good taste, good planning and good manners. When you strive for excellence you'll find opportunities to express it – and you'll help others excel as well.

EXTENSIONS OF EXCELLENCE

When you serve as a mentor to other members, your dedication speaks through those members. Their comportment, the way they carry and express themselves, is a reflection of the way you have mentored them. They can model your excellence through their behavior. My mentor, past International Director Ginger Kane, DTM, taught me various lessons in humility, protocol, boundaries, and the benefits of planning. My expressions of excellence embody these lessons. Now her excellence speaks through me as well as through her own words and deeds.

When you chair a contest or a conference, your excellence is experienced in many ways, from the way the guests are greeted to the fluidity of the event to the way the printed programs, certificates and awards are handled.

EXCELLENCE COMES IN ALL SIZES

Don't presume that excellence can come only from long speaking assignments or when you are the Toastmaster of the Day. Here are some expressions of excellence I've seen lately that have inspired me:

- A division governor's two-minute report during her district's business meeting. It was action-packed, summarizing numerous accomplishments, identifying challenges and recognizing division successes with aplomb and style. It was so good it could have won an impromptu contest!

- The way in which greeters at a contest welcomed every guest so warmly they each believed they were the guests of honor.

- The way in which a Grammarian went to the extra trouble of defining a few unusual words used that day. Although most people at the meeting were familiar with the words, a few were not. The Grammarian made sure everyone learned the meaning of these words.

- The pride taken by a Vice President Public Relations who creates fliers and business cards to express the individuality and distinctiveness of her club for the benefit of others.

- The club newsletter editor who recognizes all members for something noteworthy, so they can see their names in print and feel valued.

- The way a member assigned to deliver an opening thought composed a poem about his club in which each member was acknowledged for his or her contributions.

- The way a Vice President Membership pored through the club's rosters from years gone by and sent postcards to former members letting them know they were part of his club's lore and were missed. Each was invited to return – and many of them did!

EXCELLENCE TRANSCENDS TOASTMASTERS

One of the best parts about achieving excellence is finding unique ways to express it. Once you set your mind to expressing excellence, you'll excel at doing so. Excellence knows no bounds, either within or beyond the Toastmasters club. Dr. Martin Luther King Jr. understood the powerful message we send to others when he said:

*"If a man is called to be a streetsweeper,
he should sweep streets
even as Michelangelo painted,
or Beethoven played music,
or Shakespeare wrote poetry.
He should sweep streets so well
that all the hosts of heaven and earth
will pause to say,
here lived a great streetsweeper
who did his job well."*

Within and beyond Toastmasters you have ample opportunities to demonstrate greatness. Accept the challenge, and you will inspire others and yourself! **I**

Craig Harrison, DTM, a member of Speakers Bureau Forum Club 9338-57 and past District 57 Governor, is now a professional keynote speaker. He can be reached through his Web site www.craigspeaks.com.

© Copyright © Criminal?

We're all adults here, versed in the pragmatic ways of the world, so there's little sense in turning a blind eye to reality. Most of us are in the same boat, facing deadlines and budget pressures, which makes us susceptible to the same temptations and shortcuts. So here's the hard truth: Many presenters are digital thieves – hardened copyright-claim jumpers who all too frequently download, copy or adapt material from the Internet for use in our own presentations without the copyright owners' permission.

Few of us seem to lose much sleep over our criminal activity. Most of us don't even realize we're on the lam from the law. The Web makes it all so... easy.

What's that? You sleep restfully knowing the same copyright laws that govern physical content or media don't apply to the vast world of cyberspace, where ideas are up for grabs and information flows as freely as traffic in the car-pool lane? Well, how fast can you say Napster, or the Digital Millennium Copyright Act?

A REASON TO WORRY

Not long ago, many copyright owners accepted the idea that infringement was one of the costs of doing business on the Internet. Those infringing on copyright took the threat of getting caught about as seriously as they did a jaywalking ticket. But a number of court cases in the past few years – some of them high profile, some not –

have shifted the legislative and legal tides in favor of owner protection and against unfettered copying and disseminating of copyrighted materials on the Internet. The highly publicized Napster trial regarding music copyrights is only one of the cases that's made it to court. Many others have been filed in different industries, and the results of those trials will shape the way Internet copyright issues are addressed in the United States as well as around the world. But you don't need to wait for the outcome of the cases to catch the general drift of the courts, which is in favor of copyright owners and against copyright thieves.

The truth, of course, is that copyright laws governing the paper-and-photocopier world have always applied to the digital universe. If anything, fair-use exceptions to copyright law, which allow selective use of copyrighted works without an owner's permission (see the "Fair Use:

BY DAVE ZIELINSK

ILLUSTRATION BY EYEWIRE



The Presenter's Quicksand?" on page 10) are even more restrictive in the virtual world.

HOW GUILTY ARE YOU?

That's not to suggest the average presenter's odds of getting caught in a copyright transgression on the Web are higher than in the brick-and-mortar world. That's hardly the case. (All the music once harvested for free using Napster's technology, for instance, is the tip of the iceberg of tunes taken unlawfully from the Net.) But should you be one of the unlucky few caught red-handed,

Internet copyright law, recently strengthened by the Digital Millennium Copyright Act, is written in a way that makes it easy to pin significant damages on you.

The key difference between a copyright suit and other lawsuits is copyright's "strict liability," says Michael Overly, an attorney specializing in Internet intellectual property issues with the Los Angeles firm of Foley and Lardner. In other words, defendants can be liable *even if they didn't know they were doing something illegal*. In a statutory case, a plaintiff with a formally registered copyright need only prove copyrighted works were used

without authorization, not whether that use damaged him financially or personally. "With this kind of statutory lawsuit, the odds increase significantly that the person bringing the suit will win, and that's the threat here," Overly says. Copyright owners who prevail in an infringement suit can win statutory damages as high as \$20,000 per case, and as much as \$100,000 if a court finds "willful infringement."

Given the stunning ease with which we can copy, download, transform, reuse and swap digital works for use in our face-to-face or Web-delivered presentations, opportunities for copyright abuse know few bounds. So take this quick test to see whether your hands may be red:

"Copyright owners who prevail in an infringement suit can win statutory damages as high as \$20,000 per case, and as much as \$100,000 if a court finds "willful infringement."

- A colleague sends you an MP3 music file sent to him by a friend, from which you take a clip to use as mood music for your next in-house presentation. You also burn the clip onto a CD as part of a leave-behind for your audience members. You either assume your limited use of the music is protected by fair use or is so insignificant that it would be of no concern to copyright owners.
- You sign a contract with a new Web site that offers stock photos and graphics on a royalty-free arrangement. You don't think twice about whether that site has legally cleared copyright for your unlimited use of those images in your presentations.

Fair Use: The Presenter's Quicksand?

What constitutes a fair use of copyrighted material in that vast cut-and-paste zone we call the World Wide Web? How much can you lift or adapt from text, templates, video, music or artwork found online without fear of trampling on copyright owners' rights?

Unfortunately, the fair-use waters only get murkier as you move from the physical to the virtual world. Fair use is an exemption written into copyright law that allows you to use, in certain narrowly defined circumstances, copyrighted material without the owners' permission. The provision was expressly designed for the purposes of teaching, scholarship, research, criticism, commentary or news reporting. Courts apply four factors in determining fair use, whether that use is offline or on:

1. The purpose and character of your intended use, including whether such use is commercial in nature or is for non-profit educational purposes.
2. The nature of the copyrighted work.
3. The amount and central importance of the portion taken in relation to the original work as a whole.
4. The effect of your use on the market for the copyrighted work.

SPEAKERS BEWARE

The bad news, say copyright attorneys, is three of those four factors tend to work against speakers who operate primarily in the for-profit world, since they don't have the same broad fair-use shield as presenters in academic or not-for-profit environments. Presenting in for-profit settings, regardless of your presentation's educational intentions or flavor, increases the odds that what you view as fair use will be interpreted as commercial in nature or as a public performance of copyrighted works without a proper license (see factor 1).

"What you can get away with for limited personal use, you often can't do in a commercial or for-profit setting, where the purpose is different and the audience almost always larger," says copyright attorney Bob Clarida of the Cowan, Liebowitz & Latman firm in New York City. Making a photocopy of a *Dilbert* cartoon for your refrigerator at home is likely a fair use, since it probably doesn't hurt the copyright owner's market for that cartoon and is not a public performance or display of the cartoon (ditto for home videos.) But post a single *Dilbert* GIF to your corporate intranet without permission or a license, and your fair-use protection probably goes out the window.

ONLY THE PARANOID SURVIVE

The upshot is that it's prudent to be paranoid when it comes to fair-use. The standards for what is or isn't fair vary considerably and are subject to interpretation. Given the possible consequences, anyone who chooses to ignore the law may be taking an ill-advised risk.

- You copy and paste a full page from an article on *Fortune* magazine's Web site that beautifully underscores points you'll make in an upcoming presentation on globalization. You include the segment in handouts for the 100 people in your audience, fully crediting *Fortune* in your reproduction.

YOU'RE BUSTED

All the above actions carry high odds for copyright infringement (see the sections "Why you should care about the DMCA" and "Playing the permissions game" for additional explanation.) According to U.S. copyright law, anything you or bloodhounds working on your behalf find on the Web – be it text, music, graphics, video or clip art – is copyrighted *the moment it's created and fixed in a tangible form*, so that it's "perceptible either directly or with the aid of a machine or device." The minute you finish writing an e-mail, for instance, you've secured your copyright for it – protection doesn't depend on it being reprinted in a public forum or posted to a Web site.

A common misperception is that gaining copyright requires an author to officially register a work with the U.S. Copyright Office. But such registration – or a copyright notice or symbol – hasn't been required for protection since 1989 (although formal registration does have its benefits, as you'll see later). Some speakers continue to think that if they don't see a copyright symbol on Web content, it's fair game. That could be a dangerous assumption. As in the hard-copy world, facts, ideas, systems or methods of operation *cannot* be copyrighted on the Web, although the *expression* of those items can. Copyright also doesn't protect names, titles, slogans or short phrases, although they can be covered under trademark law.

DEFINING THE PUBLIC DOMAIN

Anything in the public domain, of course, can be used without fear of copyright owners hunting you down. How do you determine what's in the public domain? (Hint: It's not all the Web content that perfectly fits your needs.) For works created after January 1, 1978, copyright protection endures for the author's life plus 70 years. For pre-1978 works still in an original or renewal term of copyright, the total term is 95 years from the date the copyright was originally secured. Given that the

Web is only entering puberty, much of the text or media you find there is under copyright of one sort or another. It also pays to remember that because something is out of print doesn't automatically mean it's in the public domain. When a book goes out of print, for instance, its copyright generally reverts to the book's author.

For a \$65-per-hour fee, the U.S. Copyright Office will conduct a search for you to see whether something has fallen into the public domain, but

it doesn't maintain a comprehensive list of books, songs or movies that are in the public domain. It's up to you to check for sure.

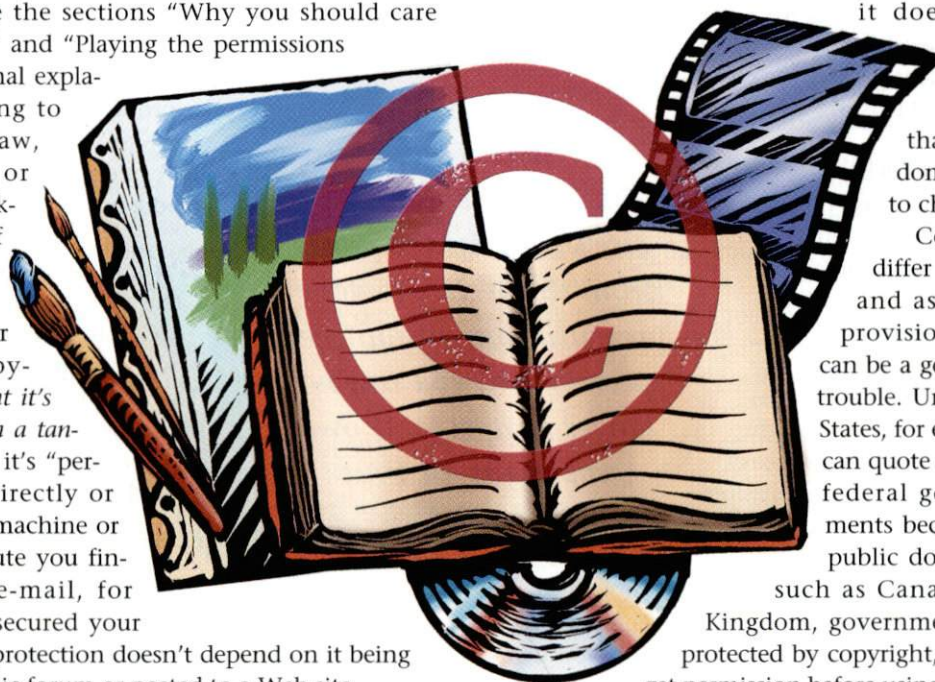
Copyright laws also differ around the world, and assuming that U.S. provisions apply overseas can be a good way to get into trouble. Unlike in the United States, for example, where you can quote or excerpt from U.S. federal government documents because they're in the public domain, in countries such as Canada or the United Kingdom, government documents are protected by copyright, and you'll need to get permission before using them.

WHO KNOWS WHO OWNS WHAT?

Determining who owns Web site content isn't always clear-cut. "Even if you asked operators of sophisticated, reputable Web sites to show you where, specifically, they've confirmed on their site that they have the rights to include all content found there, they'd likely be at a loss," says Overly.

Bob Clarida, a lawyer specializing in copyright and trademark law with the Cowan, Liebowitz & Latman firm in New York City, suggests applying additional scrutiny when taking or purchasing content from Web sites, including popular portal sites that get much of their content from other Web sites. "Many of these Web sites use spiders to collect images from across the Internet, so make sure you have some idea of where those images came from and whether their copyright has been cleared, or you can be taking a big chance," Clarida says.

Also, don't think you can freely use material or commentary posted anonymously to an Internet news group, bulletin board or Web chat room. The fact that something is posted anonymously to the Web doesn't place it in the public domain, because the U.S. Copyright Act expressly protects anonymous works from unauthorized copying.



In addition, know that if you incorporate someone else's copyrighted work from the Web into your presentation without her permission, you can no longer protect your own copyright for that work. In other words, by building into your presentation a one-minute video clip, a GIF or some research owned by someone else, you lose the right to protect what might be a predominantly original piece of work on your part.

And if you add a new piece of your own copyrighted material to previously existing work, you have in essence created a *derivative* work, which – without receiving permission – likely violates the copyright of whoever owns that existing work.

PLAYING THE PERMISSIONS GAME

So you've stumbled across the perfect HTML code, PowerPoint template, AVI file, clip art or music on the Web to support or enliven your next presentation, and you want to do your best to play by copyright rules. How do you a) determine who holds the copyright to the material (not always an easy feat on the Web) and b) get permission to use the content in one-time or recurring presentations?

Assuming your use isn't a fair use, a nebulous concept that exempts you from copyright violation (see "Fair Use: A Presenter's Quicksand?" on pg 10), you can seek permission in a number of ways. The simplest way, of course, is to contact the copyright owner directly and pray for leniency. Yet, as we mentioned, nothing requires copyright holders to be any easier to track down than Osama Bin Laden. "Often the most daunting part of the permissions process is just figuring out whom you have to talk to get the rights or a license," says attorney Clarida. And even when you've found the copyright owner, some may not approve of the intended use or even be clear as to whether or not they're the true copyright owner.

It's dangerous to assume that copyright owners will embrace your limited use of their works as free advertising. Speakers who include in their handouts a page they pulled verbatim from an article on *Fortune's* Web site (as the misled soul did in our quiz) often think they're covered by slapping "reprinted from *Fortune*" on the bottom of the copies. After all, why wouldn't the magazine welcome the exposure?

Although laudable, that attribution provides absolutely no protection. To use the page legally, you would need formal permission from *Fortune* (or any publication you pull from), which may not share your "heck, its free advertising" opinion when it learns the verbatim reproduction has been distributed to 100 or more people. Bottom line: Giving a copyright owner credit doesn't mean you've secured permission to use the content.

LICENSING AGENCIES

One way to reduce the headaches of tracking down individual copyright owners is to contact licensing agencies that serve as copyright clearinghouses for the print, photography, cartoon, music or video worlds. These agencies can license you for one-time or ongoing use of copyrighted content in your presentations. Although the licensing process has become more expedient and user-friendly lately, with many agencies introducing online licensing options, its use still requires a good deal of planning. "If presenters truly intend to play by the rules, they'll need a lot of lead time to get the proper licensing," says Clarida.

Here are some licensing agencies you can contact for various print and media needs:

Print materials and cartoons

The Copyright Clearance Center (CCC) in Danvers, Massachusetts, (www.copyright.com), grants licenses to photocopy works of many popular newsletters, magazines and books (some 1.75 million registered works can be licensed) for in-house use. Organizations that hold annual CCC licenses can lawfully e-mail, scan or download excerpts from CCC registered works for internal use.

Why use the CCC? One reason is to avoid the fate of such companies as Texaco Inc. Six publishers of scientific and technical journals sued Texaco in the late 1980s claiming the company's in-house photocopying and distribution of their journal articles infringed on the publisher's copyrights. Texaco claimed fair use, but the courts didn't agree and found in a 1992 decision that the photocopying was hurting the journals' potential market; Texaco should have acquired multiple subscriptions to the journals, gotten a CCC license to photocopy articles or negotiated a license directly with the publishers.

Downloading or copying *Dilbert*, *Doonesbury*, *Peanuts* or other favorite cartoons for use in presentations or on your Web site without permission – even blowing up cartoons from newspapers and taping them to walls of a training classroom – is a violation, so you'll want to get a license even for one-time use. The good news is that the advent of "click-on" licensing has made the process easier through such syndicates as United Media (www.unitedmedia.com) and Universal Press (www.uexpress.com) which own rights to the most popular cartoons. Syndicates such as United Media grant permission to use cartoons in presentations on a case-by-case basis, usually requiring a letter or fax explaining how you'll use the cartoon, in what context and the approximate audience size.

"Know that if you incorporate someone else's copyrighted work from the Web into your presentation without her permission, you can no longer protect your own copyright for that work."

Why You Should Care About the Digital Millennium Copyright Act

The Digital Millennium Copyright Act (DMCA) of 1998 introduced substantial changes to the U.S. Copyright Act in response to the growing ease of access to and reproduction of copyrighted material on the Internet. Although the law is labyrinthine and its exact limits still aren't completely known, two of its components have relevance for the presentations' world.

One notable feature of the DMCA is a provision dealing with use of copyright "management information." That information is the identifying data that usually accompanies copyrighted works — an author, performer or director's name, a copyright notice, and terms and conditions of use. If you use or disseminate copyrighted works online without also including that "metadata," you could be liable under the DMCA provision. So, for instance, if you're on the *Wall Street Journal's* web site and discover a portion of a story you know a friend would love, and copy and send it by e-mail without also including the author's name, the copyright notice at the bottom of the article or the "terms of conditions and use" from the Web site, you've likely violated a provision of the DMCA that prohibits removal of such management information.

The price for such an indiscretion can be steep. Civil damages can run in the thousands of dollars per case, but the criminal penalty for a first offense under the management-information provision is as much as a \$500,000 fine and five years in prison. Questions remain as to how the provision plays with the fair-use doctrine, but Michael Overly, an attorney specializing in Internet copyright issues with the Los Angeles firm of Foley & Lardner, says that until that becomes clear, he wouldn't want to hide under the fair-use umbrella. "I wouldn't want to be among the first cases in which you're facing a half-million-dollar fine," he says.

Overly also suggests that speakers who regularly make presentations available on the Web, whether archived or live, spend the \$20 to formally register their works with the U.S. Copyright Office under the DMCA. What that small fee buys you, Overly says, "is complete protection from monetary damages should you inadvertently include someone else's copyrighted material in your Web presentation without proper permission," be it GIFs, audio or video files, research or text. You'll gain additional protection if you can prove you were unaware you were violating someone else's copyright in use of that content. In the latter case, you would likely just be required to remove the content from your site or presentation material. Such registration doesn't protect against any willful copyright infringement, however. Regardless, Overly says, "it's a pretty good insurance policy for \$20."

Music

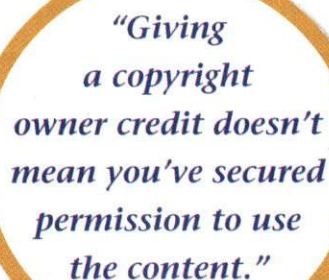
So you want to incorporate an MP3 clip into your multimedia presentation or use a song from a personal CD as a mood-setting lead-in to your talk at an industry conference? The Napster court case has implications here. The Napster ruling limited the number of MP3 files users can swap or pull from the Net without fear of copyright infringement, in effect instituting a new tollway on what was a cherished no-pay zone. (Napster, for the uninitiated, makes software combining a music player and chat features that lets users share MP3 music libraries with each other.) Ruling for the recording industry, courts said Napster had to block access to those songs identified by the industry as infringing on the record company copyright.

The upshot is that clearing copyright to use music found on the Web or elsewhere has taken on new importance, but it remains a more complex process than securing rights for other media. That's because, depending on how you intend to use music in a presentation, you may need to secure three separate rights:

performance rights, mechanical rights and synchronization rights.

Whenever a copyrighted musical composition is performed in a public setting — which includes most business presentation settings, whether in-house or at industry conferences — that right usually must be licensed through one of two organizations: the American Society of Composers, Authors and Publishers (ASCAP, www.ascap.com) or Broadcast Music Inc. (BMI, <http://bmi.com>). In the United States, ASCAP and BMI license restaurants, bars, hotels and stores to play music in their settings and collect the fees from that use to distribute to their member authors or performers. Not all musical works are registered with these groups, but most are.

Also, remember that separate from the rights in the song are rights to use a particular performance of that song. For example, the music from such long-dead composers as Tchaikovsky can be freely used in a presentation because it's in the public domain. But using an individual performance of



*"Giving
a copyright
owner credit doesn't
mean you've secured
permission to use
the content."*

Tchaikovsky's music by a contemporary group, such as the Boston Pops, is a different story. The Pops' public performance of that song would hold separate rights, and you would need permission to use it. (By the way, public performance extends to text works as well. For example, if as part of a multimedia presentation you have an off-camera voice read text written by someone else, then you would likely need to get the permission of the text's copyright owner to do so.)

Frustrated yet? We've only just begun.

Mechanical rights are rights to reproduce a song, to copy or burn a musical composition on an audiotape or CD, or to digitize it for Web-site use. For mechanical rights, users can contact the Harry Fox Agency Inc. (HFA, www.nmpa.org/hfa.html), which represents more than 27,000 U.S. music publishers. HFA's mechanical licenses don't include rights for lyric reprinting or sheet-music prints, however. For those rights you'll have to contact publishers directly.

Finally, *synchronization* rights are necessary if you're using music in timed synchronization with other images, such as in conjunction with still photographs, a PowerPoint slideshow, computer programs or images on Web sites. HFA also grants synchronization licenses.

Film or video clips

Dying to drop a clip from *The Horse Whisperer*, *Five Easy Pieces* or another favorite movie into a presentation to dramatize a key message or inject some levity? You can get a license to do so through the Motion Picture Licensing Corp. (MPLC, www.mplc.com), a company founded in 1986 to address the need to license home videocassettes for public performances. By law, the videos you rent from Blockbuster are licensed for home use only, not for use in typical business presentation settings. Even innocent or unknowing transgressors are subject to significant civil damages (a \$500 minimum fine per showing) and other penalties should they be caught in the act without a license.

With the Napster case behind us, some think the next major copyright fight will be between movie-studio monoliths and those who champion the copying of DVD movies. In the summer of 2000, a U.S. District Court ruled in favor of the Motion Picture Association of America and against the Web site and hackers' magazine *2600*, which had posted code on the site that enabled the unscrambling of DVDs, allowing them to be copied on recordable DVD drives.

Photographs and other graphics

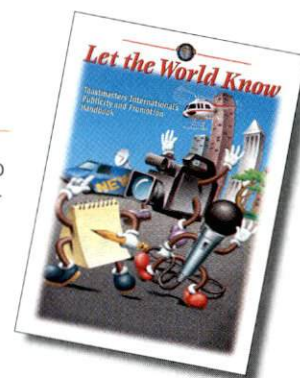
When you spot a compelling GIF on the Web or a photo in a magazine or newspaper, odds are good the owner of the Web site or publication doesn't hold copyright to the picture. The photographer does, and the site or publication is only licensed for limited use of the photo. Rather than the cumbersome process of tracking down individual photographers for permissions, a faster way to license photo use is through such clearinghouses as the Media Image Resource Alliance (MIRA, www.mira.com), an arm of the Copyright Clearance Center that licenses rights-protected images, such as stock photos. Using MIRA images means no worries about trampling on copyright, since MIRA clears those rights for you. Rights-protected images, unlike royalty-free images, are licensed for a specified type of use, within a specific time frame and often make more sense for one-time or special use.

If you have a more recurring need for stock images, plenty of royalty-free Web sites are out there with still photos, clip art or other graphics. Royalty-free means you can use the images repeatedly for different presentations and purposes, with no additional payment. Not only has the quality and choice of stock images improved during the past few years, prices have dropped somewhat. Most of these images are presentation-ready. No need to scan, correct color or convert. **T**

Dave Zielinski is a freelance writer and editor living in Minneapolis, Minnesota.

New FREE Resource!

Valuable club and membership-building information is now available to download at no charge from TI's Web site at www.toastmasters.org. Follow the link from "Info For Members" to "Membership Building Ideas and Resources." There you'll find a large collection of materials that can help your club grow, including manuals such as *How to Rebuild a Toastmasters Club* and the public relations resource, *Let the World Know* (pictured) and promotional brochures and fliers. The *First Aid for Your Club* flier lists all the materials available to help you revive your club.





By Mark Majcher, ATM

Toastmasters Share Their Lessons Learned

Clear the Clutter

Spring is traditionally the time of year to clean house. As Toastmasters, we should: (1) sweep out mannerisms that no longer serve us well, (2) mop up ahs, ums, double clutches and split infinitives and (3) vacuum away self-defeating doubts. Can't you almost feel the freshness and renewal now?

This column is aimed at helping Toastmasters revitalize our clubs and ourselves – at any time of year — by sharing tips like those below:

■ I am always looking for ways to improve our club meetings and attract new members. I noticed that the office tower in which I was working on a government contract had its own club that met weekly during the lunch hour. I attended one of its meetings, enjoyed the experience and reported to my own club about some differences in the two clubs. As a result my club added a "Quote of the Week" segment. I suggest that you also visit other clubs to discover new ideas your club may find useful.

FRANCES O'MALLEY, ATM-B • OTTAWA, ONTARIO, CANADA

■ Like many people, I recently became unemployed. I included my Toastmasters membership in my resumé. My company engaged an outplacement firm that brought in four recruiters to answer questions and respond to laid-off employees' concerns. When the recruiters were asked whether they gave weight to outside activities, one recruiter said Toastmasters membership was the only such activity she was interested in. Being a Toastmaster indicates the employee has communication and leadership skills, she explained. I became a Toastmaster through the club where I formerly worked. My membership proved to be an excellent experience for me, and I plan to stay in Toastmasters.

JUDY BURGESS • WAYLAND, MASSACHUSETTS

■ Having trouble with speech composition, flow and timing? (1) Write out your speech as you are thinking it. Don't worry about punctuation, flow or anything. Just put words on paper as they come to you. (2) Read into a tape recorder

what you've written. Again, don't worry about such things as grammar or timing. (3) With script and pen in hand, play back what you've taped. As you listen, cross out what you don't like and what isn't relevant. Add what you think would improve your script. You can stop the recording to make corrections. (4) Rewrite the script and read

into a recorder. From this point, you can insert emphases and pauses for laughter and other audience responses. (5) Listen to your revised tape and time your speech, making notes on the script.

Repeat steps three, four and five until you are satisfied. By the time you have completed the process, you will have memorized most of your speech.

CURTIS HARVIE, ATM-S • QUESNEL, B.C., CANADA

■ Just writing – without thinking about what you're writing or the grammar you're using – can serve more than one purpose in speech preparation. As ink flows from your pen, so should negative feelings such as frustration, anger, irritation or self-doubt leave you. Having relieved yourself of a lot of emotional and mental clutter, you will be more authentic, creative and original. Audience members tend to readily pick up a speaker's emotions and feelings.

The above procedure also will make it easy for you to do quick revisions, emphasizing specific topics as thoughts occur to you at the last minute.

GEPPINA SCRIGNA • CAPE TOWN, SOUTH AFRICA

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

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

or e-mail: majcher@spacey.net



The Helping Hand

A Toastmasters club is designed to educate members in all aspects of public speaking and to offer encouragement as they strive to improve. The Toastmasters mentoring program has the same components, only more concentrated.

Having a one-to-one mentor as your personal coach throughout your first months or years in Toastmasters hastens the pace of your advancement. Sure, the Toastmasters in most clubs are eager to help new members understand meeting protocol and so forth, but they can't always devote the attention a new member requires. Your Toastmasters mentor will sit with you during your first few meetings and make sure you understand what's happening. He or she will be available to answer your questions after the meeting and provide you with help and support between meetings.

Susanne Stouraitis, a Toastmaster in Zurich, Switzerland, says, "Mentors help new members by offering the right support at the right time, so [the member] does not get stuck on a problem. A mentor helps him to keep moving and reach his personal goals more effectively."

Even experienced Toastmasters sometimes ask a fellow member to mentor them as they meet new challenges, such as giving an outside speech, participating in a contest, or trying new techniques, such as giving an inspirational or humorous speech.

The mentor/mentee connection.

If your club doesn't have a mentoring program, I strongly suggest you consider implementing one. Members who feel supported and experience some measure of success will demonstrate a greater level of participation. This makes for stronger clubs. And the mentor benefits. As a mentor, you're using your Toastmasters skills and probably learning new ones. You are rewarded by the good feeling that comes from helping someone succeed.

Cheryl Sullivan, of the Milan-Easy Toastmasters Club in Milan, Italy, says mentors "must revisit their own experiences. By remembering what they learned in the past, they do more self-evaluation and they understand their own progress more clearly. Plus, explaining something to someone new is a challenge to communicate clearly."

While Toastmasters International offers guidelines for the mentor program, individual clubs often tweak them to suit their membership. In Sullivan's club, every new member gets a mentor. She says, "Every September or October, the senior members are asked if they're available to serve as mentors. A mentor may be assigned to one person or to as many as three or four."

Sullivan describes her club as having a "wonderful friendly feeling." But adds, "When you walk in and know that there is one person who is there especially for you, it's an extra that we cannot undervalue."

On the other side of the globe, in New Zealand, Rotorua Toastmasters Club President Pauline Rothman says new members in her club are asked if they would like a mentor and who they would feel comfortable with. "In most cases, they select the person who brought them. We try to match people up to an appropriate person so the mentee feels comfortable with that mentor."

What kind of person does it take to be a mentor? Penny Post, District 1 Governor in Los Angeles, California, says, "Anybody who has been in Toastmasters for six months knows a whole bunch more than somebody who has just started. I think that is enough experience." Her general criteria, however, is someone who is willing, available, accessible and resourceful.

Toastmasters International's *Successful Club Series* program, "Mentoring," suggests a mentor have the following qualities. Mentors should be:

- **Patient.** They need to remember that people learn at different speeds and are motivated by different things.
- **Sensitive.** Often, new members come to Toastmasters to overcome an embarrassing problem. For most, it takes some measure of courage just to walk into their first meeting, let alone speak in front of the group. When Post coaches mentors, she urges them to give their mentee positive feedback. She says, "Lord knows we can write our own negative feedback. The positive stuff is very important."
- **Flexible.** A mentor must be able to adapt to someone else's ideas and time schedule.
- **A positive role model.** As a mentor, you represent Toastmasters and your club. Let your actions and words make a positive statement.
- **Knowledgeable.** Keep up on the roles of the Toastmaster and the requirements necessary for advancement. Sullivan says "the focus of the mentor in our club is to help the new member understand how to carry out each meeting role properly. A mentor will also give extra in-depth evaluation in private after a speech has been delivered and in doing so might offer suggestions for improvements in the next speech." Post adds, "You need to have the answers to the questions your protégé asks and be able to direct them to the resources they need."
- **Confident.** A mentor should appear self-assured.
- **A good listener.** When Stouraitis acts as mentor to new members, she tries to tune into the individual. She says, "I listen to find out what the person wants, what help they need and what goal they are working on. I only give support where needed. Mentoring is, to my mind, giving help so that the person is able to help him- or herself. Since each individual has different needs, I have no fixed program."

"A mentee should be receptive, ready to learn, open to new ideas and appreciative of the mentor's time."

Rothman agrees and says it's important to know the opinions on the particular objective of the mentee. Regular phone calls or visits will help accomplish this.

It's not difficult to be a mentor. It's just a matter of reliving your first few months in Toastmasters and recalling what help and support you needed during that time. Here's an outline of mentor duties according to Toastmasters International's *Successful Club Series* "Mentoring" program.

MENTOR STEPS

1. Sit with the new member at the meeting and explain what's going on.
2. Explain the customs and help the new member feel comfortable in the club atmosphere.
3. Help him or her prepare the Ice Breaker speech.
4. Make the mentee aware of resources he might need to meet goals.
5. Offer positive feedback.
6. Explain the club responsibilities and encourage your mentee to participate.
7. Help your mentee with speeches and other assignments.

As a new member, you will get out of the mentoring program what you are willing to put into it. Post suggests: "Every time your mentor gives a speech or holds another role, that person's protégé should attend so they can see what happens with somebody who is experienced. As a new member, make use of your mentor as a resource. Call them, ask them to be present when you're speaking or doing something new. If you're scheduled to be the Toastmaster and you've never been the Toastmaster before, call your mentor and ask, 'Is there anything I should know?'"

Additionally, a mentee should be receptive, ready to learn, open to new ideas and appreciative of the mentor's time.

"Mentoring plays a very important part in Toastmasters," says Rothman. "It makes members feel they are not alone. It helps them to understand the format of Toastmasters. And it gives them encouragement."

That encouragement may well be one of the major components in turning out successful public speakers. "I'm always amazed at the progress people make when they're in a supportive atmosphere," says Stouraitis. "It just makes people want to improve. I think of Toastmasters as a playground where we can try things out and have fun doing it before we go out into the real world. When we do go out into the world with our speaking skills, we know we can do it." **T**

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

Two Heads Are Better Than One

A dynamic duo enriches both parties and propels personal growth.

By Jeff Davidson

Sherlock Holmes has Dr. Watson. Batman has Robin. Ice cream magnate Ben Cohen has Jerry Greenfield. From pop culture to the entrepreneurial playing field, two heads have repeatedly proven to be better than one.

A partner, either personal or professional, can accelerate your career and your business. Perhaps it's their keen insight. Maybe it's their encouraging word. Regardless, working as a team can make both of you better for it.

A Helping Hand: Novelist Stephen King sent three manuscripts to an editor over a two-year period, only to have all three rejected. Working in a Laundromat at the time, King was married and struggling to make ends meet.

One night King became so distraught that he threw his fourth manuscript into the garbage can. Recovering it the next morning, his wife admonished him for giving up. King got back in to the writing groove, averaging about 1,500 words a day and he soon sent the manuscript to an editor.



Sweet Success: Certain that this manuscript would also be rejected, King was surprised by a publishing offer – and a \$2,500 advance. The novel, *Carrie*, sold five million copies and was made into a movie in 1976, which became a box-office smash. Thanks to the wild success of *Carrie*, King's previous three manuscripts were published years later, and each then fetched healthy profits.

Teamwork Makes the Difference: By taking the manuscript for *Carrie* out of the garbage, King's wife literally committed an act worth millions of dollars. How's that for partnership?

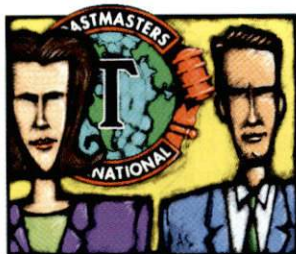
Both personally and professionally, partners have achieved some pretty remarkable things: Lenin and Trotsky partnered for social revolution; Lewis and Clark joined forces for geographic exploration. In considering these successful partners and your own aspirations, who do you know who could help you?

In all areas of life, be it small business or elsewhere, sharing your dreams with others often results in an accelerated effect. There's something about having one person to collaborate with who can bring out the best in both of you.

Love/Hate Relationships: Ironically, you don't even have to like each other. Composers Richard Rodgers and Oscar Hammerstein frequently feuded and allegedly did not converse with one another – except when working. Beatles John Lennon and Paul McCartney had numerous spats in an otherwise brilliant musical partnership. As long as the partners respect the capability or contributions of the other, the team can continue to produce.

The relationships that remain intact are value-for-value relationships, where both parties receive great value and are much better for the arrangement. Liking each other is a bonus. 1

Jeff Davidson is a speaker, freelance writer and author of *The Joy of Simple Living*. He lives in Chapel Hill, North Carolina.



TI BOARD REPORT

Taking Control of Destiny

In describing his impressions of the first half of his term in office, International President Alfred Herzing, DTM, told the Board of Directors in February, "The organization is doing wonderfully, thanks to everyone's great work. Our membership and club numbers are up from last year and our educational accomplishments are on track."

During the months September 2001 through January 2002, President Herzing traveled across North America and visited Districts 29, 22, 14, 2, 45 and 3. He met with Toastmasters and district leaders to observe how the Toastmasters program is being implemented at various levels throughout the organization and to encourage the chartering of new clubs and participation in TI's various programs. President Herzing also promoted the organization in the news media and to many corporate and community leaders.

President Herzing said his theme "Take Control of Your Destiny" aptly described the Toastmasters in New York City who were affected by the September 11 terrorist attacks. "I am inspired by those who used to meet in clubs at the Pentagon and Twin Towers and who have continued to meet and carry on their Toastmasters activities. Area Governor Bob Share has helped all of the clubs at the World Trade Center find new meeting locations. If they can carry on, so can we.

"Now more than ever the world needs Toastmasters," he said. "Improved communication is one of the first steps to the greater understanding that is required to resolve conflicts. Let us not falter in our mission to make effective oral communication a worldwide reality."

The Board will meet again in August, during the International Convention in San Antonio, Texas.



Toastmasters' Board of Directors during the February meeting at World Headquarters.

BOARD ACTION:

The Board of Directors made the following decisions to ensure the organization's continued progress and growth:

- Revised the policy on district and club use of internet Web pages. Districts and clubs should provide a link to the Toastmasters International Web site. Districts may only place on their Web sites information about candidates for district office in their districts and information about candidates for international office who are members of clubs within their district. Clubs may only place on their Web sites information about candidates for club, district, or international office who are members of that club. Club Web sites should not contain material that is

not relevant to achieving the mission of the club. As the trademark owner of the logo and words such as "Toastmasters" and "Toastmasters International," the organization reserves the right to determine how clubs and districts use trademarks as part of domain names.

- Under *Procedural Rules for District Office and the Elections of District Officers*, names of candidates nominated by the nominating committee may be printed on district ballots. Floor candidates' names shall not appear on district ballots.

- Under *Procedural Rules for Campaigns by International Officer and Director candidates*, the Board defined "campaign mailings" as "any card, letter, fax, note or electronic media, which include E-zines and E-mail, unsolicited by

the recipient for the purpose of promoting any candidate or the name recognition of any individual." However, communications in connection with a candidate's presentation at a district conference or the regional conference, and internal communication among campaign team members, are excluded from the definition of campaign mailings. Subscriptions to information by or about a candidate, including on-line newsletters or E-zines, whether solicited or unsolicited, are not permitted. In addition, candidates may use the Toastmasters trademarks, including the logo and the names "Toastmasters" and "Toastmasters International," on campaign materials, brochures and Web sites, but only after they have submitted their Letter of Intent to World Headquarters. A Letter of Intent may be submitted anytime after the close of the Annual Business Meeting. Candidates may announce their intention to run for International office after the close of the Annual Business Meeting. However, campaign materials may not be distributed until the close of the convention.

■ Under *Procedural Rules for the International Nominating Committee*, the board reviewed the purpose and conduct of the Opinion Poll, changed its name to International Officer Candidate Survey, and emphasized that the survey is non-binding and is only one of many inputs to the deliberations of the nominating committee. In addition, the deadline date for submission of Letters of Intent was amended from December 31 to November 30, and the option of drafting candidates who have not announced their candidacy has been retained by the Nominating Committee. Language was also strengthened, stating that the survey results are not to be distributed beyond the candidates and the survey participants.

■ Under the *Electronic Transmissions Policy*, World Headquarters will accept information from members via E-mail for items such as member address changes, club and district officer changes, general correspondence, and information sent from the Toastmasters International Web site for which a template is provided, including club officer and information lists and educational award applications. However, club officer training forms and other documents that require signatures, such as new-member applications and new club charter documents, may not be submitted via E-mail, unless they are sent as a scanned document attachment with the appropriate signature(s).

■ Reviewed the Distinguished District, Division, and Area programs and changed the ATM goal from 1/2 percent to one percent effective with the 2002-03 District year.

■ Effective July 1, 2002, Master Card, VISA, Discover and American Express credit cards and Master Card and VISA bank cards will be accepted for all transactions including

new-member fees, dues, charter fees and reinstatement fees. Currently, credit cards may be used only for purchase of materials through the Supply Catalog. Some stipulations will apply. World Headquarters will provide more information to clubs and districts before July 1.

■ Discussed a draft of a district officer investiture ceremony and suggested changes. The District Administration Committee will review a final draft at the August 2002 Board of Directors meeting.

■ Reviewed the Top 10 Club Newsletter contest and the Top 10 District Newsletter Contest. Because of increased use of electronic media to communicate, such as club Web sites and use of e-mail, the Top Ten Club Newsletter Contest will be discontinued effective with the 2003-04 program year. The Top Ten District Newsletter Contest will become the Top Five Newsletter Contest, effective with the 2003-04 program year.

■ Changed policy on Toastmasters International trademarks to include use of electronic media such as audio and videotapes and CD-ROMs.

■ Reviewed Toastmasters International's membership-building programs and decided to discontinue the Top 5 Membership Campaigns Contest effective in 2002-03 for lack of participation. Districts are encouraged to more consistently and adequately promote the Toastmasters International membership-building contests at district events and in district publications.

■ Reviewed the Distinguished Club Program and recommended that, effective with the 2002-2003 year, the deadlines for submitting the June and December club officer lists be changed as follows:

- From a June 30 receipt date to a June 30 postmark/5 pm PT July 7 receipt date for clubs electing annually and semiannually, and
- From a December 31 receipt date to a December 31 postmark/5 pm PT January 7 receipt date for clubs electing semiannually.

■ Discussed new Club Sponsor and Mentor programs and made recommendations to World Headquarters to enhance the promotion of these roles and participation in the club-building process.

■ Revised the policy on translation and interpretation. The revision provides for a tiered system that could allow translation to begin when as few as 10 clubs conduct their meetings in the proposed language.

T

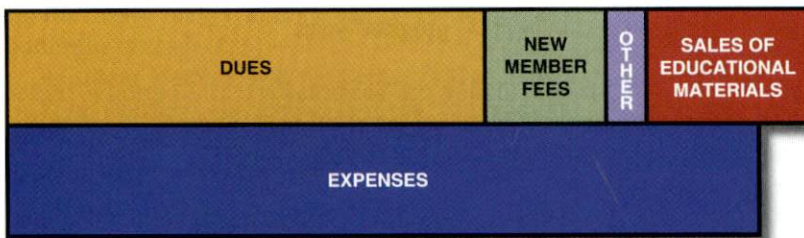
TI Financial Report: Jan. - Dec. 2001

The financial statements of Toastmasters International were audited by the independent certified public accounting firm of Moore, Stephens, Frazer & Torbet. The statements were prepared in conformity with generally accepted accounting principles.

The Board of Directors of Toastmasters International controls the organization's funds and, with the Executive Director, is responsible for assuring that management fulfills its fiduciary responsibility. The Bylaws of Toastmasters International require that the corporation's financial status be reported to its member clubs annually. To keep our entire membership informed, we are exceeding this requirement by reporting our financial results to all members.

Following are the year-end financial statements. The format includes a bar graph and pie chart, which we hope will provide a clearer picture of Toastmasters International's financial activities.

EXHIBIT A



REVENUES/EXPENSES

Exhibit A shows the relationship of individual revenue sources to expenses. You can see that income generated from dues, new member fees, charter fees and miscellaneous sources is insufficient to cover expenses. We would have a deficit if not for income from sales of educational materials.

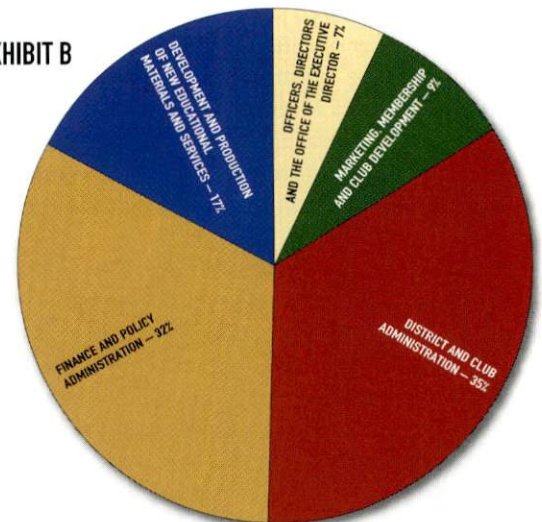
MEMBERSHIP DUES

Exhibit B shows how each of your dues dollars is spent. The glossary below and on the next page gives an explanation of expenditures.

GLOSSARY OF EXPENSES:

OFFICERS, DIRECTORS AND THE OFFICE OF THE EXECUTIVE DIRECTOR – Includes travel and expenses at Board meetings, district visits, regional conferences and outside professional services, such as legal counsel. Board policy ensures smooth operation of the organization and ideas for new and exciting programs. District visits help in building new clubs, strengthening membership and bringing new ideas to members.

EXHIBIT B



MARKETING, MEMBERSHIP AND CLUB DEVELOPMENT – Includes processing new member and new club applications and developing and distributing new member and new club materials. This also includes developing membership and new club building programs, promotions and awards and assistance to low-member clubs.

FINANCE AND POLICY ADMINISTRATION – Administrative services to clubs and districts. Includes processing and mailing of semiannual reports, officer lists, club and district billings, financial reports, Constitution and Bylaws administration and data processing services. Also included is the production of materials and updating of member and officer addresses.

DISTRICT AND CLUB ADMINISTRATION – District, Division and Area services and development, production, field testing and promotion of educational program materials and services. Includes district operations, developing club and district administrative and educational materials, serving clubs through officer training and club visits by district officers; the Distinguished District, Division and Area Programs, travel reimbursements to District Officers for International and Regional meetings, processing educational completions, i.e., CTM, ATM, CL,

AL and DTM, production and mailing of *The Toastmaster*, *TIPS* and the *District Newsletter*, and cost of planning and operating the International Convention.

EDUCATIONAL MATERIALS AND SUPPLIES – Distribution of educational, promotional and administrative

materials. The most useful, up-to-date materials are available through the Supply Catalog to help every member succeed.

DEPRECIATION – The allocation of the cost of the fixed assets attributable to the current year. **T**

TI FINANCIAL STATEMENT JANUARY-DECEMBER 2001

STATEMENT OF FINANCIAL POSITION AS OF DECEMBER 31, 2001

ASSETS	
Cash and short-term investments.....	\$ 3,398,791
Restricted cash and short-term investments.....	\$ 909,268
Marketable securities.....	\$ 14,538,999
Accounts receivable, net of allowance for doubtful accounts of \$5,000.....	\$ 133,336
Inventories.....	\$ 800,181
Deposits, prepaid postage and other.....	\$ 365,509
Property, building and equipment, net of accumulated depreciation.....	\$ 4,247,915
TOTAL ASSETS.....	\$ 24,393,999
LIABILITIES AND NET ASSETS	
Liabilities:	
Accounts payable and accrued liabilities.....	\$ 477,896
Funds held for Toastmasters International Regions.....	\$ 114,060
Deferred revenue.....	\$ 62,975
Total Liabilities.....	\$ 654,931
Net Assets:	
Unrestricted.....	\$ 8,290,262
Temporarily Restricted.....	\$ 15,435,617
Permanently Restricted.....	\$ 13,189
Total Net Assets.....	\$ 23,739,068
TOTAL LIABILITIES AND NET ASSETS.....	\$ 24,393,999

STATEMENT OF ACTIVITIES FOR THE TWELVE MONTHS ENDED DECEMBER 31, 2001

CHANGE IN UNRESTRICTED NET ASSETS:	
REVENUE:	
Membership charges:	
Member fees.....	\$ 4,663,594
New member service charges.....	\$ 1,147,440
Total membership charges.....	\$ 5,811,034
Sales of educational materials and supplies.....	\$ 1,732,540
Charter fees.....	\$ 71,345
Interest.....	\$ 150,746
Royalty - Mailing List.....	\$ 100,000
Other.....	\$ 20,281
Total revenue.....	\$ 7,885,946
EXPENSES:	
Executive Director; Officers; Board.....	\$ 528,531
Marketing.....	\$ 671,997
Finance and Policy Administration.....	\$ 2,328,237
District and Club Administration.....	\$ 2,432,193
Cost of educational materials and supplies.....	\$ 1,248,483
Depreciation.....	\$ 361,984
Total expenses.....	\$ 7,571,425
INCREASE IN UNRESTRICTED NET ASSETS.....	\$ 314,521

THE RALPH C. SMEDLEY MEMORIAL FUND

This fund was established to provide financial support for Toastmasters International's educational programs. These include the creation of new and innovative educational materials for club and member use, the development of promotional material designed to spread the word about Toastmasters, and development of new Communication and Leadership Programs, such as the Success/Leadership Series.

The fund is comprised of donations from individual Toastmasters and Toastmasters Clubs and the interest earned and the increase in the value of investments on those donations. Contributions from January 1 - December 31, 2001 totaled \$25,997. The fund had a balance of \$896,753 as of December 31, 2001.

You have the opportunity to continue the legacy of our organization's founder by contributing to the Ralph C. Smedley Memorial Fund. The fund is used to develop new and innovative educational and promotional materials, such as the videos *Meeting Excellence*, *Everyone's Talking About Toastmasters*, *Effective Evaluation*, and the High Performance Leadership Program. Our online Supply Catalog at www.toastmasters.org was also made possible by contributions to the fund. Your entire donation goes toward developing new materials and resources. Contribute \$10 and receive a special Toastmasters International paper weight. Donors of \$100 or more receive a special plaque and have their names permanently inscribed on a donor recognition plaque at World Headquarters. Every contributor is recognized in *The Toastmaster* magazine.

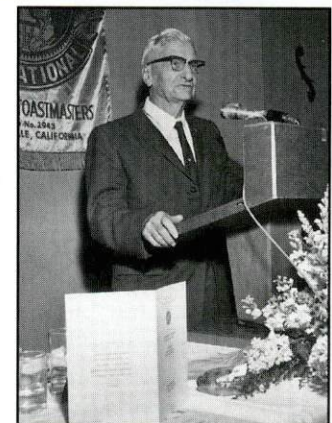
Keep the Legacy *Alive!*

Contributions are tax deductible. Your support will result in more people learning, growing and achieving through Toastmasters. Why not discuss this during your club's next business meeting? Contributions should be sent to:

The Ralph C. Smedley Memorial Fund

TOASTMASTERS INTERNATIONAL
P.O. Box 9052 • Mission Viejo CA 92690, U.S.A.

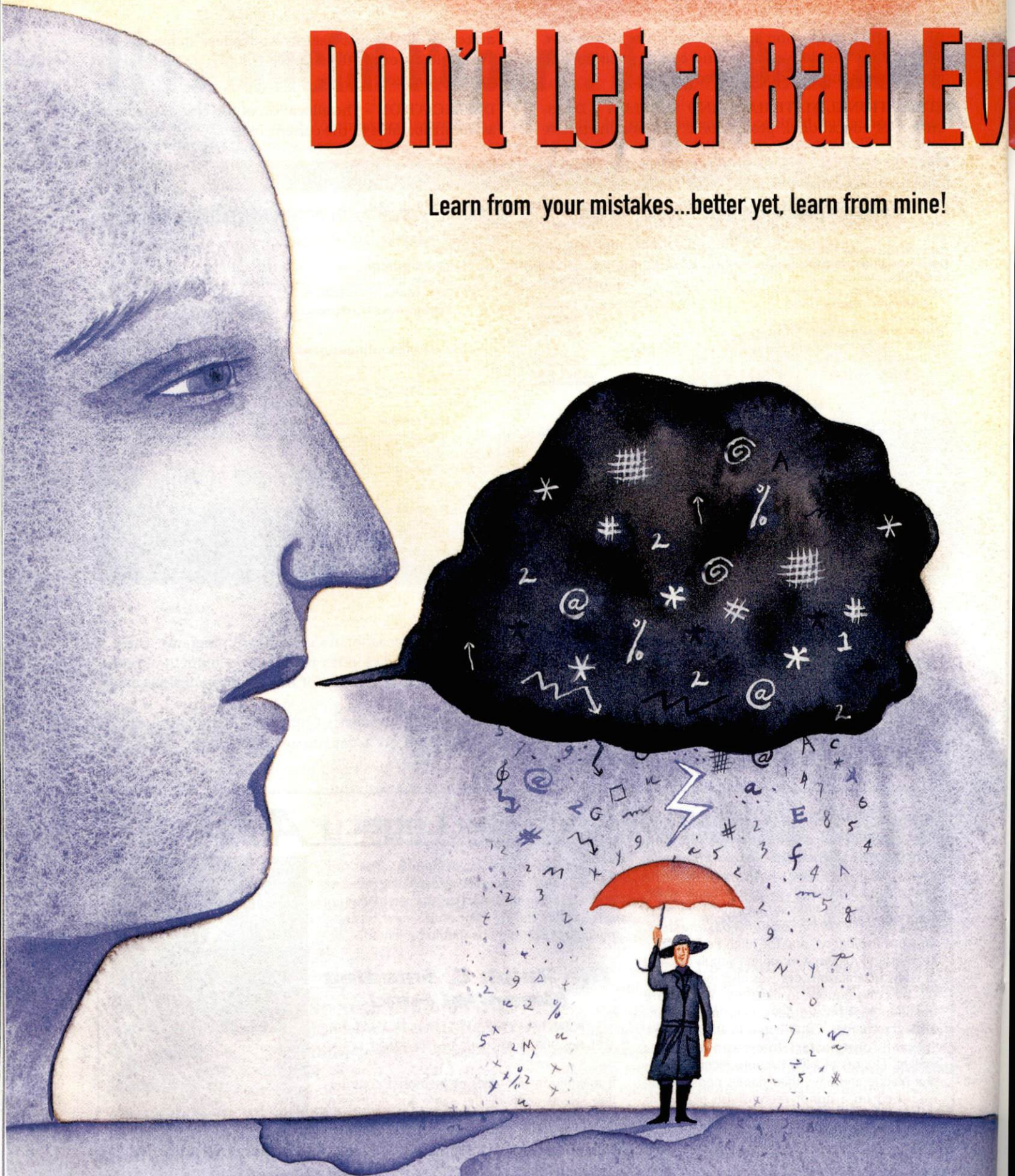
If making an honorary or memorial contribution, please indicate the name and address of any person(s) to whom acknowledgement should be sent.



Ralph C. Smedley

Don't Let a Bad Event

Learn from your mistakes...better yet, learn from mine!



evaluation Ruin Your Day

"Did not define clear objectives."

I stared at the remarks on the evaluation, and a hotness spread across my face. As a veteran public speaker, I knew better. Yet here I was, making glaring omissions and receiving wrist-slaps from disappointed audience members. Even in my embarrassment, I had to smile as I thought of all the times I had been similarly "busted."

Fortunately, I have used such experiences as springboards for better and more concise speeches, rather than crawling into a shell and quaking. I'd like to share some of my more common errors with you so you can avoid the stomach-churning feeling of being criticized.

LACK OF FLEXIBILITY

Devotion may be good in a relationship, but it's extremely detrimental to a presentation. You may have created a thoughtful two-hour lecture on the benefits of neuro-linguistic programming, but if your audience is expecting a clever, entertaining talk on the basics of psychology, you'll have a hard time "selling" the material.

As speakers, we often become absorbed with our own interpretation of the material at hand, and we assume everyone else will be just as engaged with the topic as we are. However, we sometimes fail to consider that not all participants come to a particular conference, workshop or presentation for the same reason.

For instance, if you're speaking to a local community group about stress and its effects on the family, you may prepare a fabulous talk on the topic of parents and children... only to find yourself stammering in front of a group who thought the presentation was going to be geared for couples without children. Rather than revise on the spot, many seasoned professionals insist on sticking with the material at hand and try to force attendees to change their expectations. This is the proverbial kiss of death.

A good presenter, whether novice or experienced, must be flexible and willing to accept that no matter how good his or her materials may be, it's important to

have a "Plan B", just in case. I've found that a presenter usually will have to refer to some part of Plan B.

To find out about your audience's expectations, ask them before you launch into the body of your talk. This is admittedly difficult and perhaps risky. Many times, I've stood before a group and asked, "What do you hope to get out of today's workshop?" only to find that they wanted something I never expected. It's an awkward feeling for the presenter, but at least he or she has the opportunity to give the audience all or most of what they came for.

ALWAYS GIVE YOUR BEST

One of the finest experiences I ever had was giving a presentation while enduring a fever, sore throat, and aching joints. Feeling horrible forced me to dig deep into my internal resources and give it my all. Stocked with lozenges and a huge travel mug of lemon, hot water, and about a dozen herbal teabags, I made an important discovery about the power of determination.

I had been feeling terrible that day, and was ready to throw in the towel as I had during similar past experiences. Then I remembered how I felt when I "bagged" those previous talks – worse than ever because I hadn't even tried. My audience was coming to hear something I prepared. They wanted to get their time and money's worth.

So I strengthened my wavering resolve and pushed forward with my presentation. As I stood in front of the audience and made my apologies for sniffing, I suddenly realized that I was starting to feel a little better. The faces staring at me were sympathetic. I wasn't treating them as if I knew better than they – I was just another individual, giving it my best shot, and they appreciated that fact.

As the evening evolved, I started feeling less and less like a miserable, flu-stricken creature and more like a real educator. The participants and I shared many laughs, and the evaluations were complimentary. Ironically, I had come close to throwing away this opportunity. If I had, I wouldn't have one of my best memories of presenting.

I can't stress enough how crucial it is to always give it your best shot when you're challenged by a situation that seems less-than-perfect – and they all are in one way or another. No one wants to "fail," but if you don't give it a try, you can't succeed. Sure, you may not perform the way you intended, but audiences don't expect you to be a god. They just want the information you can share.

BY ANGELIQUE H. CAFFREY ■ ILLUSTRATION BY EYEWIRE

If you try your hardest, your listeners will be more attentive and will actually root for you to do well. They will exhibit an enthusiasm for your presentation because they feel a kinship with you. They want you to succeed as much – or more so – than you do. And you can take advantage of all this positive energy. Believe me, you'll feel better than if you don't even make an attempt.

NEVER FORGET YOU SHOULD LEARN, TOO!

When you're asked to give a speech, it's always tempting to think, "Wow! They want to hear all about me and my experiences!" That's true – but it's not the whole truth.

When I took a job as a professional trainer several years ago, I took for granted that the participants weren't the only ones who could discover something. Yes, I was the "expert" in the room, but the attendees also had quite a bit of expertise, and they wanted to share it.

Obviously, you shouldn't expect your audience to do all the talking. It doesn't work that way. But you should provide opportunities for your attendees to share their thoughts on your subject matter.

As you read this, you're probably thinking, "Well, of course. Why wouldn't you ask your audience to participate?" Well, when you're dealing with a sticky subject such as raising children or sexual harassment, you may be tempted not to ask for opinions because unless you're in control of the situation, the discussion can get heated quickly. And you may find you can't let go of the reins even as you allow your audience to share their stories.

It's definitely not a trouble-free tightrope to walk, but it is extremely necessary that your talk not be one-sided. Otherwise, you will probably wind up unintentionally pushing away more than a few audience members, and that won't make your speech any easier.

Try to look at it like this: Everyone listening to you has some expertise in the area about which you are speaking, even if it's just that they have read a short arti-

cle about it. They are expecting you to provide additional information for them to think about and discuss with their peers, family or colleagues, but they want to ask questions of you and of each other too. They also want you to confirm what they believe they know.

Frequently, you'll be surprised that you learn more from your audience than you expected – gaining knowledge that you can incorporate into future speeches.

But your best reward for giving your presentation your best shot – and working hard to learn from your and others' past mistakes – will be knowing that audience members leave with the feeling that it was worth their time to attend.

In summary, here's how you can make that happen:

1. Know that even professionals – in fact, anyone who gives enough speeches – sometimes receive critical evaluations. When you do, don't be discouraged. Instead, use criticism as a springboard to analyze how you can improve.
2. Know what your audience expects, even if you have to ask them from the podium, and be prepared to meet those expectations. Have a "Plan B," just in case.
3. Always give your best. This paid off for me when I went ahead with a speech even though I had a fever, sore throat and aching joints.
4. When it seems feasible, encourage audience participation – sharing of opinions – when you give a presentation.

Finally, if after analyzing a less-than-attractive comment on an evaluation, you may find that it reflects the opinion of only one person, who perhaps happened to be in a bad mood. If you feel there's nothing you can learn from the comment, smile and continue to do your best. **T**

.....
Angelique H. Caffrey is a freelance writer living in Selinsgrove, Pennsylvania.

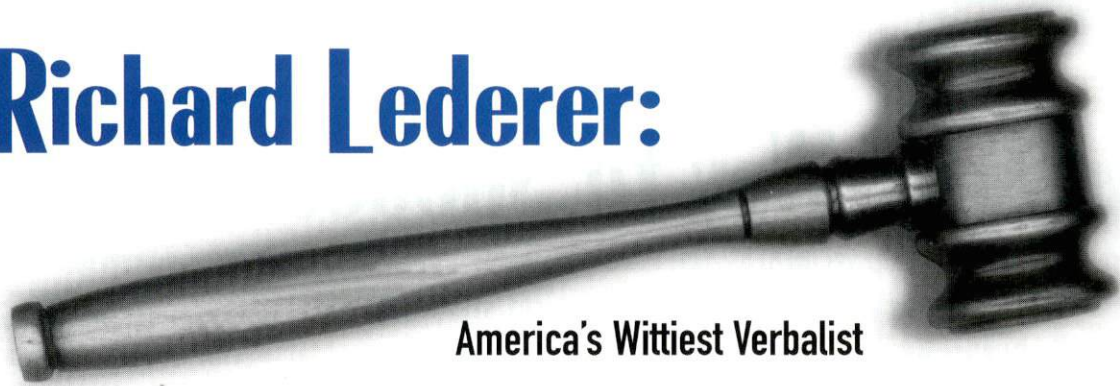
What chathink? We want your opinion. For the next few months we're going to ask you about major (and not so major) issues. To answer, visit our Web site at www.toastmasters.org and take our online poll. The results will be posted in a future issue of *The Toastmaster*. This month's question is:

Can your speech be reduced to a bumpersticker?

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

We look forward to hearing from you!

Dr. Richard Lederer:



America's Wittiest Verbalist

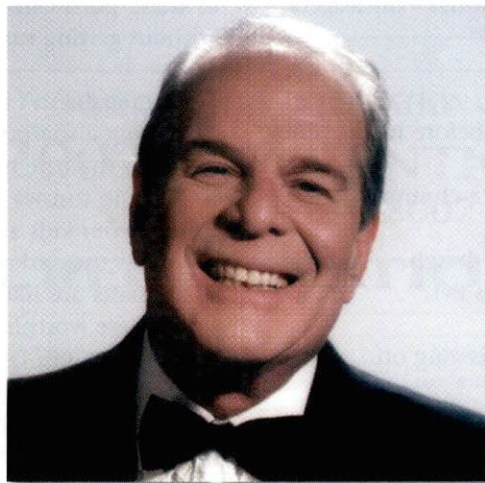
In recognition of his ability and influence as a writer and public speaker, Richard Lederer, Ph.D., of San Diego, California, has been selected as the 2002 recipient of Toastmasters' prestigious Golden Gavel Award. This award is given once a year to an individual who represents excellence in the fields of communication and leadership, and it's the highest honor our organization offers.

Dr. Lederer will accept the award during the Golden Gavel Luncheon in his honor on Thursday, August 22, during the International Convention in San Antonio, Texas. Don't miss the chance to meet this word wizard, also known as Conan the Grammarian and Attila the Pun. His witty way with words was observed by those in attendance at Lederer's session at last year's International Convention in Anaheim and is evident in his regular articles published in this magazine. (His recent articles include the March cover article on Mark Twain and November's feature, "English is a Crazy Language.")

A prolific writer, Lederer is the author of many books on language and humor. He has published 30 books on topics such as bloopers and puns, word and phrase origins, grammar, usage and writing, word games and puzzles. Some of his book titles include *Anguished English*; *Get Thee to a Puntery*; *Pun and Games*; *Fractured English*; *The Write Way*; *Nothing Risqué, Nothing Gained*; and *Crazy English*. He also writes a syndicated column, called "Looking at Language," which appears in newspapers and magazines throughout the United States. A statement on the cover of William F. Buckley's book *The Right Word* places Lederer in the company of such "bestselling guardians of American English" as William Safire, Strunk and White, William Zinsser and James Kilpatrick. And the Book-of-the-Month Club calls him "America's Wittiest Verbalist."

But unlike many writers, Lederer is also an accomplished public speaker, who makes more than a hundred appearances a year and is equally at home talking to chil-

dren in elementary schools as he is to corporate audiences and nationwide television viewers. (He was recently seen on PBS in its March fund-raising drive.) Dr. Lederer appears regularly on the National Public Radio show *Weekend All Things Considered* and hosts a weekly show, *A Way With Words*, on San Diego public radio, where he and his co-host tackle "that glorious, stupendous, tremendous, end-over-endous adventure we call language – from puns to punctuation, pronouns to pronunciation, and diction to dictionaries."



Lederer says he is "heels over head in love with language." Characteristically, this word wizard points out that "Head over heels is actually the way we normally align ourselves. When we flip for something, our heels are over our heads."

"We take language for granted," he says, "but when we step back and listen to the sounds that escape from

people's mouths and luminesce on their computer screens, we are in for a lifetime of joy." Toastmasters attending the International Convention this August will hear more from this fly-by-the-mouth verbivore. Verbivore? He explains, "Carnivores eat meat, herbivores eat plants, and verbivores eat words (sometimes their own)."

This verbivore not only consumes words, he serves them up as a great feast. As the famous novelist Sidney Sheldon says of Lederer's work: "*Anguished English* and *More Anguished English* are two of the funniest books I have ever read."

Don't miss the opportunity to hear Dr. Lederer speak on August 22 at Toastmasters International's 71st Annual Convention in San Antonio, Texas. For details and registration forms, please see pages 29-30 or visit our Web site at www.toastmasters.org.



Pun Your Way to Success

PUNNING IS A TRULY REWORDING EXPERIENCE. THE INVETERATE punster believes that a good pun is like a good steak – a rare medium well done.

Before you start beefing about my spareribbing, remember that many a meaty pun has been cooked up as advice on how to succeed in the business of life and the life of business. “Don’t be a carbon copy of someone else. Make your own impression,” punned French philosopher Voltaire. “Even if you’re on the right track, you’ll get run over if you just sit there,” advised humorist Will Rogers centuries later.

Now let’s get right to wit:

- The only place where success comes before work is in the dictionary.
- The difference between a champ and a chump is *U*.
- Triumph is just *umph* added to *try*.
- Hard work is the yeast that raises the dough.
- The best vitamin for making friends is B-1.
- Break a bad habit – drop it.
- Patience is counting down without blasting off.
- Patience requires a lot of wait.
- Minds are like parachutes: they function only when open.
- To keep your mind clean and healthy, change it every once in a while.
- You can have an open mind without having a hole in your head.
- One thing you can give and still keep is your word.
- A diamond is a chunk of coal that made good under pressure.

“Many people would sooner die than think — and usually they do,” lamented British philosopher Bertrand Russell, pun in cheek. “Big shots are only little shots that keep on shooting,” observed British writer Christopher Morley. Here are some more ponderful maxims that merit a blue ribbin’. Sharpen your pun cells and start taking notes:

- When the going gets tough, the tough get going.
- If the going gets easy, you may be going downhill.
- If you must cry over spilled milk, please try to condense it.
- Read the Bible – it will scare the hell out of you.
- The Ten Commandments are not multiple choice.
- Failure is the path of least persistence.

- Life is not so much a matter of position as disposition.
- Success is more attitude than aptitude.
- Our favorite attitude should be gratitude.

- Of all the things you wear, your expression is the most important.
- If at first you don’t succeed, try, try a grin.

The pun is mightier than the sword – and these days you are more likely to run into a pun than a sword. Many of these puns can help us to climb the ladder of success without getting rung out:

- A smile doesn’t cost a cent, but it gains a lot of interest.
- Having a sharp tongue can cut your own throat.
- Learn that the bitter can lead to the better.
- He who throws mud loses ground.
- Hug your kids at home; belt them in a car.
- Fear is the darkroom where negatives are developed.
- Humans are like steel. When they lose their tempers, they are worthless.
- There’s nothing in the middle of the road but yellow stripes and dead armadillos.
- Don’t learn safety rules by accident.
- There are two finishes for automobiles – lacquer and liquor.
- Learn from the nail. Its head keeps it from going too far.
- He who laughs, lasts.

Even though it’s a jungle out there, a collection of beastly puns may help you succeed in a workaday world that depends on survival of the fittest. Here, just for the halibut, are some finny lines that you can’t carp about, even if you’re hard of herring:

- Frogs have it easy. They can eat what bugs them.
- A turtle makes progress when it sticks its neck out.
- Birds have bills too, but they keep on singing.
- Behave like a duck. Keep calm and unruffled on the surface, but paddle like crazy underneath.
- Be like the woodpecker. Just keep pecking away until you finish the job. You’ll succeed by using your head.

T

Richard Lederer, Ph.D., is Toastmasters’ 2002 Golden Gavel recipient. For more information, see page 27.

AUTOMATIC SEAT PRESELECTION

World Headquarters will automatically preselect your seats for the *Golden Gavel Luncheon, Denim & Diamonds Party, International Speech Contest, and President's Dinner Dance*. If you DO NOT want your seats preselected and want to select your seats on site, simply check the appropriate box on the convention registration form. World Headquarters will preselect seat locations in the order in which it receives convention registration forms – so register early!

Those individuals who wish to select their own seats may do so at the Convention beginning on Wednesday, August 21, at 10:00 a.m.

Seating Preselection Procedure

1. World Headquarters will assign seating locations in the order in which it receives convention registration forms.
2. Preselected seating will be offered on an "all or none" basis only. Registrants may purchase tickets to one or more of the events which have assigned seating. However, if preselected seating is requested, World Headquarters will select seat locations for **all** tickets for event(s) that have assigned seating.
3. Assignment of preselected seat locations will be at the discretion of Toastmasters International.
4. All preselected seat locations are **final** and **cannot** be changed prior to the convention or on site.
5. Toastmasters wanting preselection of seat locations and who wish to sit in a group must mail their registration forms together in the same envelope. World Headquarters will make every attempt to accommodate such requests.
6. World Headquarters will make every effort to seat larger groups (*registrants purchasing six or more tickets for any single event*) at the same table. However, it is possible groups of six or more may be seated at separate tables.
7. **Deadline:** Advance registrations must reach World Headquarters by **July 22**. Cancellations and refund requests will not be accepted after **July 22**. Cancellations will not be accepted on site – no exceptions!



San Antonio
Marriott Rivercenter
Welcomes

TOASTMASTERS INTERNATIONAL®

2002 CONVENTION
AUGUST 21-24, 2002

MAIL THIS FORM TO:
Marriott Rivercenter

101 Bowie Street • San Antonio, TX 78205
(800) 648-4462 or (210) 223-1000
Fax (210) 554-6248 - Attn: Group Housing

HOTEL REGISTRATION FORM

Arrival date: _____ Departure date: _____

Number of nights you will stay: _____

Number of people in room: _____

Approx. arrival time: _____

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

Method of transportation: Car Air Other

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

PLEASE RESERVE ACCOMMODATIONS FOR: (please print or type)

Name (last) _____ (first) _____ (initial) _____ Company _____

Address _____ City _____ State _____ Zip _____

Phone (____) _____ Fax (____) _____ Sharing room with: _____ Email _____

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

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

To guarantee your reservation we require first night's deposit or credit card guarantee. Please include 16.75% occupancy tax per night. DO NOT SEND CASH. Make check or money order payable to the San Antonio Marriott Rivercenter.

Credit Card type _____

Credit Card # _____ Exp. _____

Check # _____ Amount _____

SIGNATURE

DATE

Special Conference Rates (circle rate desired)	
MAIN BUILDING	SUITES
\$135.00 single/double	Phone hotel directly if suite is desired. Cost and availability varies.

Please Note: Special conference rates are based on reservations received by July 25, 2002, and room block availability.

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

DON'T BE A NO-SHOW

To cancel your reservation call (800) 648-4462 or (210) 223-1000. If you fail to arrive by midnight the day of your scheduled arrival, your room will be released and may not be available. You must cancel your reservation 48 hours prior to arrival to avoid being charged one night's room and tax. Fax: (210) 554-6248. A room confirmation will be mailed to you as soon as possible.

DO NOT MAIL THIS FORM TO TOASTMASTERS INTERNATIONAL

71ST ANNUAL CONVENTION

AUGUST 21-24, 2002 ♦ SAN ANTONIO MARRIOTT RIVERCENTER, SAN ANTONIO, TEXAS, U.S.A.

MAIL THIS PART TO: Toastmasters International, P.O. Box 9052, Mission Viejo, California 92690 U.S.A. (This form is not to be used by International Officers/Directors, Past International Presidents, Past International Directors, or District Governors elected for 2002-2003.)

To attend general sessions on Wednesday, Thursday, Friday and Saturday, a registration badge will be required. Preregister and order event tickets now! **You must be registered to purchase tickets to any events, including the International Speech Contest.** ATTENDANCE AT ALL MEAL EVENTS AND THE INTERNATIONAL SPEECH CONTEST WILL BE BY TICKET ONLY. Advance registrants will receive a receipt by mail. Tickets can be claimed at the registration desk beginning at 10:00 a.m. Wednesday, August 21. **On site registration fees will be higher.**

ALL ADVANCE REGISTRATIONS MUST REACH WORLD HEADQUARTERS BY JULY 22.



"FULL" CONVENTION REGISTRATION *only \$390.00*

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

SAVE \$50 compared to "On site" Registration

A Full Convention Registration Package includes the following:

- One Convention Registration
- One Golden Gavel Luncheon ticket (Thursday, August 22)
- One "Denim & Diamonds" Party ticket (Friday, August 23)
- One International Speech Contest ticket (Saturday, August 24)
- One President's Dinner Dance ticket (Saturday, August 24)

_____ One Person @ \$390.00 \$ _____
 _____ Spouse/Guest @ \$390.00 \$ _____

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

_____ Club Leadership Luncheon ticket (Friday, August 23)

OR

_____ Toastmasters & Guests Luncheon ticket (Friday, August 23)

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

_____ Interdistrict Speech Contest ticket (Tuesday, August 20) @ \$20.00 \$ _____
 _____ Overseas Dinner ticket (Tuesday, August 20) (Open only to delegates outside U.S./Canada) @ \$57.00 \$ _____

SECTION A - TOTAL \$ _____



"A LA CARTE" REGISTRATION

SAVE \$25 compared to "On site" Registration

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

_____ One Person @ \$175.00 \$ _____
 _____ Spouse/Guest @ \$175.00 \$ _____

EVENT TICKETS:

_____ Interdistrict Speech Contest (Tuesday, August 20) @ \$20.00 \$ _____
 _____ Overseas Dinner (Tuesday, August 20) (Open only to delegates outside U.S./Canada) @ \$57.00 \$ _____
 _____ Golden Gavel Luncheon (Thursday, August 22) @ \$48.00 \$ _____
 _____ Toastmasters & Guests Luncheon (Friday, August 23) @ \$43.00 \$ _____
 _____ Club Leadership Luncheon (Friday, August 23) @ \$43.00 \$ _____
 _____ "Denim & Diamonds" Party (Friday, August 23) @ \$62.00 \$ _____
 _____ International Speech Contest (Saturday, August 24) @ \$25.00 \$ _____
 _____ President's Dinner Dance (Saturday, August 24) @ \$62.00 \$ _____

SECTION B - TOTAL \$ _____



"ONE-DAY" CONVENTION REGISTRATION

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

<input type="checkbox"/> Wednesday/Thursday (Aug. 21 & 22)	<input type="checkbox"/> Thursday (Aug. 22)	<input type="checkbox"/> Friday (Aug. 23)	<input type="checkbox"/> Saturday (Aug. 24)
---------------------------------------------------------------	------------------------------------------------	----------------------------------------------	------------------------------------------------

_____ One Person @ \$105.00 \$ _____
 _____ Spouse/Guest @ \$105.00 \$ _____

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

EVENT TICKETS:

_____ Interdistrict Speech Contest (Tuesday, August 20) @ \$20.00 \$ _____
 _____ Overseas Dinner (Tuesday, August 20) (Open only to delegates outside U.S./Canada) @ \$57.00 \$ _____
 _____ Golden Gavel Luncheon (Thursday, August 22) @ \$48.00 \$ _____
 _____ Toastmasters & Guests Luncheon (Friday, August 23) @ \$43.00 \$ _____
 _____ Club Leadership Luncheon (Friday, August 23) @ \$43.00 \$ _____
 _____ "Denim & Diamonds" Party (Friday, August 23) @ \$62.00 \$ _____
 _____ International Speech Contest (Saturday, August 24) @ \$25.00 \$ _____
 _____ President's Dinner Dance (Saturday, August 24) @ \$62.00 \$ _____

SECTION C - TOTAL \$ _____

TOTAL FROM SECTION A \$ _____

TOTAL FROM SECTION B \$ _____

TOTAL FROM SECTION C \$ _____

TOTAL AMOUNT DUE \$ _____

World Headquarters will preselect your seats only for the Golden Gavel Luncheon, "Denim & Diamonds" Party, International Speech Contest and President's Dinner Dance. All other events are "open seating." All preselected seat locations are final and cannot be changed prior to the convention or on site. If you wish to select you own seat(s) when you arrive at the convention from remaining available seats, please check this box. For more information, please refer to "Automatic Seat Selection" on the previous page.

Check enclosed for \$ _____ (U.S. Dollars) payable to Toastmasters International. Cancellation and refund requests will not be accepted after July 22. Cancellations will not be accepted on site. NO EXCEPTIONS!

WHQ Use Only			
T- _____ GG	T- _____ SC		
T- _____ FN	T- _____ DD		

(PLEASE PRINT) Club No. _____ District _____
 Name _____
 Spouse/Guest Name _____
 Address _____ City _____
 State/Province _____ Country _____ Zip Code _____
 Daytime Telephone () _____ E-mail _____

PAYMENT METHOD (U.S. FUNDS):

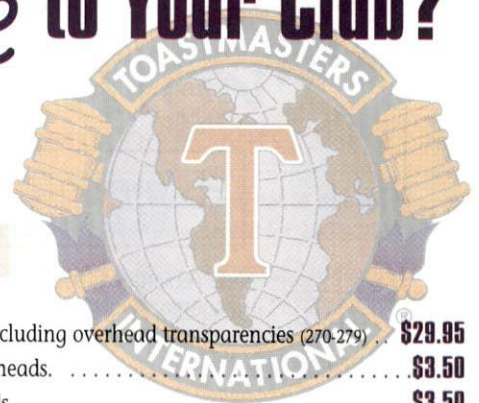
MasterCard VISA AMEX DISCOVER
 Card Number _____
 Expiration Date _____
 Signature _____

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

This is my first TI Convention.

Looking for a Way to Add New *Life* to Your Club?

Present one or two of these 10-15 minute modules in your club each month and you'll be surprised how your meetings will improve, and how your club's members will incorporate the tips into their speeches.



The Better Speaker Series

- ___ **269 The Better Speaker Series Set** – A complete set of *The Better Speaker Series* modules, including overhead transparencies (270-279) . . . **\$29.95**
- ___ **270 Beginning Your Speech** – Suggestions for starting off your speech right. Script and overheads. **\$3.50**
- ___ **271 Concluding Your Speech** – Tips for ending your speech with power. Script and overheads. **\$3.50**
- ___ **272 Take the Terror Out of Talk** – Techniques for overcoming nervousness when speaking. Script and overheads. **\$3.50**
- ___ **273 Impromptu Speaking** – Don't be caught off balance when speaking off-the-cuff! Script and overheads. **\$3.50**
- ___ **274 Selecting Your Topic** – Running out of speech ideas? Here's how to develop new ones. Script and overheads. **\$3.50**
- ___ **275 Know Your Audience** – If you can relate to your audience, they will relate to you. Script and overheads. **\$3.50**
- ___ **276 Organizing Your Speech** – Once you know what to say, consider next the when and the how. Script and overheads. **\$3.50**
- ___ **277 Creating an Introduction** – Great introductions should precede great speeches. Script and overheads. **\$3.50**
- ___ **278 Preparation and Practice** – Techniques for preparing and rehearsing your next speech. Script and overheads. **\$3.50**
- ___ **279 Using Body Language** – Explains how to use facial expressions, gestures, and body movement to enhance a speech. **\$3.50**

The Successful Club Series

- ___ **289 The Successful Club Series Set** – A complete set of *The Successful Club Series* modules, including overhead transparencies (290-300) . . . **\$39.95**
- ___ **290 The Moments of Truth** – How to recognize and deal with situations critical to club success, from a visitor's first impressions to recognition of member achievement. Includes script, overheads and a club evaluation chart. **\$10.95**
- ___ **290-B Additional Club Evaluation Chart**. **\$.35**
- ___ **291 Finding New Members for Your Club** – Proven methods to help you seek out those vital new members! Script and overheads. . . **\$3.50**
- ___ **292 Evaluate to Motivate** – Your club members will learn to give evaluations that benefit the speaker, the evaluator and the audience! Script and overheads. **\$3.50**
- ___ **293 Closing the Sale** – Exercise your powers of persuasion during those moments when a guest is deciding to join. Script and overheads. . . **\$3.50**
- ___ **294 Creating the Best Club Climate** – Techniques for creating and maintaining a healthy club environment. Script and overheads. . . **\$3.50**
- ___ **295 Meeting Roles and Responsibilities** – How members can successfully fill each meeting role. Script and overheads. **\$3.50**
- ___ **296 Mentoring** – A mentor program offers many benefits for your club and its members. This program defines mentoring, explains benefits, and discusses responsibilities of mentors. Includes a Club Mentor Program Kit (Catalog No. 1163) for starting a mentor program in your club Script, 11 overheads and Club Mentor Program Kit (Catalog No. 1163). Script and overheads. **\$14.95**
- ___ **297 Keeping the Club Commitment** – Discusses the 10 standards the comprise "A Toastmasters Promise." Includes 25 promise cards. Script and overheads. **\$3.95**
- ___ **298 Going Beyond Our Club** – Find out about learning and leadership opportunities available to members in addition to regular club meetings and activities. **\$3.50**
- ___ **299 How to Be a Distinguished Club** – A terrific tool to use to explain and promote the Distinguished Club Program to the members of your club. Script, overheads, and 1 copy of Distinguished Club Program booklet (Catalog No. 1111) **\$3.50**
- ___ **300 The Toastmasters Education Program** – What does it take to receive the Competent Toastmaster (CTM) award? What about the Competent Leader? This module provides a terrific education program orientation. The information is valuable to new and experienced members. **\$3.50**

PAYMENT MUST ACCOMPANY ORDER

Enclosed is my check in the amount of \$ _____ (U.S. FUNDS)

Please charge my MasterCard / Visa / AMEX (CIRCLE ONE)

Card No. _____

Exp. Date _____ Signature _____

Club No. _____ District No. _____

Name _____

Address _____

City _____ State/Province _____

Country _____ Zip _____

Phone _____ E-mail _____

Mail to:
Toastmasters International
 P.O. Box 9052
 Mission Viejo, CA 92690 USA
 (949) 858-8255
 FAX (949) 858-1207

Merchandise Total _____

Shipping _____

CA residents add
 7.75% sales tax _____

TOTAL _____

TOTAL ORDER	SHIPPING CHARGES	TOTAL ORDER	SHIPPING CHARGES
\$0.00 to \$2.50	\$1.65	35.01 to 50.00	\$7.75
2.51 to 5.00	3.30	50.01 to 100.00	9.00
5.01 to 10.00	4.00	100.01 to 150.00	12.00
10.01 to 20.00	4.75	150.01 to 200.00	15.00
20.01 to 35.00	6.75	200.01 to _____	— Add 10% of total price

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

See the Supply Catalog for more information.