

# THE TOASTMASTER

DECEMBER 1993



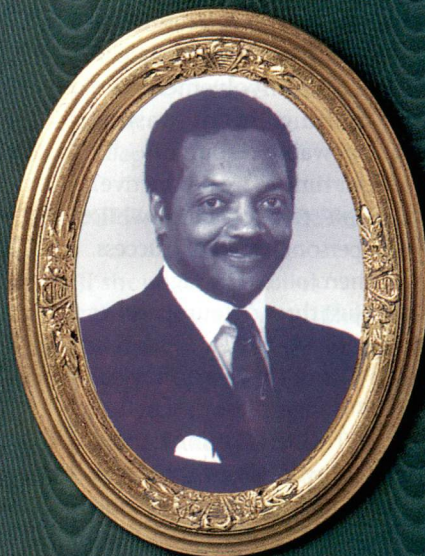
*Nina Totenberg*



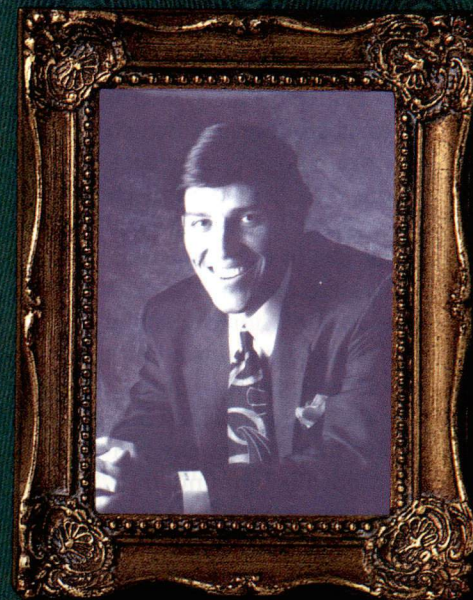
*Mario Cuomo*



*Harvey Mackay*



*Jesse Jackson*



*Anthony Robbins*

*Speaking Tips  
From the Experts*

*How to Care  
for Your Voice*

*1994 Outstanding  
Speakers Ballot*

**Meet the Five  
OUTSTANDING  
SPEAKERS**

*of 1993*



## viewpoint

# The Value of Vision

**T**oastmasters International is devoted to making effective communication a worldwide reality.

This vision provides the direction or focal point for our strategic plan, as well as a touchstone against which we examine our major decisions. At every board meeting, we ask ourselves: Will this decision, this action, this new program contribute to our vision of making effective communication a worldwide reality – or not?

Our vision is based on a solid foundation: the philosophy of our founder, Dr. Ralph Smedley.

Dr. Smedley provided the most comprehensive description of his philosophy in February 1957, on the occasion of his 80th birthday. He said, in part:

"I believe that the ability to communicate is a God-given talent, which ought to be used by all for the good of all. It is our privilege to help bring this talent into greater usefulness, so that it may be applied to the building of a better world,

through the building of a better society made up of individuals who must act in groups."

So, in following with Dr. Smedley's remarkable vision, it is evident that Toastmasters International has had – and continues to have – a clear sense of where it is headed as an organization.

Whether you call it a "vision," or are more comfortable with the term "mission" or perhaps "long-term goal" doesn't really matter – just as long as you have one. It establishes the direction you want to go.

You'll notice I've said "...the direction you want to go." The value of having a clearly articulated vision isn't limited to large corporations and associations – it's every bit as essential for individuals to have their own personal vision.

There's a lot of truth in the old saying, "If you don't know your destination, any road will get you there." For a compelling personal vision of where you want to be in five or 10 years – one that represents a real stretch – can be your personal road map to success.

Without such a vision there's a tendency to drift along, whether it be in your career, your personal life or your involvement as a Toastmaster. And drifting means wasting time – a truly nonrenewable resource.

Why not make your time more productive? Let your personal vision serve as a guide while moving along your personal road to success. Challenge yourself, then follow through.

Perhaps you have just three or four speeches to give before achieving your CTM. Create a vision of yourself proudly wearing your CTM pin by June 1. But regardless of whether you're working on a CTM, ATM or some other Toastmasters goal, you will achieve it if you establish a clear vision, set your mind to it and avoid drifting.

By holding to its own unique vision, Toastmasters International comes closer to realizing its dream of making effective communication a worldwide reality.

Neil Wilkinson, DTM  
International President

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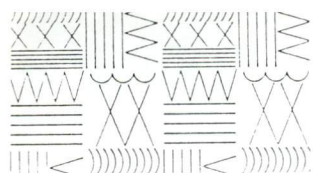
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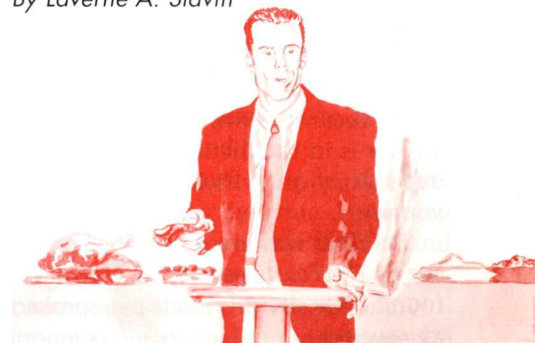
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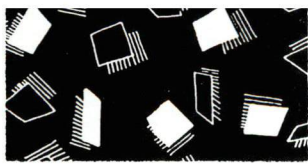


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## l e t t e r s

### PODIUM VS. LECTERN

As I read the article, "The Agents of Imagery" (March), I thought with amazement that someone from my club must have written it.

Our club had just gone through the same type of discussion about the meaning of the words "podium" and "lectern." Like Mr. Kessinger, we found the same four definitions for the word "podium," but in our Webster's New World Dictionary, (published in 1988), we also found a fifth definition: "lectern" (sense 2 - a stand for holding the notes, written speech, etc.).

For people who wish to maintain a distinction between these two words, the answer is in the dictionary, depending on which one you use.

P.S. This was my first issue of *The Toastmaster* and I found it excellent.

JONATHAN FOX  
RENAISSANCE SPEAKERS CLUB 2374-1  
HOLLYWOOD, CALIFORNIA

### MEMBERSHIP PAYS OFF

I recently gave my first briefing to our company president and his staff. A few days later, the group vice president told me, "Good job, Paul. Your presentation was easy to follow and understand." As I started to tell him why I was able to do it, he looked at me and said, "Toastmasters!"

It felt good to see the training I received at Toastmasters was favorably recognized.

PAUL A. BACKLAS, ATM  
JACKSON CLUB 807-62  
JACKSON, MISSISSIPPI

### COMPETITION PROMOTES EXCELLENCE

Lauren Bradway's letter on "Competition vs Cooperative Learning" (March) caused me more than a little concern.

This was mainly because I already think Toastmasters International is at the forefront of "cooperative learning." A Toastmasters club is the only place I know of where one can practice the skills of speechmaking, evaluation and leadership in a peer group whose only interest is to see you grow in confidence and ability.

Ms. Bradway mentioned "learning to take risks" as part of the reason for joining a club, and that seems an ideal description of the Best Speaker Award at each meeting. At my clubs, this is conducted in a very friendly manner. The winner feels suitably pleased with the recognition and all speakers are encouraged and supported by their evaluators and fellow members.

Looking back to my first years in Toastmasters, I remember feeling a little put out when my efforts fell short of the coveted trophy. But this was always short lived because of the support of my personal evaluator who said, "That was a great speech. Sorry you didn't win, but better luck next time." Not much, but enough to motivate me to work on my next assignment with enthusiasm and confidence.

Don't be afraid to keep the element of risk and competition in our clubs, because it's that element that helps

us recognize the level of excellence we all strive for.

MERYLL COE, DTM  
ADVANCED SPEAKERS CLUB 9153-71  
OXFORD, ENGLAND

### LET'S KEEP AN OPEN POCKET POLICY

In response to the letter concerning burying back-pocket speeches (June), I say hogwash! I have heard some wonderful speeches that were so-called "back pocket," many times better organized, presented and more suitable to the manual assignment than prepared speeches.

Let us instead bury the thought that we must fit into a rigid mold, and remember that we are here to help one another improve. If this includes an occasional improvised speech, so be it!

TOM LAGANA, ATM-S  
PLAZA TOASTMASTERS CLUB 8461-18  
WILMINGTON, DELAWARE

### HELPFUL PR ISSUE

I just finished reading my second issue of *The Toastmaster* from cover to cover.

The July issue on public relations really impressed me! You provided page after page of great ideas and practical advice without becoming redundant. And somehow you found a way to dress up every article with different and attractive illustrations (about the same subject!). I will save this issue and refer to it again and again.

This issue was incredibly timely for me, because PR and publicity are very important to my fledgling entrepreneurial efforts. Every article about gaining public-

ity for Toastmasters gave me ideas about promoting my own business efforts. I have a much better idea of how to prepare and use press releases, among other things.

Thanks to the inspiration I found in *The Toastmaster*, I now am all fired up about how, as the newly elected club newsletter editor, I can help our Vice President of Public Relations to bring in new members.

LIZ MILLER  
SAND AND SEA SPEAKERS CLUB 5983-1  
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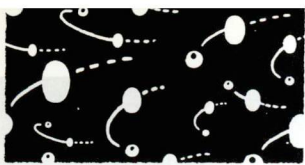
### ENDLESS OPPORTUNITIES FOR PR

I would like to compliment Joe E. Holmes for getting more than 50 Toastmasters-related articles published during his term as Public Relations Officer. It's great to see officers and members fulfill their duties to the best of their ability. However, there are *countless* ways to get publicity for Toastmasters.

It has been my experience as District 12 Public Relations Officer that our press releases have not been ignored; they have been printed many times a week to draw new members. We have had dozens of press releases, articles and photos published, as well as used a variety of other creative ways to gain publicity.

I recommend that if each club "brainstorms" about where to aim their publicity, they will find that the ideas and opportunities are endless.

KAY PRESTO, ATM  
ONTARIO-UPLAND CLUB 1506-12  
ONTARIO, CALIFORNIA



my turn

---

THERE IS SUCH A THING  
AS A PERFECT SPEECH –  
AND IT LEAVES THE  
AUDIENCE COLD.

---

they can change and grow as tall and reach as far as they want.”

This is not to say that we as speakers should settle for giving anything less than our very best when we are on stage. It's when our perfectionism gets in the way of communicating who we really are that we are doing our audiences a disservice. When

# Let Your Wrinkles Show

by Allen Klein

He was warmly welcomed and gave a perfect performance. Perhaps, too perfect, in fact. Each move across the stage was timed to end at a precise place. Every gesture was coordinated to emphasize a perfectly chosen word. Each inflection seemed to be timed to a millisecond.

The sum total of this wrinkle-free presentation left me cold. The following morning, however, was different. I got to hear the same speaker in an informal Sunday worship service. His words were not rehearsed and his gestures were not as polished as in the previous day's program. This was, after all, not his usual speech but rather an impromptu sharing of his life's struggle. He let his wrinkles show – his speech was not perfect but it touched the audience.

Another first-class speaker once told me she wanted her every word and syllable to be exactly the same in each speech she gave. While I admire that kind of pursuit of perfection, I've long ago realized that that's not the kind of speaker I want to be. I want to have a conversation with my audience. I want them to see some of my “wrinkles” and imperfections so that they might identify with their own.

Revealing less than perfect aspects of ourselves makes our audiences aware, as speaker Terry Paulson points out, “that we are all in this human condition together.” Mort Utley, another popular presenter, says he shares his mistakes and failures with audiences “so that they will relate with me and feel that I am like they are and that

perfection leads to wrinkle-free, carbon copy presentations we become nothing more than talking mannequins.

I once witnessed a highly sought after speaker give his presentation for the very first time. He did not have a particularly memorable opening or closing. He frequently read from note cards. He held up illustrations far too small for most of us in the audience to see. Several times he turned his back on the audience to get something from a table behind him.

And you know what? In spite of all the imperfections, he was dynamic. He was so passionate about his topic that both he and the audience were in tears.

Nobody cared about the note reading. Nobody cared about the hard-to-see visuals. He spoke from his heart to our hearts. He did all the things Toastmasters have been told never to do. And he received one of the longest standing ovations I have ever heard.

The following year, I heard this speaker give the same speech again. This time, however, he had polished the material. He used slides, film clips and original music. The notes were gone, the fumbling was gone, the glitches were gone – and sadly, so was much of his passion.

In our effort to be the best we can be, we try to iron out all our wrinkles. Sometimes, however, I think we look best when we let some of them show. T

---

**Allen Klein** is a professional speaker living in San Francisco. His most recent book is *The Healing Power of Humor*.

■ I ONCE HEARD A SPEAKER advise other speakers not to sit down after dressing for the platform in order to avoid “crotch wrinkles.”

I know the speaker meant wrinkled clothing but the comment also made me think of internal wrinkles. It concerned me because I believe that when we give “wrinkle-free” presentations we are showing only part of ourselves to our audiences.

At one meeting, for example, I had the chance to hear one of this country's most renowned speakers.

■ LUCIANO PAVAROTTI IS AN AWFUL public speaker.

None of the bravura that can tear the doors off concert halls is present when he holds a press conference. If you didn't know the man dealt in high C's for a living, you'd think he was nursing a cold.

What he's doing, however, is saving his voice for the next concert – giving the pipes a rest. If he didn't have to baby his voice, you could take away the microphones and hold the press conference in Yankee Stadium.

So, how does he do it? The same way you get to Carnegie Hall: with lots of practice.



## Why Pavarotti Speaks

# Setto Voce

**Whether You  
Verbalize Or  
Vocalize –  
Exercise Is The  
Opera-tive Word**

Can you, as a speaker, do it, too? Yes, by employing some of the same mental and physical techniques and exercises that singers routinely use to achieve greater beauty, projection and clarity in their performances.

Janet Smith, a voice instructor at Chapman University in Orange, California, and a performing contralto much in demand throughout Southern California, has helped many singers and actors succeed through vocal teaching. Singing and speaking, she said, are the closest of cousins, and the same techniques that enable a singer to perform a beautifully focused aria can help a speaker to project to the back of a large room with minimum vocal strain. The key lies in something we do involuntarily.

“As far as speaking goes, the most important thing, bar none, is breathing and understanding the physiological mechanism – how it works, how it happens,” said Smith.

There is something of a paradox to proper breathing. To learn it, you have to think about it and practice it. To eventually do it properly, however, it's necessary to do it

without thought or apparent effort. Basic to this understanding is knowledge of the diaphragm – a big muscle, attached to the ribs, that regulates breathing.

When one breathes from the diaphragm, the muscle actually drops about three inches from its normally relaxed “up” position, the entire muscular-mechanism expands as the lungs inflate. This doesn't mean a great visible expansion of the chest. A proper diaphragmatic breath will first cause the abdomen to push out.

“It's a kind of up-and-under thing,” said Smith, “like feeding something up the middle of an umbrella. You're trying to keep that umbrella open as long as possible.”

The proper singer's breath is a threefold process. First, a diaphragmatic breath expands the lower abdominal muscles and the diaphragm; second, the muscles around the rib cage expand; and third, a kind of extra inflation Smith calls a “backpack” further extends the diaphragm in the area of the small of the back.

The trick is to learn to perform all three stages of the breath simultaneously.

Here's an exercise that can help: Take a full singer's breath over four counts, then expel it slowly and consistently, making a steady hissing sound. Time how many seconds you can keep the hissing constant without straining. Next, take the breath to a count of three and repeat the process, then to a count of two and finally to a count of one. A first-timer likely will be able to hiss no longer than 18 to 20 seconds.

**by Patrick Mott**

"You learn to relax, to open those muscles," Smith said. "In a sense, you create a vacuum so the air has no choice but to flow in. There should never be a sense of sucking in air. You're merely creating a space for the air to flow freely. A lot of people never think about that. It takes practice."

But the practice eventually pays off. As a student singer in college, Smith struggled with breathing techniques until one day, while lying on a couch watching television, she noticed her natural breathing. It was her stomach, not her chest, that was rising and falling naturally.

"I had changed my breathing," she said, "and I didn't even know it."

Once you've learned to breathe correctly, Smith warns, don't sabotage it by trying for an unnaturally dramatic sound. Speak in an artificially low voice for a moment. What you're hearing is false projection and what you're feeling are the vocal muscles depressing the larynx. Don't do it. It defeats good breathing and tends to make you hoarse quickly.

The answer: modulate the voice up, only slightly. How? Imagine you're about to answer a question affirmatively, but instead of "yes," you brightly say, "mm hmm." How that little affirmation comes out, Smith said, likely determines the pitch at which you should be speaking.

We've now covered two of the three main elements of proper singing/speaking: breathing and pitch, which largely determine power and clarity. Now for the third element, which has much to do with beauty of sound: vowel production.

Smith said vowels are the only letters of the alphabet that can be voiced, that is, elongated into tones. They also determine the regional accents or other vocal peculiarities that get in the way of good vocal production. Making them clear and beautiful requires a bit of imagination.

Take the exercise of "lining up" vowels. Say "A-E-I-O-U." Do the letters sound even, consistent? Or is one conspicuously skewed? Think of Eliza Doolittle, in *My Fair Lady*, saying her vowels after Henry Higgins has just pronounced them properly for her. She blurts out, "eye-ay-oi-ow-yew" in a thick Cockney accent.

"Generally," Smith said, "people have one or two vowels that are consistently out of line with one another. Learn to line them up so they all match and you can have a much more pleasant voice. Your speech becomes even."

But that speech also should be resonant.

"We have four sets of sinuses and one of their purposes is resonance," Smith said. And singing is a very good way for speakers to practice...because you get a real sense of the roundness of sound."

Produce good, round vowels and you can actually feel your sinuses vibrate. However, when a vowel sound becomes too resonant or buzzy, it sounds whiny. Singers refer to this as "singing too far forward" or "singing too much in the nose." Smith recommends that all sound should feel "as though it goes out of the top of your skull."

What happens when you want to stop all this resonance temporarily in order to form words? This is where consonants – and the use of your mouth and tongue – come in to play.

To refine your pronunciation of consonants, know that the lips, teeth and tongue are their primary articulators, and we are often lazy in using them. For example, try attaching a consonant – let's say the letter K – to a vowel and repeating it rapidly: KAKAKAKAKAKAKAKAKA. If you falter, you're not unusual.

Exercises can help. Try touching the tongue specifically to different parts of the mouth and lips, slowly at first and then faster. And keep pronouncing consonant-vowel combinations as fast as you can manage.

Smith even suggests watching *Sesame Street*. This children's program regularly employs a teaching device she recommends for singers and speakers:

Take a word and divide it into all of its sounds, one sound per letter. Pronounce each letter individually. In this way, the word "public" has six distinct sounds.

Once you get good at it, you might want to try tougher words. Pavarotti, for instance. You might even be able to pronounce it better than Luciano himself! **T**

**Patrick Mott** is a freelance writer and a regular contributor to the *Los Angeles Times*.

***"Singing is a very good way for speakers to practice, because you get a real sense of the roundness of sound."***


# CORDLESS IN VIRGINIA

Why "The Voice of Change"  
had a change in voice.



By *Melissa Pellegrin*





**I**t was a routine morning jog in Williamsburg, Virginia for then Governor Bill Clinton during his campaign for President. He moved through the inevitable swarm of people, shaking hands and flashing his confident smile.

But something was missing. Not usually a man of few words, this time Clinton used body language instead of his raspy voice to communicate with the public.

With the second presidential debate fast approaching, the Arkansas governor was well aware that he needed to preserve his vocal cords for another televised battle with President Bush. So although Clinton didn't avoid questions posed by the people in Williamsburg, he did find a way to respond to them inaudibly. For example, he gave a "thumbs up" when asked how his running mate, Senator Al Gore, had done in the vice-presidential debate. And simply pointing to his throat saved him from responding to an awkward question about the debate performance of Ross Perot's running mate, Vice Admiral James Stockdale.

The Arkansas governor's strategy worked well during that informal jogging encounter. But later, when the debate mediator asked for a two-minute response to President Bush's foreign policy strategies, it was obvious that Clinton wouldn't be able to rely on a simple shake of the head or a "thumbs down" signal.

The voice complications Clinton experienced on his campaign trail were monitored by several doctors and a communications director. Yet, if Clinton had been running for office 20 years ago, he might not have received adequate treatment. Fortunately for the soon-to-be president, physicians now place more emphasis on care and treatment of the human voice, causing a new and much needed medical subspecialty to emerge.

#### THE VOICE FOUNDATION

The physician who treated Clinton during the presidential campaign, Dr. Wilbur James Gould, established The Voice Foundation in 1972, which united speech pathologists, singing and acting teachers, performers, laryngologists and voice scientists in researching the voice and how it functions, paving the way for new technology and more sophisticated care.

#### HOW THE VOICE OPERATES

The voice is produced through three actions: inhalation (bringing air into the lungs), exhalation (releasing air from the lungs) and phonation (producing a sound). The air brought in during inhalation passes through the top part of an air tube, called the larynx or voice box. It then moves on to the trachea, the lower part of the air tube, and finally

fills the lungs. During exhalation, the air is under pressure as it travels through the trachea, larynx and the mouth or nose. This pressure causes the vocal folds, or vocal cords, in the larynx to vibrate. (The term cord is misleading because the organs are pieces of horizontal flat skin located inside the air tube.) When the vocal folds come together, air pressure in the lungs forces the folds to open. The air rushes over the folds and vocal sounds are produced.

When you use your voice under normal conditions, the vocal folds gently come together. Problems start when there is too much or too little tension in the muscles used during breathing or phonation, or when the folds come together too roughly. Nodules, or blisters on the folds, develop after habitual voice abuse, just as blisters form on a gardener's hands after extensive use of a wooden tool.

#### RX FOR BLISTERED CORDS

Healing the voice involves reduction of vocal abuse, moderate or complete voice rest, therapy or surgery. Physicians use advanced equipment and procedures to properly diagnose patients to see if their problems are mild or extreme. If the vocal folds are not extremely damaged, then modified voice rest – talking no more than three to four minutes a day – is suitable. To help regain and maintain the voice,

**“The voice isn't just the throat, it's the whole body. The health of the vocal instrument starts at the feet and goes to the head.”**

speech pathologists teach patients how to speak properly, reduce vocal strain, improve pitch, and increase or decrease loudness through vocal therapy. If there are serious vocal injuries, the growths are removed surgically and complete vocal rest is required after the procedure. This involves no talking at all for two to three weeks, to allow the vocal folds time to heal.

#### STROBING THE FOLDS

Sophisticated tools have been the driving force behind the advancements in voice science and speech pathology. Physicians used to look at vocal folds by simply using a small instrument which had a mirror at the end of it; as can be imagined, the view of the folds was not clear enough for proper examination. Now, methods such as stroboscopy are used. The technique involves placing a thin metal instrument, the stroboscope, in the back of the throat. With the help of fiber optics, a small camera at the tip of the stroboscope produces a clear and enlarged image on a video screen. The strobe effect, flickering of light inside the camera, allows the physician to see the actual opening

and closing of the folds as well as small masses, scars and other abnormalities that may be causing problems. Stroboscopes are very sophisticated and are still fairly uncommon since they cost about \$30,000 a piece.

Gould examined Clinton using the stroboscope and concluded that his patient had been overusing his system with too much talking, eating and coffee-drinking. The acid in Clintons stomach resulting from these overindulgences had splashed up on his esophagus and aggravated his already sensitive voice. Gould advised a five day rest and limited verbal communication. The public was certainly aware of Clinton's problem, and, in a press conference, the candidate even admitted, "My vocal cords are real bad." Dr. Bill Riley, a voice trainer from Gould's office, began to pay close attention to Clinton's habits and advised him to change them: "The voice isn't just the throat, it's the whole body. The health of the vocal instrument starts at the feet and goes to the head."

#### HERE'S TO HEALTHY VOICES

Fortunately, those who have slight or severe problems with their voices can now rely on sophisticated medical attention. Singers, actors, speak-

ers and even an occasional president need proper treatment not only for health maintenance, but also because their reputations depend on the quality of their voices. With increased understanding of voice science – how the voice works, vocal abuses, therapy, tools and treatments – the public will become more aware of the importance of a healthy voice. **T**

*Melissa Pellegrin* is a senior majoring in English at the University of Central Florida in Orlando, Florida.

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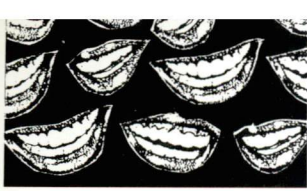
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can we  
talk?

*“Garrison Keillor’s stories are wonderful because they entertain, amuse and sometimes move a person to tears, but it’s his voice that creates the real magic.”*

■ IN THE DAYS OF SILENT movies, the most popular male actors were very attractive and let their dark, piercing eyes convey the depth of their desires and intentions. Female moviegoers of that era would

stare were not enough to compensate for a squeaky speaking voice.

The quality of a person’s voice affects others more than anything else about them. My 6-year-old niece, Holly, was totally devoted to the furry beast in “Beauty and the Beast” before she even saw the movie because she had a record of the story and

resulted in a growing popularity that draws listeners to their radios and consistently fills concert halls and auditoriums. That appeal is his rich, melodious and enchanting voice. His stories are wonderful because they entertain, amuse and sometimes move a person to tears, but it’s his voice that creates the real magic.

## Beauty Is in the Ear of the Listener

Good looks can never compensate for a squeaky voice.

swoon – a routine occurrence in those days – when they saw their voiceless idols on the screen. That no noise came from the actors’ mouth was not a handicap because viewers would imagine the sound of their voices.

Then silent movies gave way to talkies, and reality hit like a sledge hammer. Unfortunately, some of those “objects of worship” had brittle, shrill voices that pierced the ear like fingernails down a blackboard, ending a few promising screen careers quite abruptly. What it came down to was this: Exceptionally good looks and a come-hither

had to imagine what the characters looked like. Holly is in love with the furry creature. She wants to marry him. Why? “Because he has a very handsome voice,” she explains to her silly aunt. At the end of the story, the beast turns into a handsome prince – but Holly isn’t interested in marrying the prince, thank you very much. It was the beast with the handsome voice she fell in love with and to whom she remains loyal.

Holly’s infatuation is similar to my own involving Garrison Keillor, of Lake Wobegone fame. Mr. Keillor is a contemporary American humorist and storyteller and I was mesmerized by his voice long before I ever saw him. Mr. Keillor is not, by standard measure, handsome. Bear in mind that this isn’t merely my own opinion, but also that of the two dozen fans (mostly women) I polled. I’m sure Mr. Keillor’s loved ones might argue otherwise, but unfortunately, they weren’t in the local coffee shop when I conducted my informal survey.

Although not handsome in the traditional sense, Garrison Keillor’s universal appeal has

Most of us spend a lot of time talking or listening to disembodied voices. So just as the viewers of silent movies conjured up a voice to match the image on the screen, we sometimes conjure up an image to match the voice we hear on the telephone or the radio. I know I’m not the only person who jumps to conclusions and assumes the woman with the low, purring voice will have a gorgeous figure and lots of hair. Or that the man with the high-pitched, squeaky voice probably looks like Mickey Mouse. And I know I’m not the only person who’s nearly always wrong.

Recently, I met a gentleman with whom I have had several telephone conversations. The first time we saw each other he commented, “You know, on the telephone you sound like a *much* taller person.” I accepted that as a compliment. But I didn’t tell him that on the telephone, he sounded like a *much* taller person, too. **T**

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

by Joanne Sherman



Follow these tips and you'll never have to sing the vocal blues.

■ STEFFI GRAF CAREFULLY CHOOSES HER tennis racquet before every tournament. Her equipment is as important as her technique. Watch musicians before and after a concert and you'll notice that they treat their saxophone, guitar or violin as if it were a living, breathing being. Professionals in every field know how important it is to take care of the instrument that makes them successful. Your instrument as a speaker is your voice. If it's

# TAKING CARE of Your Voice

taken for granted or abused, it performs poorly. If it's taken care of sporadically, it performs at no more than a satisfactory level. But if treated with care and used correctly, it produces rich, resonant, rounded tones that will entice any audience. Follow this user's guide for your voice and you'll never have to sing the vocal blues.

**1 The pitch should be "just right."** Remember the chairs in the cottage of the three bears? One was too high, one was too low and one was "just right." Your overall pitch should follow the same guidelines.

If you use an unnaturally low pitch to sound older, sexier or more authoritative, you're stressing your vocal cords. By keeping the pitch too low, you reduce projection, pitch variety and the endurance of your voice. When the overall pitch is too high – due to nervousness or perhaps a desire to sound younger – nasality increases, volume is reduced and your voice is more likely to crack. Keeping your overall pitch in the middle, at the optimal level, gives you maximum power and clarity with minimal effort.

**2 Psst. Don't whisper.** Speakers often whisper in an effort to save their voices for an upcoming presentation or work around a sore throat. Yet whispering requires almost as much vocal cord effort as speaking and is often difficult to hear. Unless you're in the library or trying to talk during a movie, don't whisper. In cases of extreme vocal fatigue, communicate with paper and pen and allow your voice to rest. If you must speak, stay at the optimal pitch but keep the volume down.

**3 Low muscles produce loud voices.** Trying to increase loudness by pushing from your throat only irritates the muscles. If you try to sound louder by taking a big breath from your shoulders and chest, you'll run out of air before you run out of words. For breath support and loudness you have to go lower, using the muscles in your abdomen and diaphragm. Your breathing musculature should operate like a balloon: When you breathe in, your midsection should move out. As you begin to speak and use the air, it should slowly sink in. One quick way to maximize existing breath is to pause more often and allow your body to take a deep breath. Articulation exercises that increase tongue and lip movement also improve projection and efficient use of air.

**4 No smoking allowed.** You already know that smoking is bad for your voice, lungs, skin and overall health. And people who rely on their voice professionally rarely smoke. Did you know that secondhand smoke is almost as damaging to your voice as puffing on the cigarette yourself? It dries out your mouth, nose and throat

by Laverne A. Slavin

and can lead to frequent throat clearing, which irritates the vocal cords. If you can't avoid smokers before your presentation, keep drinking water. Use a warm salt water gargle to eliminate dryness and excess mucous and to keep the muscles lubricated.

### **5 Talk first, eat later.**

Your body can't digest food and support your speaking at the same time. Yet you also need food before a presentation for energy. A good rule of thumb is to eat no later than one hour before your speech. This may be tricky if you've been asked to speak after lunch or dinner. Some speakers don't eat at all and use the time to talk with the others at their table. Many speakers prefer to pick at their food and eat very small portions. It's always easier for your head and body to enjoy a meal once your presentation is over.

### **6 Choose foods wisely.**

Now that you know when to eat, let's talk about what to eat. Choose foods that are healthful and easily digested such as fruit, vegetables, fish and pasta. Take small portions that will give you energy without making you feel full. Stay away from heavy, high fat foods and meats. Avoid milk products, which will increase mucous in your throat. Avoid spicy foods and sweets. Alcoholic beverages, carbonated drinks and caffeine should be saved until after your speech. Herbal teas and, of course, water are best for your voice and should ideally be served at room temperature.

### **7 Sing a song softly.**

Singing in the shower or in the car can be great fun, but it can also be very irritating to the vocal cords. Trying to sing above the noise of the water or above the sound of traffic can strain the vocal cords and fatigue the surrounding muscles. Sing into the noise instead of above it. If you're trying to warm up your voice on the way to your presentation, use relaxation exercises for your head, neck and shoulders. Take a few relaxing yawns and sing a few choruses of "Happy Birthday" for a simple vocal warm-up. You can also warm up the facial muscles by delivering the first few minutes of your talk with a big smile on your face.

### **8 Bang the drum, not your vocal cords.**

Every time you clear your throat, you're banging the vocal cords together. If it happens only once or twice a day, there's no harm done. But repetitive throat clearing irritates the vocal cords and might even lead to a dry throat. If you feel something sticking in your throat, sniff and swallow. This allows the muscles to clear whatever is in your throat and channel it further down. If that doesn't help, gargle with warm salt water to get rid of the offender and lubricate surrounding muscles.

### **9 Know when to say when.**

When your feet hurt, it's best to take off your shoes. If your elbow is bothering you, you should put an end to your tennis match. Likewise, when your voice tells you it needs a rest, do just that. Continuing to talk when your throat is sore or your voice is hoarse or the pitch is cracking only compounds the problem. If the vocal problems crop up during a presentation, complete your talk, then rest your voice completely. Complete voice rest means using paper and pen to communicate and delegating conversation to others. Your voice will recover faster if you rest the muscles at the first sign of a problem.

### **10 Work on your instrument.**

You've advanced through the ranks of Toastmasters by practicing and developing your skills in front of a group. Developing the components of your voice will add maximum impact to any presentation. The best speakers and broadcasters started by doing 15 minutes of voice practice, five days a week. Your routine should include articulation exercises that improve speed, scope and precision. Add exercises that increase flexibility through pitch variety and inflection. The resonance in your voice will be enriched when you add breathing exercises. Tape record your voice on the first day of practice and compare it to your voice after one month of daily exercise. I can certainly hear the difference. Can you? **T**

**Laverne A. Slavin** is director of The Professional Voice, a fully licensed consulting firm. Her commentary on public figures can be heard on KNX news radio.

*"Your breathing musculature should operate like a balloon. When you breathe in, your midsection should move out."*



**membership  
building**



**JOIN  
THE CIRCLE**

***“Focus on helping more than demanding, on listening more than talking, on problem solving more than persuading, on long term goals rather than one-shot deals.”***

**By Joice Franklin, ATM-B**

■ WE AS TOASTMASTERS MUST ADAPT TO the rapid changes in today’s world if we are to attract new members and allow future generations to experience the benefits of Toastmasters membership.

We can start by being flexible enough to welcome change, and to grasp the opportunities it generates. Joining Toastmasters signals a significant change in a person’s life. Since most people are afraid of change, it’s natural that fledgling Toastmasters will harbor doubts or wonder if the program will meet their needs.

That fear of the unknown, of not knowing what to expect, is what prompts potential Toastmasters to delay signing their membership application. So make it a point to clearly explain the Toastmasters program even before you are asked – and be sure to emphasize that the benefits are available to anyone who takes the time and effort to invest in self-improvement.

Quality service is the most powerful tool in recruiting new members. Service means meeting a guest’s requirements the first time he or she attends a meeting, and every time thereafter. Start with a smile – everyone appreciates feeling welcome. Constantly focus on what people expect from Toastmasters. Our vision should be shared with others in a way that their expectations can be met with exceptional performance.

You can visualize this recruiting process by mentally drawing two circles. The first circle represents your expectations as a Toastmaster recruiter; the second represents the expectations of a guest asked to join a Toastmasters club. These circles must overlap to ensure that at least some of the expectations match. The part of the first circle that does not overlap represents the Toastmaster’s unappreciated effort; the part of the second circle that does not overlap represents the guest’s feeling of frustration. The useful recruiting effort is represented by the amount of area which the first circle overlaps the second.

Recruiting new members requires a conscious effort. Sir Edmund Hillary did not just go for a walk and end up at the peak of Mt. Everest. He made a conscious effort to be the first to conquer the world’s tallest mountain.

We must generate feelings of trust with potential Toastmasters. There must be a recognized commitment to excellence and a feeling that we genuinely care about each club visitor and member. Every club has its own “culture” – values, beliefs, behaviors – so make sure your club’s culture is one that welcomes new members. Remember, there’s no communication without trust. We are making an impact on people, whether or not we realize it.

Let the potential Toastmaster think about the consequences of not improving his or her communication skills. Explain that if we do what we always did, we will get what we always got. In short, there is always room for improvement.

But keep in mind that each person responds differently. We must be skilled listeners. Some people will want immediate action, so be prepared with a membership application that can be completed on the spot and given to the club’s treasurer. Others need time to think and may want to know how Toastmasters can satisfy their emotional needs. Explain how Toastmasters supports their dreams and goals and be prepared to answer all kinds of questions.

The key to keeping members, once they join, is to create a high trust/low fear climate so each person can openly and genuinely communicate their feelings and reactions. Focus on helping more than demanding, on listening more than talking, on problem solving more than persuading, on long term goals rather than one-shot deals.

The impression a Toastmaster makes on others is directly proportional to how satisfied that person is with his or her own club experiences. In this rapidly changing world, the most important group we can belong to is one that improves the communication skills of listening, speaking and thinking. By sharpening our recruiting skills, we can share the fun of Toastmasters with everyone. **T**

**Joice Franklin, ATM-B**, is president of Crown of Laurel Club 77-36 in Laurel, Maryland.

■ WORLD HEADQUARTERS WANTS TO hear your ideas and advice about how to recruit and retain members in your club.

Here's your invitation to enter the Toastmasters Top Five Membership Campaign Contest. Just submit a description of your club's program before April 22, 1994, to the Membership and Club Extension Department at World Headquarters. Be sure to include in detail the program's :

**Objectives** – How many members did you start with? What was your goal?

**Awards** – What incentives did you provide to your club members?

**Calendar** – How long did the program last? A full year? Six months? Three months?

**Promotion** – How was the program promoted to club members?

**Success** – Did you reach your goal? Are you on track to reach it by June 30, 1994?

If your program is selected, your club will be recognized during the Hall of Fame ceremony next August at the International Convention in Louisville, Kentucky.

## ATTENTION

# All Toastmasters

The best membership building ideas will also be prominently featured in *The Toastmaster* magazine.

This is what Dr. Ralph Smedley had to say about "The Value of Membership Growth" in his book, *Personally Speaking*:

"A good many of our Toastmasters Clubs are working along with less than 20 active members. It is my opinion, based on long experience, that it is hardly possible for a club to operate successfully with less than 20 people. I wish that no Toastmasters Club would have less than this number and that a majority of our Clubs would operate with a minimum of 30 members.

"Here we are, with a tremendous opportunity before us. It is a goal which can be reached and passed, if we put some thought and work into the task of bringing it to pass. And so I challenge you to get to work to bring our service up to this higher level. Let us share with others the benefits we have gained for ourselves."

Tell us your ideas on how to recruit and retain club members!

## Membership Building Materials

Available from World Headquarters

### Success Starts With Toastmasters

This brochure promotes Toastmasters membership to individuals, stressing the personal benefits of participation in Toastmasters. .15¢. Catalog No. 99.

### Why Toastmasters is Smart Business

This brochure promotes Toastmasters membership and clubs to individuals inside business, industry and government organizations. .15¢. Catalog No. 101.

### Bringing Successful Communication Into Your Organization

An impressive colorful folder designed for promoting Toastmasters and building clubs inside business, industry and government organizations. The perfect calling card. .50¢. Catalog No. 103.

### From Prospect, To Guest, To Member

This booklet takes each Toastmaster on a step-by-step how-to journey through the new member recruitment process. .25¢. Catalog No. 108.

### Aspirin or Toastmasters Flyer

This 8 1/2" x 11" flyer promotes improved confidence and public speaking skills through participation in Toastmasters. Set of 50, \$2.50. Catalog No. 114.

### Get the Edge! Flyer

This 8 1/2" x 11" flyer promotes getting ahead on the job through skills acquired while participating in Toastmasters. Set of 50, \$2.50. Catalog No. 115.

### All About Toastmasters

This booklet discusses the details of the purpose and organization of Toastmasters International and its clubs. .50¢ each. Catalog No. 124.

### Membership Programs Flyer

Gives details of current membership building programs and awards. No Charge. Catalog No. 1620.

### Membership Building Flyer

A simple framework for conducting a club membership building program. No Charge. Catalog No. 1621.

### Small Poster

This poster promotes Toastmasters, and can be used in conjunction with Toastmasters' promotional pamphlets. Space provided to note club name, meeting time and place, and phone number. Set of five, \$4.00. Catalog No. 367.



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# Meet the Five OUTSTANDING SPEAKERS of 1993

Annual poll shows Toastmasters admire communicators who inspire, motivate and orate.

Even the experts are not perfect. Mario Cuomo admits to giving occasional "stinkers." Harvey Mackay says he needs to work on transitions, Anthony Robbins wants to learn brevity and Nina Totenberg aspires to produce "majestic rhetoric" at commencement ceremonies.

But while they may not regard themselves as having reached the pinnacle of oratorical excellence, it is clear that this year's Top Five Speakers inspire the many Toastmasters who responded to our "Outstanding Speakers" poll. (See this year's ballot form on page 23)

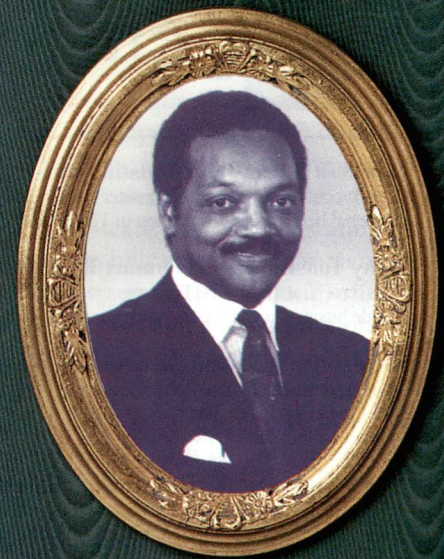
Last fall, we asked Toastmasters to name their favorite speakers. They were to be selected from five different categories and meet certain criteria. Nominees were chosen for their achievements or contributions in the following areas:

1. Degree to which the person's success in any given field can be attributed to his or her communication skills.
2. Amount of influence on public opinion.
3. Demonstration of leadership in any given field.

Mario Cuomo



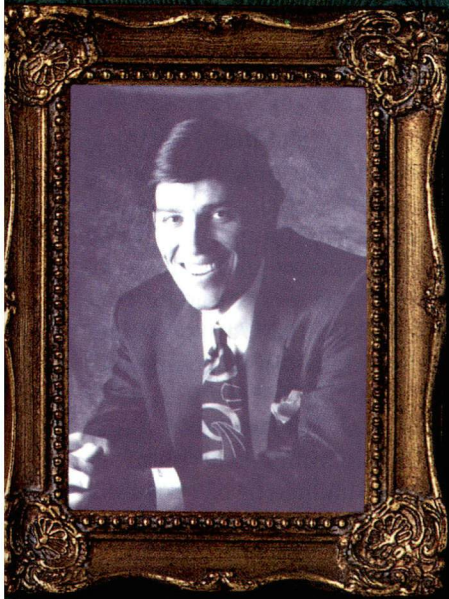
Nina Totenberg



Jesse Jackson



Harvey Mackay



Anthony Robbins

4. Service to the community, state or nation.
5. Commitment to a cause, product, idea or business.
6. Ability to effect change.
7. Dedication to improving the lives of others.

Needless to say, the responses varied greatly; the same ballot would often nominate, say, a local civic leader in one category and the Pope in another. Still, a surprising number of nominations were received for the same persons. The first part was easy – all we had to do was tally the nominations and contact those receiving the most votes. Then the tough part: As is the case with most celebrities, this year's candidates lead busy lives and are difficult to reach and slow to respond. Hence the long delay in getting this story published.

**...AND THIS YEAR'S TOP FIVE SPEAKERS ARE:**

- **COMMERCE AND INDUSTRY:** **Harvey Mackay**, Minneapolis business executive and author of best-selling books *Swim with the Sharks Without Being Eaten Alive*, *Beware of the Naked Man Who Offers You His Shirt*, and *Sharkproof: Get the Job You Want, Keep the Job You Love*.
- **GOVERNMENT:** **Mario Cuomo**, Governor of the state of New York.
- **INSPIRATIONAL OR MOTIVATIONAL:** **Anthony Robbins**, San Diego-based motivational speaker and author of popular audio tapes and best-selling books *Unlimited Power* and *Awaken the Giant Within*.
- **EDUCATIONAL OR SOCIAL:** **the Rev. Jesse Jackson**, civil rights leader and President of National Rainbow Coalition in Washington, D.C.
- **MASS MEDIA OR ARTS:** **Nina Totenberg**, veteran legal affairs correspondent for National Public Radio in Washington, D.C.

**“Poetry has everything to do with speeches – cadence, rhythm, imagery, sweep, a knowledge that words are magic, that words like children have the power to make dance the dullest beanbag of a heart.”**

————— **Peggy Noonan** —————

These five outstanding speakers all have resonant voices, expert delivery and captivating messages. When they talk, people listen. What can Toastmasters learn from them?

Each of these experts has valuable insights to share. Keep in mind that their expertise didn't come easy – they all possess certain talents and abilities which might have lain dormant had they not been recognized, developed and persistently honed over the years. Let's take a closer look at the methods and recommendations of each of the Five Outstanding Speakers of 1993:



# Harvey Mackay

Best-selling author and lecturer Harvey Mackay, owner of the \$35-million Mackay Envelope Corporation in Minneapolis, Minnesota, is dogmatic about preparation. Before he accepts any invitation to speak, he goes to great lengths to get to know his audience and makes sure his \$20,000 fee will be money well spent. "I use the 'Mackay 66,' which is a 66-question customer profile to find out everything I can about the group I'll be addressing," he says. "That includes demographics, interests, political affiliations, favorite speakers, past successful topics, anything I can use when I step up to the podium."

For example, he tells how he prepared for a commencement speech at the Penn State business school by touring the campus with a student host, donning a beard and posing as the visiting "Uncle Ron." As a result, he says he was able to speak about student life in the '90s "in a much more convincing way."

**"Anyone who reads this book, who joins Toastmasters for a year and doesn't feel the experience was worthwhile, can write to me...and I will return your money."**

————— Harvey Mackay —————

That preparation pays off. As a note from Ross Laboratories gushed after Mackay addressed its employees, "...Your efforts to learn all you could about Ross...made your comments completely relevant."

Mackay's enthusiasm and common sense advice on how to succeed in business and in life earn rave reviews from both readers and listeners. Fellow Outstanding Speaker New York Governor Mario Cuomo calls Mackay "one of those rare people who can make extraordinary intelligence and profound wisdom sound bright and stunningly simple."

Toastmasters especially appreciate how Mackay commands the attention of his audiences through personal anecdotes and humorous aphorisms. The fact that he used to be a Toastmaster doesn't hurt, either. He invariably plugs Toastmasters membership in his speeches and his most recent book even offers a personal money back guarantee to people interested in joining a club:

"Anyone who reads this book, who joins Toastmasters for a year and doesn't feel the experience was worthwhile, can write to me ...and I will return your money," Mackay writes on page 128 of *Sharkproof*.

On the benefits of public speaking to success in business, he writes, "I've never met anyone who joined [Toastmasters] who didn't think it was super valuable to their career. The skills we learn by overcoming our terror of speaking in

public carry over to every word we utter trying to motivate and persuade others. We gain self-esteem, self-confidence, assertiveness. This makes us better sales people, better managers, better leaders...and stand-out job candidates."

In his 1988 bestseller *Swim with the Sharks Without Being Eaten Alive*, Mackay taught readers how to "outsell, outmanage, outmotivate and outnegotiate your competition." His 1990 follow-up, *Beware the Naked Man Who Offers You His Shirt*, is an extended roadmap for career advancement. And his latest tome, *Sharkproof*, is, Mackay says, "50 percent about getting a job, 50 percent about life."

The Mackay message can be summarized in his four keys to success:

1. **Prepare to win.** "The Michael Jordans of the world have talent, yes, but they're also the first ones on and the last ones off the basketball court."
2. **Never stop learning.** "Constantly work on your weaknesses and develop your strengths."
3. **Believe in yourself, even when no one else does.** "A goal is a dream with a deadline: in writing, measurable, identifiable, attainable."
4. **Find a way to make a difference.**

If these ideas sound surprisingly simple, remember that they are responsible for a very successful business, three bestsellers and innumerable standing ovations. Maybe the clue to Mackay's effectiveness is the fact that he talks from experience and is deeply committed to the philosophies he espouses; his isn't just another motivational pep talk. "I learned at an early age the difference one human being can make," he says.

As a civic leader and volunteer for charitable organizations such as the United Way and the American Cancer Society, he follows his father's advice that "20 to 25 percent of your life should go back to the community." In an *Entrepreneur* magazine interview, Mackay credits his considerable speaking skills and selling power to the practice he got giving "all those cancer and United Way speeches... asking for hundred of millions of dollars and getting a lot of doors slammed in my face."

His unofficial fifth key to success: "The best thing [anyone] can do is get involved in something as a volunteer. Quite simply, you'll have a better chance to be successful and happy."

# Anthony Robbins

This young (he's 33) master motivator of Del Mar, California, is a role model to plenty of Toastmasters who subscribe to his tapes, attend his seminars and read his best-selling books,



*Unlimited Power* and *Awaken the Giant Within*. Like Mackay, he's a hugely successful entrepreneur who has influenced the public with a positive message of personal change through never-ending growth and improvement. And like Mackay, he draws largely on personal experience and anecdotes to motivate his audiences to action.

Starting his career in the motivational seminar business after graduating from high school, Robbins achieved early financial success – but then lost everything and found himself “burned-out, overweight, lonely and depressed” by age 21. Had it not been for a presentation about Neuro-Linguistic Programming (NLP), Robbins says he would have stayed in his 400-foot apartment and continued his decline. Sparked by the positive principles of NLP, Robbins' self-help message now reaches millions internationally through his nine companies, celebrity-endorsed television infomercials, books, seminars and audio and video tapes.

Contrary to stereotypes, there's no magic in Robbins' principles, no affirmations or secret formulas. One of his most pervasive themes is the need for each individual to constantly grow, expand and contribute to oneself, to others and to society – as summed up in his favorite acronym, CANI! (Constant and never-ending improvement). His answer to creating personal power and lasting change is three fold:

- Raise your standards
- Change limiting beliefs
- Develop effective strategies by modeling and modifying the approaches of successful people.

Defining himself as a “success coach” or “peak performance consultant,” Robbins spends more than 150 days a year conducting seminars around the world, for businesses, sports teams, civic leaders, rock musicians – anyone who can afford his speaking fee of up to \$100,000 a day. In fact, he recently addressed the British House of Parliament, being the first American to do so since President Ronald Reagan. (His staff proudly points out that Robbins received a standing ovation from this otherwise austere audience.)

In a recent interview with *The Toastmaster*, Robbins shared his thoughts on public speaking. While pleased to be considered an outstanding public speaker, Robbins sees himself as more of a communicator, someone who talks *with* the audience instead of *to* it. “I'm really not the most articulate speaker there is,” he concedes, “but I am a passionate communicator. To me, the word is not as important as the feeling. I don't want to just *say* something, I want to *persuade* my audience, I want to produce some kind of result.”

## TONY ROBBINS' advice to would-be communicators:

**1 Use your entire body to project your emotions.** “You can't fake it and really have an impact. Emotion is created by motion. Increase the tempo, your vocal inflections and the amount of energy you use. As a result, you'll feel more and you'll transfer that emotion to the audience.”

**2 Keep feeding your mind.** “Always ask new questions. You must make constant deposits in your emotional and idea bank account, so when you go to make a withdrawal, you have something to deliver that really touches people.”

**3 Speak often.** “Book yourself three times a day. There is no substitute for talking to a variety of groups on a variety of topics with all the emotional intensity you have and to learn from each speech. Practice the CANI! philosophy [of constant and never-ending improvement].”

**4 If you can't do something, you must do it.** “Pretty soon, what used to be hard is very easy. I think Toastmasters is a perfect place to start and get quality feedback. But once you've done that, take those skills and deliberately put yourself in other environments to find out what you are truly capable of.

It doesn't matter if you can't give the perfect speech, doesn't matter if everyone laughs.

That's how you grow.”

Famous for his rapid-fire motivational message and long seminars, Robbins easily speaks for eight to 12 hours a day at seminars lasting up to 10 days. It is a tribute to his ability as a communicator that his audiences usually remain hooked the whole way through and eagerly credit him for spectacular results in their lives.

***“Toastmasters is a phenomenal opportunity for someone to develop themselves logically, emotionally and really become a leader, not just a speaker.”***

— Anthony Robbins —

Robbins' intense energy, perpetual motion and dramatic gestures contribute to his hold on audiences, as does his passionate, almost hypnotic speech pattern. But he sees as his main strength his ability to establish rapport with any audience, even hostile ones. “If you start speaking, and they think ‘So what?’ you're losing it,” he says. “But if they say,

'Me, too,' you're making a real connection." As a case in point, he mentioned speaking at New York City's Madison Square Garden last year for seven hours to an audience of 15,000 and making them "feel like they'd been to the best rock and roll concert they've ever been to while learning a tremendous amount."

What does he think about the Toastmasters program and the importance of good speaking skills?

"The value of public speaking is learning to articulate your ideas and emotions so you can share them with other people. I think most people hide so much inside, they truly lead lives of quiet desperation. Toastmasters is a phenomenal opportunity for someone to really develop themselves logically, emotionally and really become a leader, not just a speaker."

How did he get so good at it? "I live by the philosophy that if I can't do something, I must do it. When I first began speaking, I worked for a company where most people spoke once a week. I realized that if I do that, it'll take 40 years before I'm any good. So I booked myself three times a day to anyone who would listen. In a period of a week, I had a month's worth of experience, and in a few months, I had a year's worth. So whenever anyone comes to me and says, 'Boy, aren't you glad you're such a great speaker?' I say, 'I just use the muscle more.'"

Having amassed huge personal wealth, Robbins maintains that true happiness comes from personal growth put to use in helping others. Aside from doing this through dispersing information, he does it more tangibly by remaining active in philanthropic organizations and donating funds to shelters for the homeless, scholarships for children, food and care for the elderly and poor. He agrees with philosopher Mortimer Adler's distinction between having a good time and having a good life: "A good life only comes from who you become as a person. We all want to feel that our life matters. We all want to make a difference. The ultimate fulfillment comes from making a contribution."



## Mario Cuomo

"Government is words," writes celebrated presidential speechwriter Peggy Noonan in her book, *What I Saw at the Revolution*. "Thoughts are reduced to paper for speeches which

become policy. Poetry has everything to do with speeches – cadence, rhythm, imagery, sweep, a knowledge that words are magic, that words like children have the power to make dance the dullest beanbag of a heart."

Like the Rev. Jesse Jackson, New York Governor Mario Cuomo is a poet, a modern day orator in a sea of posturing

politicians who have given the word rhetoric a bad name. His uncanny ability to transmit his vision via words and charm has kept even critics among his fellow Democrats hoping he'd run for president. A one-time adversary, former New York City Mayor Edward I. Koch, attributes the governor's popularity to what he calls Cuomo's "cheerleader quotient."

***"You still hope it rains. You hope they'll call up and say they have to cancel, the rabbi's sick."***

————— Mario Cuomo —————

Cuomo has, in fact, convinced voters to elect him three times, setting state popularity records in his 1986 and '88 re-elections. In the 1988 and '92 presidential races, he was urged to run but at the last moment decided not to. In April this year, he turned down the opportunity to fill a vacancy on the Supreme Court. ("I concluded very swiftly that, apart from what I would enjoy most, the place I could do the most good is here and now in New York," Cuomo told *Newsweek* magazine.)

His communication skills are key to his popularity. He spends much of his day talking to constituents over the phone, on radio talk shows of the "Ask the Governor" type, at press conferences and, of course, in presentations to everyone from nursing home residents to community leaders and fellow politicians. Sometimes giving up to six speeches a day, Cuomo admits to giving occasional "stinkers" and concedes that soaring oratory doesn't come easy. "You still hope it rains," he says. "You hope they'll call up and say they have to cancel, the rabbi's sick."

"I don't like speeches," he readily complains. "I don't like making them. I don't like preparing for them." This, no doubt, is because Cuomo takes the task seriously and often struggles through 10, 15 drafts for major presentations, fine tuning cadences, logic and structure. The delivery comes easy, however, the result of natural talent and years of practice in politics and law. He does his fair share of impromptu speeches as well, and prefers speaking without a prepared text: "When you're swimming with the waves and taking the waves, that's the best way to do it."

The governor rates himself favorably as a speaker, but with a reservation. With trademark wit and self-effacement, he told a *New York Times* reporter asking about his being chosen Outstanding Speaker by Toastmasters, "I think I'm better as a voice-over, and I wish I could speak from behind a curtain like the Wizard of Oz does because I think I look funny. I think I have a future in radio."

An admirer of Abraham Lincoln, Cuomo served as co-editor of *Lincoln on Democracy*, a compilation of Lincoln's speeches, writings and conversations about political life. A

book of Cuomo's best speeches will soon be published, adding to his other two books, *Forest Hill Diary: The Crises of Low-Income Housing* and *Diaries of Mario Cuomo*.

His main advice to Toastmasters? "Believe in what you say. Don't say it unless you believe it."



## Jesse Jackson

Toastmasters who nominated the Reverend Jesse Jackson for Outstanding Speaker in the Educational and Social category all mentioned the same things: His speeches at the last three

Democratic National Conventions, his emotion, his poetry. As one Toastmaster put it: "His [1992] speech brought me to tears...he has the capacity to deliver his message right to the listener's heart."

The ability to translate vision into words certainly is a must for any leader, and by many accounts, Jackson does it better than most. "Jesse is a poet," wrote *Time* magazine's political columnist Hugh Sidney in 1988. "He looks and listens to America, to his aides and even to reporters. Their feelings, their moods, their words flow through his system. His lines come from his soul, and they have swirled around deep down in there, marinated in his special anger and ambition, sometimes for weeks. Then he speaks them into a tape recorder and hears them come back at him. And he tunes them and times them, then lofts them to the misty-eyed worshipers who are swept with him into the clouds."

This tireless civil rights activist and two-time presidential candidate speaks with the evangelical fervor and conviction of a Baptist minister – which he is. At the 1992 Democratic convention, Jackson started out like a locomotive, strong, slow and relatively quiet, and then gradually built up steam until he was roaring and the audience stood up, cheering and chanting.

In that speech, Jackson spent most of his time advocating the position of the nation's poor by focusing the public's attention on oppressive work conditions and unemployment. "There is a harshness to America that comes from not seeing and growing mindless materialism," he said. Peppering with slogans like "This land is our land," "It is time to rebuild America" and "Let's put America back to work," his speech exhorted listeners to consider principles, to grasp the ethical and moral wrong and right, rather than political left and right:

*"History will remember us not for our positioning but for our principles. Not by a move to the political center, left or right, but rather by our grasp on the moral and ethical center of wrong and right."*

*We who stand with the working people and poor have a special burden. We must stand for what is right, stand up to those who have the might, reduce those grounded in the faith that that which is morally wrong will never be politically right; but if it is morally sound it will eventually be politically right."*

Besides rhyme and lofty phrasemaking, Jackson also employed standard oratorical tools such as alliteration ("We must turn pain to power, pain to partnership and not pain to polarization") and "the rule of three": ("Vanity asks: Is it popular? Politics asks: Will it win? Morality and conscience ask: Is it right?")

Jackson is known internationally as an independent diplomat for human rights. His adroit negotiations have often succeeded where official diplomatic channels have failed. In 1984, he secured the release of captive U.S. Navy Pilot Robert Goodman from Syria, and in 1987 he negotiated the release of 48 Cuban and Cuban American prisoners. He was the first American to bring hostages out of Kuwait and Iraq in 1990.

As president of the National Rainbow Coalition, a civil rights organization in Washington D.C., Jackson sees himself as the "conscience of the nation." He often speaks at labor rallies, walks picket lines and mediates labor disputes. He is committed to youth programs and is said to have visited "thousands" of high schools, urging students to stay off drugs and aspire to excellence.

***"Church was like my laboratory, my first actual public stage, where I began to develop and practice my speaking powers with more and more confidence."***

————— Jesse Jackson —————

Jackson began his activism as a student leader in the sit-in movement at North Carolina's A & T State University, where he discovered the effect of his dramatic oratory. "People always seemed to look at me expecting me to make something happen," he recalls.

After attending the Chicago Theological Seminary, Jackson left to work full time for his hero and mentor, Martin Luther King, Jr., who soon put Jackson in charge of Operation Breadbasket, a national program to secure more jobs and services for the black community through the strategic use of boycotts and picketing. He was with King at the time of his assassination in Memphis, Tennessee, on April 4, 1968.

Influenced by the oratorical raptures of black church services in his home town of Greenville, South Carolina, Jackson decided early on to become a preacher. He overcame his childhood lisp and stammer by regularly presenting reports about Sunday school conferences to the congregation.

*Continued on page 27*

# SPEAKING TIPS FROM THE EXPERTS

All five of our Outstanding Speakers were asked to answer the following questions. Unfortunately, Jesse Jackson was unable to respond. But here are some valuable tips from four experts:

## 1 What do you consider your greatest strength as a speaker and communicator?

**Cuomo:** "Believing what I say and being specific enough about it to allow listeners to connect. One of the key elements for me has been paying attention to the details and providing people the specifics that are important to them. When you speak about people's families, jobs, communities, values, you have to make sure you refer to what is real in their lives."

**Mackay:** "My staff and I go to great lengths to get to know the audience before a major speech."

**Robbins:** "My deep caring for the audience and my passion about my subject."

**Totenberg:** "Telling behind-the-scenes anecdotes."

## 2 If you could improve one aspect of your speaking style, what would that be?

**Cuomo:** "My ability to communicate complicated messages in short sound bites...For the broadcast media, that sometimes means you have to [argue policy and present complicated concepts] in 28 seconds. If you communicate live, you have to do it in nine seconds. That can distort our messages and it has changed the way we communicate."

**Mackay:** "Transitions. I get so excited to get to the next point, I sometimes forget to take everyone else with me."

**Robbins:** "My sense of time – brevity is power. I rarely speak for less than eight hours, so I've recently started giving shorter speeches, 'only' two to three hours long, to work on this skill."

**Totenberg:** "Majestic rhetoric at commencements."

## 3 Which do you consider the best speech you've ever given? Why?

**Cuomo:** "Although the speech I gave at the 1984 Democratic National Convention is more well known, my favorite is one I delivered later that year at the commencement ceremony of Iona College in New Rochelle, New York. This isn't a great speech and certainly others have received more attention. But, personally, this speech addressed what is most important to me – that nothing counts in life unless we have something real and larger than ourselves to believe in."

**Mackay:** "My most unforgettable speaking experience occurred two years ago in Moscow in front of 300 Russian business people. Before I went, I studied Russian through the Berlitz Language Schools for 200-plus hours. Then I worked with a translator to enable me to give the first eight minutes of my speech in Russian. You should have seen their faces when the American business speaker stood up and spoke to them in their own language!"

**Robbins:** "My last one! My goal is to always make each speech better than the last."

**Totenberg:** "A speech to the California Bar Association. The audience laughed at everything I said that was remotely amusing."

## 4 Have you had any role models when it comes to public speaking? If so, who?

**Cuomo:** "Abraham Lincoln. He was a profound and passionate believer who communicated his ideas and feelings with an artistry and eloquence and a power that has never been matched."

**Mackay:** "Dr. Norman Vincent Peale is a great speaker and I think that's because he is a great listener. That focused intensity...[makes] you feel he is speaking to you, whether you're in a room of 10 people or a thousand."

**Robbins:** "People like Winston Churchill, John F. Kennedy, Robert Kennedy, Martin Luther King...I believe these people cared intensely and gave every ounce of themselves. They had tremendous passion. I aspire to have that kind of emotional impact, while not necessarily their same style."

**Totenberg:** "No."

## 5 What do you consider the single most important element of an effective speech?

**Cuomo:** "Have something important to say that you believe in deeply. The second most important thing is to write, then rewrite and rewrite and rewrite."

**Mackay:** "Knowing your audience. The better you understand who they are and what they have come for, the more you'll be able to deliver."

**Robbins:** "Passion about your subject, and total belief that it can make a difference for your audience."

**Totenberg:** "Interesting information."

## 6 What would be your first advice to anyone wanting to become a better communicator?

**Cuomo:** "Believe in something and say it your own way, as well as you can, working on it until you think you can't make it any better."

**Mackay:** "Practice does not make perfect. You have to add one word: *Perfect* practice makes perfect. I believe in continuous improvement, and to achieve it you must get constant, immediate, unfiltered feedback from your audience. For the past 25 years, I've been telling people to pick up the phone and call Toastmasters."

**Robbins:** "One, use your body more. Emotion is created by motion. Two, you must have something to say that you feel passionate about. You must constantly feed your mind. Third, speak often. You've got to practice your verbal, mental and emotional muscles. Fourth, learn from each speech. If you sincerely ask yourself how to do a better job, you will get the answer."

**Totenberg:** "Speak vividly. Think of the narrative. Be funny where possible. Don't be long-winded."

# Vote for your Favorite Speaker

■ Toastmasters International wants to know who you admire as a public speaker and why. We want to select and publicly honor Five Outstanding Speakers; one each from the specific categories listed below. By recognizing individuals for their communication skills, we hope to create greater public interest in, and understanding of, the art of speechmaking.

You are invited to fill in the nomination form below and send it, or a copy of it, to World Headquarters. The Board of Directors will review the nominations receiving the most votes and select the Five Outstanding Speakers. The final list of names will be published in this magazine and distributed via press releases to the media.

## CRITERIA GOVERNING NOMINATION

Nominees will be selected based on their achievements or contributions in the following areas:

1. Degree to which a person's success in any given field can be attributed to his or her communication skills.
2. Amount of influence on public opinion.

3. Demonstration of leadership in any given field.
4. Service to the community, state or nation.
5. Commitment to a cause, product, idea or business.
6. Ability to effect change.
7. Dedication to improving the lives of others.

## JUDGING CRITERIA

The nominees' abilities as "outstanding speakers" will be evaluated in terms of message and delivery. A great speaker has "something to say," so factors such as *importance*, *timeliness* and *relevance* of the message to the audience will be considered.

## Please Note:

- This year's and last year's Top Five Speakers and members or employees of Toastmasters International are not eligible for nomination.
- All ballots must be postmarked by **March 1, 1994**.

## Outstanding Speakers Ballot

You may nominate only one person per category. Feel free to use extra paper if you run out of space. **PLEASE TYPE OR PRINT CLEARLY:**

### 1. Commerce or Industry

Nominee's name and title \_\_\_\_\_

Where and how to contact this person \_\_\_\_\_

I think this person is an Outstanding Speaker because \_\_\_\_\_

### 2. Government

Nominee's name and title \_\_\_\_\_

Where and how to contact this person \_\_\_\_\_

I think this person is an Outstanding Speaker because \_\_\_\_\_

### 3. Inspirational or Motivational

Nominee's name and title \_\_\_\_\_

Where and how to contact this person \_\_\_\_\_

I think this person is an Outstanding Speaker because \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

### 4. Educational or Social

Nominee's name and title \_\_\_\_\_

Where and how to contact this person \_\_\_\_\_

I think this person is an Outstanding Speaker because \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

### 5. Mass Media or Arts

Nominee's name and title \_\_\_\_\_

Where and how to contact this person \_\_\_\_\_

I think this person is an Outstanding Speakers because \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Submitted by: \_\_\_\_\_

Please mail this form by **March 1, 1994** to:  
Toastmasters International, P.O. Box 9052, Mission Viejo, CA 92690

GREAT SPEAKING  
TAKES

# MUSCLE



Does Your Vocal Vitality  
Need A Tone-Up?

*By Hal Persons and Lianne Mercer*



**L**ike most people, you can probably create a great speech in your mind. On the way to the meeting, you visualize yourself giving a dramatic opening, progressing into a smooth discourse on your chosen topic, sprinkling a little humor for effect and closing with insight and pizzazz. Then – on the way home – your mind is flooded with all the things you should have said.

At the meeting, you found yourself wondering, “Why is my voice so high-pitched? Why am I clutching the lectern?” Even worse, you couldn’t coordinate what you wanted to say with the words that actually came out of your mouth.



Great public speaking, like great athletics, is highly physical. And you can't wish physical proficiency. You've got to develop muscle.

Not to worry though. Just as you can learn athletic skills through a series of exercises, you can learn speaking skills. Think of the remarkable television sports announcers. They can describe what's happening on the field, cite names and numbers of players and give interesting sidelights about the history of the game – all in one breath. And, in addition, they're charming. Sportscasters like Bob Costas, Dick Enberg and Vin Scully acquired their skill through training and practice. So can you.

Saying what you really want to say is only part of how to be the speaker you want to be. If you look like a wimp, you look frightened or bored; if you talk too fast; if your voice sounds like a rusty hinge – your words of wisdom will have little or no impact on your audience.

That actor, singer or speaker who looks so natural and magnetic and can be heard so easily is applying centuries-old techniques that you too can acquire. All it takes is a little time and lots of dedication and concentration.

Begin developing your verbal skills by performing communication "push-ups" – a series of exercises much like those used to train actors in method acting. Just as boxers skip rope or hit a punching bag to develop coordination between eye and muscle response, these exercises will help you develop coordination between what you *want* to say and what you *actually do* say.

#### THE WARM UP

In the first sessions, you'll begin with a warm-up. It helps relieve the stress of moment-by-moment living, gives you the proper mindset for what's to follow, and helps dissolve the "cellophane wrapper" many of us wrap ourselves in.


What do I mean by cellophane wrapper? Observe a number of adults as they walk and talk. Some are vibrant – their faces look alert, their walk is spritely and their gestures are enthusiastic. Others have expressionless or strained faces, their posture is poor, and their gait is shuffling. I see this group as protecting themselves by wrapping themselves in a cellophane wrapper, similar to those packages of succulent-looking cashews or pineapple slices you see in the gourmet section of your food store – beautiful but untouchable. Do you, as attractively as you're groomed, present an image of being unreachable and wrapped in cellophane? Each of us has the potential to be an exciting, charismatic speaker. It starts with shucking off that cellophane wrapper.

Just as a baseball pitcher, tennis player, musician or dancer psychs himself or herself up to performance pitch, so must the speaker.

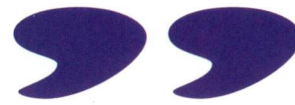
## EXERCISES TO DEVELOP SPEAKING IMPACT

### SESSION 1

1. **Energize:** A few minutes of pushups, jumping jacks, aerobics or dancing will get your motor going – especially if you've had a bad day and don't feel up to practicing. In theater, this is called "energizing."
2. **Read Out Loud:** Select a newspaper or magazine article, or a portion of a novel. Reading aloud is helpful because you get used to hearing yourself say the words and you gain confidence about how to pronounce them.
3. **Sportscaster Exercise:** If possible, work this section with a tape recorder. Select an object in the room – a lamp, chair or table. Describe it out loud. Don't think about what you're going to say – just talk. Don't hesitate. Keep going, even if you stutter. Think of the play-by-play announcer. Avoid "dead air" by describing as many details as you can – height, color, large, small, nice, ugly. Listen to the tape. Check your observations as you play it back. Did you leave out any details? Do it again. Try to fill in more detail. Check yourself again. Repeat several times.



*When you talk using the mouth only, you're speaking monaurally. And everyone is born with a stereo system.*



### SESSION 2

1. **Energize.**
2. **Read Out Loud:** Follow directions in Session 1.
3. **Sportscaster Exercise:** Describe a picture of a person or scene in the same way you described the lamp or the chair.

You can use a photograph or a magazine illustration. As in the previous session, use a tape recorder, then listen and check yourself. Repeat the exercises, adding your impressions and perhaps an anecdote inspired by what you see.

### SESSION 3

1. **Energize.**
2. **Read Out Loud.**
3. **Sportscaster Exercise:** Go to a window and describe what you see. Describe the people – what they're wearing, their posture, their walk. If you know them, discuss anecdotal material. Describe the trees, fences and houses.

The above exercises are all designed to help you become more articulate and to develop a strong, rich voice that projects well. This depends on two factors: breath support and voice placement.

### ENRICH YOUR VOICE WITH BREATH SUPPORT

Too many times, lack of breath support produces a weak voice. For good projection, start with your lungs full of air. Take a nice, leisurely deep breath. Don't strain. It must feel comfortable. Then at every pause, usually at a comma or

semicolon, take a little catch breath to replenish your supply of air. At the end of the sentence, take a full breath.

You'll achieve two desirable results: Your voice won't peter out before reaching the end of the sentence, and you won't swallow those last few words.

*Exercise:* Find something to read aloud, then mark the script for each catch breath (brief pause – use a slash mark) and each full breath (full pause – use an X mark). Read your selection aloud into a recorder over and over again. This repetition will give you three benefits:

- You'll develop a stronger, sustained voice.
- You'll eliminate voice strain.
- You'll achieve a more natural reading style.

### PROJECT YOUR VOICE WITH VOICE PLACEMENT

Your voice does what you tell it to do. Like a computer, it commands. When you tell it to go soft, it does. When you tell it to go loud, it does. When you want to sing "Melancholy Baby," it doesn't sing "St. Louis Blues." Proper voice placement is essential to your development as a speaker because it allows you to speak loudly without hurting yourself. The big secret of proper placement is to focus your voice properly.

Your voice is initiated by a column of air from the lungs causing the vocal cords to vibrate, creating sound. This sound then proceeds to the mouth cavity where, with the help of your lips, tongue and teeth, it forms the vowels and consonants that become words. From your mouth, your words are directed at the audience.

But many people use only their mouths to project their voice and, as a result, are inaudible to anyone beyond the first row. If only the mouth is used as a resonating chamber, less than half of the voice's potential is exposed. By using the mouth cavity only, you must use your throat muscles to achieve more volume, which causes stridency and sore throats.

Think of it this way: when you talk using the mouth only, you're speaking monaurally. Everyone is born with a stereo system. The primary amplification and resonating mode is located above and below the eyes in the sinus passages. Hollow sinuses act as high fidelity baffles in that they take a thin sound, reverberate it, enrich it and enlarge it.

Professionals refer to the area between your eyebrows and lower lip as the mask of the face. To achieve a beautiful, fully-balanced voice that projects, you must learn to thrust your voice through that mask.

### HOW TO REFOCUS YOUR VOICE

To get your voice into the mask, imagine a hole in the top of your head about an inch in diameter. Projecting from that hole, picture a tube about 10 inches long. Now you're ready to begin.

*Exercise:* As a practice selection, read this (from *The Rubaiyat of Omar Khayyam*):

*The Moving Finger writes; and, having writ,  
Moves on: nor all your Piety nor Wit  
Shall lure it back to cancel half a Line,  
Nor all your Tears wash out a Word of it.*

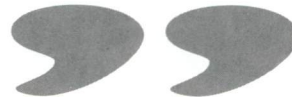
Recite the passage twice in quick succession into your recorder. The first time, start with an easy breath, and say it the way you normally would. The second time, instead of sending your voice from your mouth, direct it from your throat, up past your nose and eyes and thrust it through the imaginary tube. Try to make each word ricochet forcefully off the ceiling.

On the second try, expect a 15 to 75 percent enrichment of your voice. If you have a nasal twang, placing the voice in the mask of the face will eliminate it in short order.

Caution: Don't strain! And don't be an eager beaver. These are exercises, and any exercise that's overdone can have negative effects. Begin by exercising for five minutes a day. Then, in the second week, do 10 minutes daily. Twenty minutes a day should be sufficient.



*These exercises will help  
you develop coordination  
between what you want to say  
and what you actually do say.*




### IMPROVING YOUR PRONUNCIATION NATURE'S WAY

Why do French children speak French? Why do Southerners sound Southern? They learned by listening.

If you aren't happy with your regional accent, use nature's way of improving. Listen to your newscasters in particular. They were all taught to use standard American pronunciation. Read out loud from a newspaper or news magazine. Pronounce the words the way your broadcaster did. Record yourself. Listen, then correct your pronunciation. You'll feel a little awkward at first, but with practice it gets easier and more natural.

Warning! As a result of these exercises, you're going to sound better. But don't keep it to yourself. Bring the improvements into your office and home, and don't feel self-conscious or tempted to slip back into your old, bad habits when your co-workers and family notice the change.

And they will notice a change. They'll hear a more pleasant voice, and admire the initiative that it took to create that voice. In fact, you'll probably get all sorts of compliments.

By practicing these exercises, you'll be well on the road to saying what you want to say the way you want to say it at the time you want to say it. Like a professional, you'll express yourself with style and grace. 

Excerpted from *The How-To of Great Speaking – Stage Techniques to Tame Those Butterflies*, by Hal Persons with Lianne Mercer. (Austin: Black and Taylor Publishers, 1992).

Continued from page 21

"Church was like my laboratory, my first actual public stage, where I began to develop and practice my speaking powers with more and more confidence. After a while, I got to where you couldn't hardly hold me back," Jackson told *The New Yorker* in 1992. With King as his role model, he said he chose seminary over law school to equip him for his plans to change society "because it was broader, because it involved everything – poetry, history, sociology, philosophy, the whole picture."



## Nina Totenberg

This highly respected journalist was chosen not so much for the way she presents her information, but for how she obtains it, checks it and analyzes it, and for the far-reaching impact of

her carefully chosen words.

Totenberg's persistent and thorough reporting on legal affairs for National Public Radio (NPR) and for television's *MacNeil Lehrer News Hour* has earned her prestigious professional awards. But most Toastmasters know her as the one who "dropped the bomb" on Supreme Court Nominee Clarence Thomas in October 1991, by unearthing a confidential affidavit charging sexual harassment by former employee Anita Hill. Totenberg's reporting seriously endangered Thomas' nomination and exposed the Senate Judiciary Committee for failing to investigate the charges and for pushing a candidate whose outstanding character was supposed to cover for thin legal qualifications. The resulting televised investigation of Hill's charges set viewing records and prompted international discussion on the issue of sexual harassment.

After almost 30 years as a reporter, Totenberg is one of the most admired – and feared – reporters in the nation's capital. Her investigative skills have led to frequent newsbreaks, which often lead to criticism of the "shoot the messenger" nature. This was especially apparent with the Thomas-Hill story, but NPR's managing editor Bruce Drake came to her defense. In a 1992 *Newsmakers* interview, he said, "She's one of the best reporters I've ever worked with in print or broadcast journalism. First of all, she works very hard at making contacts around town. She knows everybody in Washington. So it's very hard to keep anything from her. And she's an extremely methodical reporter. She runs every angle into the ground. It's combination of those things that result in a payoff."

Take the Anita Hill story, for example. Being typically strict about substantiating her story, Totenberg spent months gathering evidence before breaking the news. In the February 1992 issue of *Mirabella* magazine, Totenberg explained that the story wasn't simply a matter of an affidavit landing on her desk by means of a mysterious leak:

"I'd heard rumors and then I started checking them. And then I started checking Hill. And then I got a corroborative witness... And then I got Hill's affidavit and then she agreed to talk to me. So I had an interview and an affidavit and a corroborative witness. And then I delayed the story essentially a whole news cycle – one day – to get the Judiciary Committee's reaction to why they hadn't looked into these stories."

In February 1993, Totenberg was subpoenaed by conservative senators in an attempt to force her to disclose the identity of the Senate staff member who leaked the affidavit to the media. However, the subpoenas failed to be enforced by the Senate Rules Committee, and Totenberg was spared a First Amendment battle from which she would have been unlikely to back away.

At NPR, Totenberg enjoys plenty of prestige, but not necessarily material rewards. Her salary is a fraction of the earnings of her network colleagues; she doesn't even have a private office or secretary. But in exchange she is given plenty of airtime to showcase her reporting skills: the average NPR spot is four and a half minutes, compared to the 45-second bites given to network correspondents.

Her calm but persistent voice, at once commanding and soothing, can be heard on NPR's daily news shows, *Morning Edition* and *All Things Considered*, as well as on *Weekend Edition*. "She has a voice that people never tire of listening to, a voice that says, 'I have some bad news, but there's nothing to worry about,'" one reporter commented in *Vanity Fair* magazine.

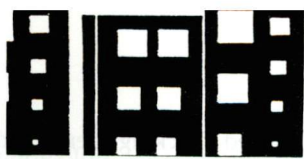
**"Speak vividly. Think of the narrative. Be funny where possible. Don't be long-winded."**

— Nina Totenberg —

Not surprisingly, Totenberg considers the most important element of an effective speech to be "interesting information." Her advice to any speaker is, "Don't be long-winded." And what does she consider her greatest strength? "Telling behind-the-scenes anecdotes."

It is clear that these five speakers have a lot to offer in terms of communication and leadership skills. Toastmasters International proudly salutes the Top Five Speakers of 1993 for their impact on the art of public speaking – Tony Robbins and Harvey Mackay for their motivational messages, Mario Cuomo and Jesse Jackson for their poetry, and Nina Totenberg for her analytical fact finding. As Peggy Noonan has pointed out, the person who learns how to make the most beanbags dance will remain in the public eye. **T**

**Suzanne Frey** is manager of the Publications and Public Relations Department at World Headquarters and serves as editor of *The Toastmaster* magazine.



# hall of fame

## DTM

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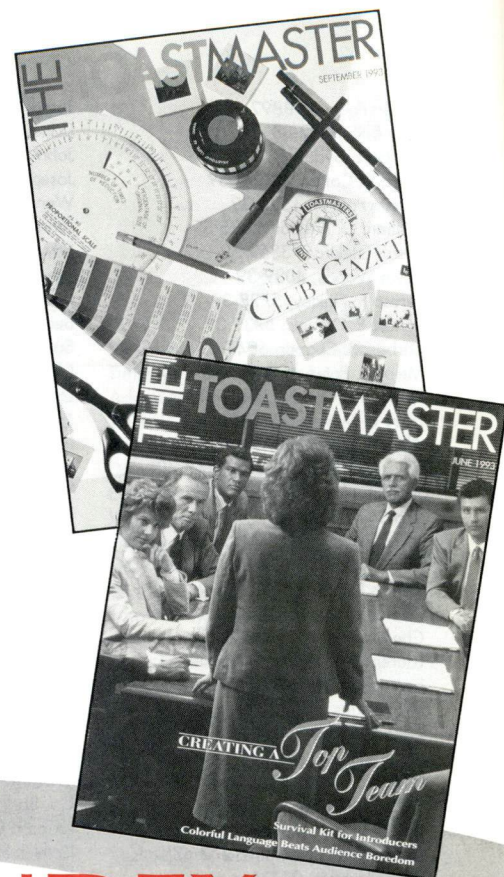
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You Be the Judge  
*Debbie Horn* Nov/14

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Gather All the News That's Fit to Use	Sept/14
Members in the Line of Fire <i>Karen Joyce Bell, ATM</i>	Oct/5
Beauty Is In the Ear of the Listener <i>Joanne Sherman</i>	Dec/11

**Famous Speakers Issue/Pg**

Tecumseh: Voice of Resistance <i>Tom Laichas</i>	Jan/24
A King's Farewell <i>Janet Whitcomb</i>	Feb/24
Tommy Douglas: The Mouse That Roared <i>Tom Laichas</i>	May/14
Mr. Churchill's American Mentor <i>Thomas Montalbo, DTM</i>	Aug/16
Ben Franklin: Toastmaster <i>Ed Bliss</i>	Sept/16
Edmund Burke: Voice of Liberty <i>Tom Laichas</i>	Oct/24

John F. Kennedy: The Neglected Voice <i>Tom Laichas</i>	Nov/22
Meet the Outstanding Speakers of 1993 <i>Suzanne Frey</i>	Dec/16

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Laughter Is the Best Medicine <i>Diane Suchetka</i>	March/14
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It Tasted Good <i>Carol Richardson</i>	March/19
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Put a Fresh Spin on an Old Cliche <i>Henry Ehrlich</i>	June/22
Trippingly on the Tongue <i>Carol Richardson</i>	June/27
That's Incredible! <i>Joe Holmes, ATM</i>	Aug/8
It Takes More Than Just a Speech <i>Dr. Ralph C. Smedley</i>	Aug/5
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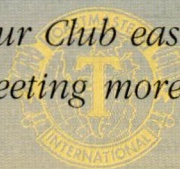
**Special Issues Issue/Pg**

Humor	March
Public Relations	July
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