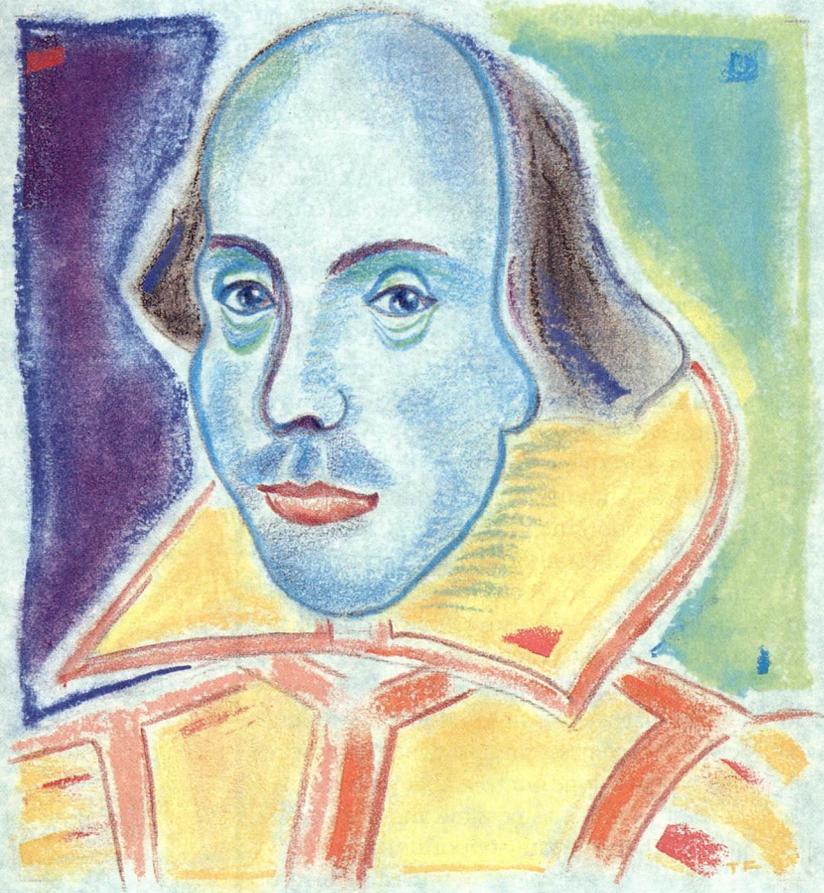




# TOASTMASTER

JUNE 1991



## SHAKESPEARE: MASTER SPEECHWRITER

Although he's been dead for 375 years, the Bard of Avon is still No. 1.

WHICH TYPE OF LISTENER ARE YOU?

DON'T DABBLE IN DIRT!



## VIEWPOINT

# WHAT WILL THE KEY OPEN?

During conversations with Toastmasters I am often asked how we can encourage members to actively pursue their education and become involved in the leadership of our clubs and districts. In short, how do we motivate volunteers?

If I had a simple answer to this question, I would bottle it and sell it to organizations throughout the world and retire to a life of luxury and leisure. Why is it so complicated? Perhaps because motivating others to actively pursue their education and participate in club leadership first requires that we are motivated by success and achievement.

My Presidential Theme for this year is "Pride and Purpose Inspire Performance." Purpose is our mission, the goals and objectives we have as individuals and as an organization. Motivation to support the purpose and to perform comes through pride. Although each of us could identify many key points of pride, I consider the following the most important.

The first key is **pride in our organization**. We must

feel good about our club. If we don't, we must determine why. Is something missing in the program? Is something missing in the marketing or public relations aspect? Or is there too much of something? Sometimes lack of enthusiasm or pride is not the result of what is missing, but rather an imbalance of strengths.

Balance is important. For example, a healthy club has an excellent business climate (educational program) and it also has a good social life. Do you like your club and what it does? If not, analyze what you perceive needs to be changed and suggest it to the membership.

The second key is **pride in the people around us**. Successful people surround themselves with successful people. We should feel comfortable with the other members of our club. Know them as friends and learn what is important in their lives. Once our fellow members are our friends, we will be more likely to recognize each others' achievements. We also will be proud to introduce guests to each member.

The third key is **personal pride**; the self-esteem that says we are comfortable with ourselves. This comes from confidence in knowing that we have done our best, that we have tried to learn as much as possible and that we are giving others the same opportunities.

These three elements of pride are the most important keys to motivating our members. Pride in our organization inspires us to work hard so that we will enhance its reputation. Seeing people we respect succeed encourages us to work harder. Our own self-esteem will motivate others to succeed because they will develop the same pride for us as we have for them. When pride in one another is fully developed, all three keys are fully developed. Each person is then able to demonstrate how Pride and Purpose Inspire Performance.

A. EDWARD BICK, DTM  
International President

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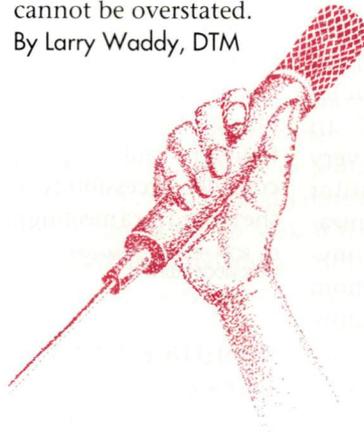


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# LETTERS

## TICKLED IN IRELAND

I much appreciated the November issue's emphasis on humor. When I saw the cover I immediately realized why no one laughed when I entered a humorous speech contest a couple of years ago – I forgot to hand out the feathers!

Thank you for splendid articles on the subject – I am beginning to believe that perhaps this art *can* be developed.

Also: Dublin is the European City of Culture for 1991 and many projects have been undertaken. At our club we plan to have a cultural evening when four members will present a résumé of a book they have read by an Irish author (perhaps, some poetry) – or a report on a current Irish theater production. This will represent our celebration of the event.

I offer this information in response to Abdul Aziz Ahmadi's request ("Saudi Toastmasters Want Visitors," Nov. 1990) for information from overseas clubs.

To all who contribute to the magazine a most sincere thank you.

GERALDINE MACKAY  
DUN LAOGHAIRE CLUB 3452-71  
DUN LAOGHAIRE, IRELAND

## FLOATING BEFORE USS MISSOURI'S CLUB

The Update section of the February issue contained an article about USS Missouri BB-63 Club 7946-1, and speculation that it is possibly the world's first floating

Toastmasters club. Actually, it is not.

That honor went to the USS Hornet (CVA-12), Club 1899-U, while stationed at Bremerton, Washington, in March, 1956. The charter meeting was held March 28, 1956. The club was assigned an undistricted status, rather than have it fall under District 32, since the club's location would not stay permanently within District 32 at all times.

The USS Missouri was moth-balled at Bremerton, Washington, for many, many years, until recently when it was activated for duty. It is now serving in the Persian Gulf. District 32 and all districts certainly wish success to the present and future Toastmasters of Club 7946-1.

DAVID R. LEWTAS, ATM  
TACOMA CLUB 13-32  
TACOMA, WASHINGTON

## ARTICLE STIRS NEW MEMBER

As a new Toastmaster, I felt Amy Walton's article, "Toastmasters 101," in February's issue was very provocative! I consider Toastmasters one organization that truly benefits myself and all those with whom I communicate. It certainly provides opportunity to learn not only public speaking, but also leadership and personal skills, self-esteem, and knowledge about subjects I would not investigate if left to myself.

I am proud to be a member and encourage others to join. Thanks for your excellent articles that benefit new members as well as more seasoned speakers.

JOANNE SHELDON  
VALLEY-SHORE CLUB 3940-53  
CENTERBROOK, CONNECTICUT

## THIRD FLOOR MEETING PREVENTS WHEELCHAIRS

I have been involved in Toastmasters several times since starting in 1957 in St. Paul, Minnesota. My membership taught me how to express myself freely in English after having immigrated from Germany.

I eventually joined a club near Chicago, but, being a wheelchair user, I was unable to remain a member because the club met on the third floor of a walk up arrangement in a church. Now I have again joined a Toastmasters club, the newly chartered Polyglots Club of Des Plaines, Illinois, which operates in German and meets in an accessible location.

I am writing to express my appreciation of your January issue and Sharon Lynn Campbell's article, "The Disabled Toastmaster." I hope the leadership of that Chicago club reads it. Meanwhile, I enjoy my membership in the Polyglots Club, whose founder, Paula Lepold, did consider accessibility when she looked for a meeting place.

DR. ROLF-HELMUT EHRMANN  
PARK RIDGE, ILLINOIS

## 'CHALLENGED' TO REPLACE 'DISABLED'

Congratulations on your articles in the January issue about disabled Toastmasters and also on the footnote stating that more articles are coming.

I have a small criticism, and that was seeing the words "disabled" and "problem," over and over. I much prefer to use the words "challenge" and "challenged." These words are much more upbeat and '90s.

The president of my club is blind. I know he's not the first challenged Toastmaster, and with articles the caliber of those in the January issue, I know he won't be the last.

CATHY RANN  
FIRST CANADIAN CLUB 38-21  
VICTORIA, B.C., CANADA

## HANDICAPS REQUIRE ATTITUDE CHANGE

As a Toastmaster for more than a decade, and as a disabled person for more than five decades, I was particularly interested in your January issue.

Your note at the end of Ms. Campbell's "The Disabled Toastmaster" indicates "future issues will cover how to communicate with people who are physically and visually impaired."

To quote from my icebreaker titled "Please Don't Pity the Disabled": We don't need more assistance than people with everything they are supposed to have. We do need different kinds of assistance. The physically handicapped have to rid themselves of the feeling that they are different. The physically whole have to rid themselves of feelings of guilt, superiority and hostility.

As well as learning how I should be communicated with, I'd like to learn how people like Richard Maraj, winner of the District 60 Region VI contests, which put him at the World Championship of Public Speaking in 1990, handles his disability within the Toastmasters setting.

Probably much the same way I handle my various "differences" – ignore them when I can, use them to my advantage when I can't.

GORDON G. LEGGAT, ATM-S  
BELLEVILLE CLUB 1617-60  
BELLEVILLE, ONTARIO, CANADA

---

PONDERINGS BY  
AN ENTHUSIASTIC  
NEW TOASTMASTER.

---

By Jim Miotke

# FELLA – TODAY YOU REALLY DID IT!

“Words and sounds that seem to quickly die also have the power to echo forever in the souls of men.”

■ Yes, today I was accepted into the ranks of Toastmasters. A day I'll never forget. After four meetings I know that I've only seen the tip of the iceberg, but I already have strong impressions and feel I've just taken the first step in another of life's great adventures.

Now I am a Speaker-wanna-be. Add that to a Writer-wanna-be, since I also attend a writers group on a regular basis. Does this guarantee a life of schizophrenia? Inevitably, I find

myself comparing two groups that seem as different as the two sexes.

The members of the writers group seem reserved and introverted. In contrast, the Toastmasters members are such a broad and eclectic group they are both easy and hard to define. Adjectives jump into mind: ebullient, happy, boisterous, excited, confident, proud, virile, humorous, wry, quick-witted, fearless and supportive. Notice how reserved and introverted didn't make the list. And yet both groups share a common mission since they represent opposing sides of man's most precious and ancient coin: the coin of communication.

Writers have the luxury of spending time examining a word, a phrase or punctuation against its proper usage and context. They take a micro and a macro look at their own work in their personal ultracritical microscope. Speakers in Toastmasters meetings have a similar chance to prepare, while Table Topics participants are challenged to think on their feet. Which is the more fearsome speaker's challenge? Perhaps I'll learn.

The intricacies of developing a plot and inventing characters in an intriguing context is certainly a noble intellectual pursuit. Millions of books treasured throughout the centuries give testament to the writer's power (and glory). How can we measure the impact of *War and Peace* or *Huckleberry Finn*? How can speeches compare to the power of written words? How can the fleeting compression and expansion of air molecules compare to the lasting impressions of ink on paper?

But good speeches have their own strengths. Toastmasters are constantly testing

the cutting edge of their voices, their delivery styles and their abilities to influence audiences. Words and sounds that seem to quickly die also have the power to echo forever in the souls of men. It's not hard to find examples. “Friends, Romans,...,” “Four score and seven...,” “Ask not what your country...,” or “I

have a dream...” Powerful words that reveal the very soul of the speaker; spoken words that have forever changed the lives of their listeners.

One of the main differences between the writer and the speaker lies in the feedback from their audiences. The writer casts his best efforts into the bloodless void of the mail system and mentally paces while waiting for a reply that may never come, or may come in the form of a check. The Toastmaster knows, and knows immediately, if she is coming across. The speaker talks to a real live audience and sees, hears and senses that she is reaching them. This immediate gratification is tempered by the proven fact that it's impossible to find a lectern you can completely hide behind.

I listen to Toastmasters and see sudden glints of how noble the spoken word can be. Mundane or emotional matters are spotlighted by the unique personality of the speaker. They offer tantalizing flashes of the speaker's “Holy Grail” of perfect communication. Perhaps the most polished of the speakers in the group still feels that little tick of trepidation before warming to the subject. You can almost see them grow and glow. What a thrill!

As one of the organization's newest members, I thank Toastmasters for allowing me to participate. It's going to be a grand and glorious ride! We've all got so much to say and I wish all of you the time to say it. ①

---

*Jim Miotke* is a writer and recent member of Winter Park Club 3674-47 in Winter Park, Florida.



## HOWTO

# SO, YOU NEED TO WRITE A SPEECH?

By Millie Gruber, CTM

*"To write simply is as difficult as to be good."*

W. Somerset Maugham



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EDIT YOUR WORDS  
FOR CLARITY,  
SIMPLICITY  
AND BREVITY.

---

fection after completing a writing task is exhilarating. Writing is a creative act, a means of self-expression.

When you begin to write a speech it's easiest to choose a subject of personal meaning to you. (Of course, it should have some appeal to the audience, too). Our appreciation of the material we are presenting comes through in an enthusiastic, convincing presentation.

It is only now that you begin to really get down to business. Much the same way a house painter must clean, sand and plaster before she grabs a paint brush, a speaker must prepare his topic before picking up the pen.

Research your topic thoroughly. Accumulate all the information you can (much more than you will need), including facts, statistics, quotes, anecdotes, etc. Write the information down freestyle, in no particular order, until you feel you have covered the topic to your satisfaction. Read it over and decide what your message will be. Every speech should leave the listener with *one* provocative thought – but only one. A good speech has a *single* theme, a

■ The best presentations seem effortless, but a lot of hard work goes into making them appear so simple. To produce a clear and concise piece of writing you must write, rewrite, edit and polish your work extensively.

No wonder I find myself cleaning the house when faced with a writing task. Cleaning is a mindless activity whereas writing involves thinking. But there is no comparison when the results of both are assessed. My sense of satis-

clear and consistent point of view, that is supported with logically presented facts and information. This gives us the speech structure – a route to follow to a particular destination. We should make sure to tell the audience what the plan is by informing them early in the speech what our message will be. They can then settle back comfortably and wait for our supporting documentation.

Organize the material into three or four points that factually support the message you plan to deliver. You want to present a logical case for your point of view. This is when the information you have painstakingly researched comes into play. Use definitions, quotes, specific examples or other means to explain your position. Order the points from least important to most important – building to a strong climax. Sum up with a restatement of the theme.

“Rewriting is the essence of writing,” says William Zinsser in his book, *On Writing Well*. “Professional writers rewrite their sentences repeatedly and then rewrite what they have rewritten...Most people’s first drafts can be cut by 50 percent – they are swollen with words and phrases that do no new work whatever.”

This is where you have to clean up your prose. Only give as much information as is needed to make your point – not one word more. It is difficult to cut out your favorite words or phrases (they sound so good!), but it is always necessary to trim your talk. A good motto is, if in doubt, cut it out.

Use active verbs, short words and sentences to get the message across neatly. Your ideas should ring with common sense and sound plausible. Do not write phrases you would not normally say. Avoid clichés and cluttered lan-

guage. For example, instead of saying, “At the present time, we are experiencing precipitation,” say, “It is raining.” “Fighting clutter is like fighting weeds,” Zinsser says, “the writer is always slightly behind.”

H. L. Mencken said, “0.8 percent of the human race is capable of writing something that is instantly understandable.” Writing helps us think clearly. Revising helps us rethink. We constantly have to ask ourselves, “Am I saying what I want to say?” The answer is often no. It is a struggle to decide which words are best suited for a particular purpose: which ones to include and exclude, and then to arrange them in the best possible form to achieve clarity in the most economical way.

Don’t try to do it all in one sitting. Put your work away for a day and then look at it again with a fresh perspective. Edit it again for clarity, simplicity and brevity. It is the successful re-writing and rethinking that molds your writing into the sharpest declaration of your views.

In Toastmasters you not only learn to speak well, but you also learn to think your way through the preparation of your message. Professional actors work with prepared scripts, but in Toastmasters we hone our skills writing our own material.

All you need to write a speech is something specific you want to say. The challenge is to say it well. ❶

---

**Millie Gruber, CTM**, is a school psychologist who lives in Glendale, New York. She belongs to Queens Club 5867-46 and Talk of the Town Club 1861-46.

## *If You're Going to Lead...Lead!*

By Stephen B. and Julie C. Peter, DTMs

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*“Most people’s first drafts can be cut by 50 percent – they are swollen with words and phrases that do no work whatever.”*

William Zinsser

# Which type of listener are you?

By *Dorrine Turecamo*

Men and women listen differently. They hear different things. While a woman's natural tendency is to listen from a human relations perspective, a man generally responds in a task-oriented sense. Admitting the generalizations and that we all fall somewhere in between these stereotypes, a serious look at eight basic listener profiles can be helpful to you as a speaker, businessperson, parent and friend:

---

**YOUR GENDER,  
AGE OR OCCUPATION  
MAY DETERMINE  
WHAT YOU HEAR.**

---

**1 JUST THE FACTS, MA'AM!**  
Don't muddy up the message with a long preamble or this person may hang up the phone or walk out the door. Think your words through first, get to the point and give him a solution. Typically male, this task oriented listener has no patience with indecisive thinking or half-formed ideas. He wants a straight story, in 25 words or less.

"Men want specifics," says Lugene Olson, the only female vice president at Ecolab, St. Paul, Minnesota, who now runs her own national sales company. "In 12 years of working with all men, I learned that the men listened for: 'What's the problem? What's the solution?'" In marketing and sales, we know that women listen from a more emotional, whole picture standpoint before finally getting to the point. Working through a problem at a table of ten men, it was clear the whole world had to be black and white before it could be fixed. Grey areas aren't so simple; they can lead to emotions." At the same time, credit task oriented people with not being afraid to ask the tough questions and for being persistent. Interestingly, professional interviewers, such as Barbara Walters and Gene Shalit, demonstrate that when a person is asked a direct, hard question, they feel compelled to answer it honestly.

Along with engineers and technical types, doctors fall largely into the task oriented category. Ann Woodbeck, an oncology nurse in a large metropolitan hospital for seven years, says, "Doctors are indoctrinated through their training into listening for only the most technical statements. It's a struggle for nurses, who spend so much time with the patients and realize that listening is sometimes the best medicine, to get the doctor to listen to the human side. I remember a 16-year-old girl who was dying of colon cancer. After vainly trying to get some answers from him, she finally grabbed her doctor's hand and asked: 'What will happen next? How will it feel when I die?' The doctor couldn't handle it. He pulled away. This is a much discussed issue with nurses, who believe that a patient's emotions should be recorded on the patient's chart, along with technical information."

**“From birth, women are directed into a detailed way of thinking, whereas men focus on the big picture.”**

One of the exceptions, Internist Robert Sturgis, says, “I listen for the voice, for what is unspoken. When a patient calls with chest pain, I listen for panic. The source of that pain is often stress, not the heart.”

What does a psychologist listen for? “The heart,” says Lynn Nodland, Ph.D., of Phoenix, Arizona, “not the words. In our training, we find that once we make it clear we accept the other person, as he is, it helps him take off his mask.”

“Men listen for ‘What must I *do...now?*’” says Roger Brosnihan, law partner with the nationally based firm of Robins Raplan Miller & Ciresi. From his successes in persuading juries to his arguments in some highly controversial cases, he believes that men have been socialized into thinking in terms of concrete action.

The Reverend Craig Johnson, educational minister for more than 15,000 parishioners at Mount Olivet Lutheran

Attorney Brosnihan sees no gender differences in business settings when the participants are under the age of 50. He believes the feminist movement has changed *all* women’s attitudes and most men’s of that generation; that they are working hard to break the stereotypes. However to be an effective speaker to mixed audiences, we must be alert to previous generational attitudes and those that have trickled down to today’s.

## 2 PLEASE LIKE ME!

“The more wonderful he feels about himself, the more he will like me, and I will have won,” is the manipulative belief of the human relations-type listener. Because this type is more concerned with making sure we like each other, a pleading message comes across, “Tell me I’m okay and that what I just did was great.”

**“Good listening isn’t an interrogation, and it isn’t flipping the “ON” switch and then sitting back to be entertained.”**

Church, Minneapolis, says, “As men, we are expected to fear vulnerability.” He says he makes a point of asking his audiences questions that have to do with feelings. “As an educator, I’ve found that most women learn best in small groups, while men fear such intimacy. They worry about what feelings they might reveal.” So he includes small group activity, lecture and visuals within every workshop. “If it’s an all-men’s group, I’ll talk about faith *issues* or *experiences*,” Johnson says. “I’ll share a couple of my own, then ask them to write out one of their experiences before most of them feel comfortable enough to discuss it. For an all-female group, I’ll change my anecdotes, add more depth of feeling and some humor.”



This ingratiating stigma is often unfairly identified by the “Ozzie and Harriett” generation as a female trait.

Women are more courteous listeners than men in a mixed audience, attorney Brosnihan finds. But are they the only ones playing games? “When a woman *speaks*, a man will be more polite than he’ll be to another man, but it’s macho, a front. It’s the same sort of politeness they display when listening to their dog or a harried parent uses when listening to a child. Still, the sorry fact is that even when a good woman lawyer is better prepared and has better facts, there are still

men who will turn this against them and accuse them of 'drowning in minutiae' or 'missing the forest.'

"Men tend to 'know it all,'" says this father of seven children, "so you have to give what you're saying a twist, to hold their interest. Otherwise, they'll give you that 'Oh, I knew that!' body language."

Human relations-type listeners think about themselves and what others think about them. They'll be insecure. They'll interrupt. When they begin to feel on the defensive, they smile and do their best to be as "nice" as possible. But this very attitude can destroy their credibility in a business situation. The "you're just wonderful" attitude is revealed in all of its insincerity when a human relations-type listener asks a question the speaker just answered, or makes a comment that has no connection with what the speaker just said. Not listening is the greatest putdown of all. Honest listening says, "I care."

Actually, there is more control in shutting up than in continually talking. If the person you're talking with pauses, you aren't duty bound to fill in that space. Veteran interviewers Mike Wallace and Gene Shalit *use* that pause to their advantage. They simply continue to watch, expectantly, for the speaker to continue. It seldom fails to result in the answer they want, or even in a massive outpouring of feelings.

**3 MR. UNIVERSE.**  
"I'm the axis and the world revolves around me"—type person believes that talk is power. "Power is something many men claim as rightfully theirs," Communications Consultant Catherine Schendel asserts, "and there are women who will go out of their way to give it to them. Traditionally, men have taken the dominant place in any conversation and women have been taught to support and nurture this attitude." But what does this say about the male 'team player' concept? Although that's the way men like to think of themselves, these experts agree that many men have been conditioned to wait for their cue to grab the ball and run with it. Women should be alert for this.

Task oriented listeners watch for power symbols: a speaker's credentials, body language, the status of a military uniform, space or color cues to help determine how much weight to give a person's words. By carefully evaluating your own moments as a speaker, you can control many of these signals. Nationally recognized mediator Marilyn McKnight and her partner/husband Stephen Erickson regularly evaluate their own performances, beginning with their choice of words. Whether it's a statewide farm issue with an audience of hundreds or a highly charged divorce consultation, they strive to use neutral language with no emotional charge or bias.

"I place the question *between* them," says McKnight. "It has to be directed to both parties' interests. When I'm a family mediator, I have to be particularly careful that the man won't imagine any bias, so I usually begin with a discussion of property settlement. This is supposedly a stronger 'male' area than parenting arrangements. 'Have you decided assets and liabilities?' I'll ask. The husband will have the big picture figured out in his mind, but even a professional woman will want every detail. From birth, women are directed into a detailed way of thinking, whereas men focus on the big picture.

"The man will generally try to take over the discussion," says McKnight, "but the pen has power. A workshop leader must always maintain control, so never relinquish your pen or flip chart. Once an aggressive listener gets it, they will take over."

**4 SENSORY OVERLOAD!**  
The most we can juggle effectively in our conscious minds at one time is seven issues, according to a recent study. Any aware person is bombarded with far more than that during the course of an hour. With all of this information in our heads, how can we slow down enough to hear others? If I'm overwhelmed with unfamiliar information, stressed out, cold or hungry, I can't listen well. When the person who is speaking senses our minds are wandering, they'll often extend themselves to speaking in superlatives. Television conditions us to this adolescent assumption daily. "If it's not a superlative, why bother to listen?" But when superlatives become habitual, the speaker loses impact and the listener tunes out. We shield ourselves, then, by listening with our personal agenda: How does it affect me?

**"There is more control in shutting up than in continually talking."**

"Rivet your listeners' attention, right from the start," says Eugene Olson, whose success in sales and training points to her expertise in doing that. "Stick with the 17-minute rule of speaking. Then let them talk. Listen for key thoughts and refer back to them to keep the conversation centered, whether it's a question-answer speech follow-up or a dialogue."

**5 CAN YOU TOP THIS?**  
The competitive listener's sharp eyes dart nervously about like a cursor on a computer, waiting for you to finish so they can jump in and top your story. ("You think you've had an experience? Wait 'til you hear mine!") This is why Rev. Johnson's technique of

sharing his own experience first could effectively pull out a task oriented listener's long sheltered secret. Some of the most effective talk show hosts agree that if you share something 'shocking' you've done, even the stoniest interviewee will want to top your story.

## 6 YOU YAWNED!

"I could yawn in the face of many male task oriented speakers and they would never notice because they're so intent on presenting their own cases," says communications consultant Schendel. "But if he yawns while I'm speaking, it could throw me off completely. If the yawn doesn't, his looking away while I'm talking will. There's a clear male/female difference here. Women are often more concerned with their message not being received than they are with their presentation. While a man may perceive looking away as an attempt to evaluate the message, many women will interpret it as being rude. I'll begin to stutter, my ideas will fumble, and the words won't come out right."

## 7 THE LAZY LISTENER.

Some people are poor communicators because they let words flow through their heads with as much attention as they give to background music. A stranger is most apt to get their full attention because the listener doesn't know what to expect them to say, while friends and family hear their sentences being finished for them. We know what our friends are going to say...we think. Then we wonder why the order got mixed up, why the meeting was a waste of time, and why our lives, in general, are a mess. Because we simply don't listen. The Lazy Listener's eyes will glaze over as he or she continues to nod and say, "Oh, really?" and you may have to repeat the joke a second time to get the laugh you feel it deserves.

Real listening is tiring. To catch every word, place it within a context and evaluate it, together with nonverbal messages and prior information, is hard work. An attentive listener can actually command a speaker's attention from within an audience. If you listen assertively (lean forward earnestly with unwavering eye contact and react clearly to everything the speaker says), you'll notice that when you break the contact by leaning back and looking away, the speaker will react. You can affect a

**"A workshop leader must always maintain control, so never relinquish your pen or flip chart to another."**

**"To be an effective speaker to mixed audiences, we must be alert to previous generational attitudes and those that have trickled down to today's."**

sensitive speaker's mood and, to some extent, the speaker's choice of words through your listening attitudes.

## 8 BRACKET THE BIGOT.

Are you listening to be informed or for ammunition to prove the speaker wrong? Often, listening has more to do with what we block out or how we choose to interpret what we hear. Public relations people, politicians, communicators of all sorts have become sensitized to this to an almost paranoid degree. They're on guard for certain expressions that might turn the listener off. Even one word within a speech can negate anything that came before or after. "Feminist" or "abortion" for example, has connotations that could destroy your message with some listeners.

It's impossible to be completely unbiased. As a listener, you can try to mentally place the offensive word within brackets. It's still there, of course, but not as likely to get in the way of the message. You won't be tuning the speaker out, just giving him or her the courtesy of temporarily editing a word that might color the message in your mind. As a speaker, be sensitive to possible bracket words.

## DOUBLE YOUR MONEY.

It takes conscious practice to be an effective listener. Good listening isn't an interrogation, and it isn't flipping the "ON" switch and then sitting back to be entertained. It's a dialogue where you can double your money whenever you take the responsibility to support the person who is speaking. So, whether you're male or female, whether your audience is gender mixed or selected, listen. Listen with your whole person for the intended message. You'll cash in. ①

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**Dorrine Turecamo** is a freelance writer living in Edina, Minnesota.

# Nightmare on Introduction Street

By David Roper

## EXAMPLES OF WHAT NOT TO DO WHEN YOU'RE THE INTRODUCER.

■ Where did the practice of introducing speakers originate? Perhaps it started around a campfire thousands of years ago. Maybe a cave man looked at the hairy crowd, stood up, scratched once or twice, and grunted, "Bernie is gonna tell you about the giant dinosaur he killed today. But first, that reminds me of the time a lizard got in my..."

However they began, introductions are probably here to stay. A necessary evil, many speakers would say. Whether you are the introducer or the introducee, introductions can be the stuff nightmares are made of.

There is, for instance, the **over-introduction**. It goes on and on and on. By the time the introduction is over, we know more about the speaker than his mother

does. And we're too exhausted to care about what he has to say.



An admirer of William Jennings Bryan once took most of the evening cataloging Mr. Bryan's qualities as statesman and speaker. At last he said, "Mr. Bryan will now give his address." "My address is 3 Hampton Street," said Bryan as he left hurriedly to try to catch his train.

Some masters of ceremonies apparently think that "MC" is the Roman numeral indicating the length of time they should use the microphone.

On the other end of the spectrum is the **under-introduction**. The emcee does his Ed McMahon impersonation with a "Heeeeere's Richard Smith" – in spite of the fact that Richard Smith is not quite as well known as Johnny. This introduction (?) is so short that before we get shifted in our seats to better hear the speaker, he or she is halfway into the presentation.

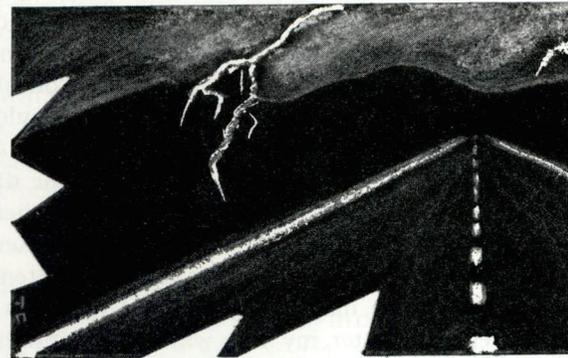


Joe Barnett, a popular Texas after-dinner speaker, tells of a time the man who had invited him was not present. He was introduced by a teenager who read from a 3" by 5" card: "It says here that Joe Barnett needs no introduction. I'm glad – because I never heard of him in my life."

Next there is the **off-the-top-of-the-head introduction**. John Mason Brown, writer and lecturer, spoke ahead of time with the man who was going to introduce him. "I never worry about what I'm going to say," said the man. "Preparation spoils the charm of the thing. I just wait for the inspiration to hit me when I'm on my feet." The "inspired" introduction came out this way:



"May I have your attention, please? We have bad news for you tonight. We wanted to have Isaac F. Marcossion speak



to you, but he couldn't come – he's sick. Next we asked Senator Bedridge to address you – but he was busy. Finally we tried in vain to get Doctor Lloyd Grogan of Kansas City to come down to speak to you. So, instead, we have – John Mason Brown."

Closely related is the **misinformed introduction**. Cline Paden, administrator of the Sunset School of Preaching in Lubbock, Texas, was asked by a congregation in Louisiana to speak on behalf of a student in the school. Tex Williams, an instructor, went with him. The minister was not there and left the duty of making the introduction to one of the members. It went like this:



"We have two fellows here. One of 'em I've heard of. He's Cline Paden, president of Sunset Christian College in Dallas. The other one I've never heard of and don't know where he's from and I don't even know whether or not he's going to speak."

At least the introducer got Mr. Paden's name right. Stephen Leacock, Canadian humorist, was once introduced by a man who spoke glowingly of him as "an old friend," one whose name had become a "household word" in their city. But the man kept referring to him as "Learoyd."



*"Most introductions are poor affairs, feeble and inexcusably inadequate."*

Dale Carnegie

The misinformed introduction often comes about because the master of ceremonies jotted down some notes as he sat beside the speaker, which he subsequently can barely read, much less pronounce. The speaker doesn't know whether to correct all the misinformation or to apologize for not being who they were led to expect.

Then there is the **stand-up-comic introduction**. The emcee is convinced he could have been another Robin Williams if he had just had one lucky break. Now he is doing his monologue, making the speaker the brunt of his one-liners:

**█** "He is the only speaker tonight. The rest of the program is entertainment...The last time he spoke here, he had everyone glued to their seats. That's the only way he could keep them there...You'll notice that most everybody present is not drinking coffee. They're afraid it might keep them awake during his speech."

(For some suggestions on the use of humor in introductions, see the sidebar.)

These are a few of the most common mistakes made in introductions. No doubt you have your own personal horror story. In his book, *The Quick and Easy Way to Effective Speaking*, Dale Carnegie states that nine out of ten introductions do not accomplish their purpose: "Most introductions are poor affairs, feeble and inexcusably inadequate."

Professional magician David Ginn has had so many bad experiences with introductions that he asks the person who is introducing him to do only three things: get everyone quiet, tell his name, and start the applause.

But introductions don't have to be nightmares. If introductions are done well, they enhance a speech. As Toastmasters we frequently find ourselves in both the roles of introducer and introducee. It behooves us to put ourselves in the speaker's shoes and introduce him or her like we'd like to be introduced. ①

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**David Roper** is a preacher, trainer and author of three books. He lives with his family in Cleburne, Texas.

## THE USE OF HUMOR IN INTRODUCTIONS

*By David Roper*

**P**erhaps I should first stress that it isn't necessary to use humor in an introduction. Many apparently feel that a joke or two is required in any introduction, and they dutifully include them whether or not they have the ability to tell jokes well. (A tip: try out your "funny" stories on your wife or husband first – or on someone else who will tell you the unvarnished truth.)

A trap some fall into is failing to realize that humor, even cutting humor, is appropriate for some occasions and not for others. If you are introducing a friend at a meeting where everyone knows everyone else, (including the speaker), a few humorous insults are not only appropriate, but are usually expected: "I'd like to introduce a man who is no stranger – no stranger than anyone else here;" "Our next speaker needs no introduction. What he needs is a speech;" or, "I'd like for you to know that Joe here has helped me through a lot of problems through the years – problems I would never have had if it hadn't been for Joe."

**"If a chairman pokes fun at a speaker, it must be clearly recognized as fun."**

These kind of remarks are like a buddy's punch on the arm, a sign of congenial comradeship. But try the same approach in a more formal setting or in a situation where most in the audience do not know each other or do not know the speaker, and chances are you will die in full view of hundreds of people.

In the book *The Successful Toastmaster*, Herbert V. Prochnow gives several suggestions on using humor in introductions: "The speaker should not be embarrassed or injured. Off-color stories should never be used, and humor must not be used in such a way that offense is taken. If a chairman pokes fun at a speaker, it must be clearly recognized as fun. Moreover, it is best if these remarks receive less emphasis than the commendation of the speaker's talents."

# "READY OR NOT, HERE'S... LARRY!"

By Larry Waddy, DTM

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## THE CASE FOR EFFECTIVE INTRODUCTIONS CANNOT BE OVERSTATED.

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■ The Toastmaster said, "And now, please welcome to the lectern a guy who has been around Toastmasters for a long time: Distinguished Toastmaster Larry Waddy!" My heart sank. I was scheduled to do a 15-minute educational presentation. It had been introduced as a regular five- to seven-minute speech. Although I had handed the Toastmaster a brief biographical sketch outlining my educational accomplishments and awards relating to my speech topic, she didn't use any of it. I spent the next two minutes introducing the presentation myself.

Our club normally features great introductions, but this happened at a joint meeting with another Toastmasters club. The Toastmaster told me, "I don't do elaborate introductions. I just announce the speech." Does your club have a similar approach to introductions? If so, let me share with you some thoughts on why introductions are important in a Toastmasters meeting, and how to get a speaker off to a great start with the proper introduction.

### WHY THIS SPEAKER?

The case for introductions cannot be overstated. If we really want to be effective communicators, it's vital that we prepare the audience to receive our message. And that is what the introduction does – it tells the audience why the speaker is qualified to address the topic and provides a transition for the speaker to move into his or her presentation smoothly and effectively.

For example, you've been asked to speak to a local chapter of the American Association of Retired Persons. Your presentation focuses on coping with the initial stress of changing to a retirement lifestyle. In your introduction the chairman

mentions that you've retired from three different careers: the military, civil service and private industry. As a result, you are immediately one with the audience, you have credibility, and you are obviously an expert on the subject of retirement.

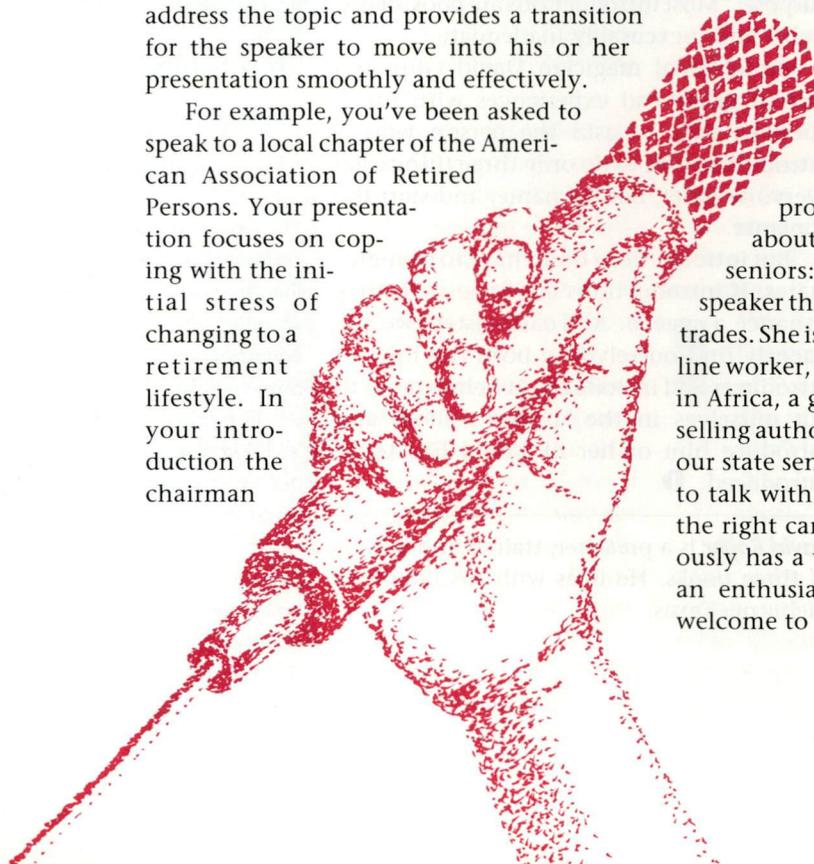
### THE THREE Ps

So how do you put together an effective introduction? I like to use the three Ps – prepare, practice and present. First, let's look at prepare.

Prepare means do your homework. Find out all you can about the speaker and the presentation. Try to answer the questions: Why this speaker? Why this audience? Why this occasion? Make sure it's clear to everyone that this particular speaker is an expert on this topic. Share the speaker's credentials with the audience. Be creative, be innovative, look for exciting or inspiring ways to put that person in the spotlight. One of the best introductions I've heard ended in a brief rhyme about the speaker. You want to create anticipation in the audience so they just can't wait to hear the speaker.

Whatever you do, avoid the cliché, "Ladies and gentlemen, our speaker is a person who needs no introduction." This tells the audience that you don't feel the speaker is important enough to receive an introduction. Most speakers need all the introduction they can get. Not just as a courtesy, even though that's important, but as a prelude or warm-up to the presentation to follow.

Here's an example of an appropriate introduction for a speaker about to address a class of college seniors: "Ladies and gentlemen, our speaker this morning is a veritable Jill of all trades. She is, or has been, a factory assembly line worker, a lawyer, a mother, a missionary in Africa, a grandmother, a skydiver, a best-selling author and a waitress. She is currently our state senator for District 56. She's going to talk with us this morning about finding the right career, an area in which she obviously has a wealth of knowledge. Let's give an enthusiastic Mark Twain High School welcome to Senator Betty Hammond!"



**"If you know more about the speaker than anyone in the audience and you're not excited, why should they be?"**

**PRACTICE!**

Don't just review the introduction in your mind. Practice it! Stand up and deliver the introduction, using your notes and focusing all the skills you've acquired in Toastmasters on the presentation. An introduction is a prelude to a speech that we hope will be informative, interesting and insightful. Is it too much to ask that the introduction also be informative, interesting and insightful? Practice will ensure that you've done everything in your power to get the next speaker started on the way to a standing ovation.

Finally, present the introduction. If you're nervous, try taking a few deep breaths before you begin. Alternately tensing and then relaxing every muscle in the body seems to be an effective cure for stage fright.

Remember, an introduction is a mini-speech and deserves the same attention to detail as a regular presentation. Use vocal variety, maintain eye contact, and don't forget those natural, expressive and purposeful gestures. Get excited about introducing the speaker. If you know more about the speaker than anyone in the audience and

**"Most speakers need all the introduction they can get."**

you're not excited, why should they be? If you're excited, don't forget to tell your face, and make sure your body language matches your words. Don't be a neutral party – get involved with the speaker and the presentation.

When the speaker has finished and the audience is rising for that well-deserved standing ovation, you can stand proudly and bask in the warmth of the speaker's success. Because your introduction helped make it happen. ①

*Larry Waddy, DTM*, is a member of Randolph AFB Club 2845-56 at Randolph Air Force Base and Trinity Hill Club 6427-56 in San Antonio, Texas. A member of the National Speakers Association, he is a self-employed communications consultant.



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# SHAKESPEARE:

By Thomas Montalbo, DTM

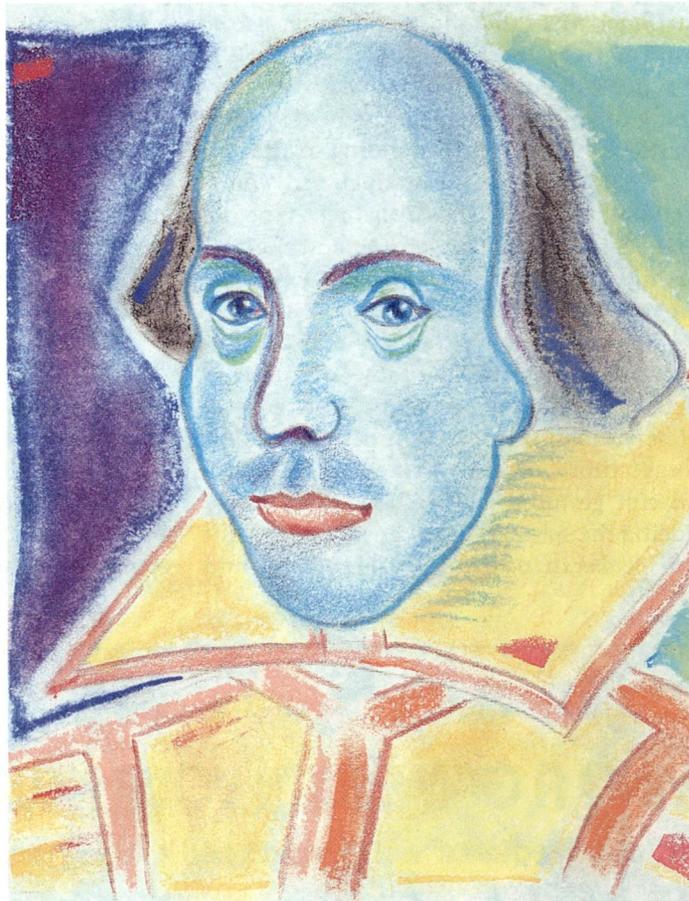
ALTHOUGH HE'S BEEN DEAD FOR 375 YEARS, THE BARD OF AVON IS STILL NO. 1.

YOU MAY NOT THINK OF WILLIAM SHAKESPEARE, THE WORLD'S GREATEST PLAYWRIGHT, AS A SPEECHWRITER. BUT THAT'S WHAT HE WAS. ACCORDING TO THE *HARVARD CONCORDANCE TO SHAKESPEARE*, SHAKESPEARE'S PLAYS CONTAIN EXACTLY 31,959 SPEECHES.

THE AMAZING THING IS THAT WHILE THESE PLAYS WERE WRITTEN ALMOST 400 YEARS AGO, THEY ARE STILL DELIVERED IN THEIR ORIGINAL LANGUAGE TO CAPTIVE AUDIENCES AROUND THE WORLD.

In honor of the 375th anniversary of the death of William Shakespeare on April 23, 1991 – and the 427th of his birth – it seems appropriate to recall the speechmaking techniques of the man deemed the greatest writer in the history of the English language.

Judging by the quality and quantity of the speeches he wrote for the characters in his plays, if he were alive today Shakespeare would demand superstar status as a speechwriter – far outshining any contemporary wordsmiths.



## MASTER SPEECHWRITER

*"It's better to be brief than tedious."*

"Richard III"

Shakespeare was both a professional actor and a playwright. A master of prose as well as poetry, he studied the speech making principles developed by the ancient Greeks and Romans. Some of Shakespeare's plays are best known for the speeches they contain. Because he wrote for the stage, he chose language that was appealing to the ear.

If you want to perk up your oration, take some lessons from Shakespeare. Abraham Lincoln, Churchill and other great speakers did. In fact, they didn't merely read Shakespeare's plays – they studied, memorized, devoured them. In this article I'll outline some examples of great speechwriting from Shakespeare's most famous plays.

Shakespeare believed a good orator must have six traits. In his play, "Julius Caesar," one of the characters says, "I am no orator. For I have neither wit, nor words, nor worth, nor action, nor utterance, nor the power of speech to stir men's blood."

Those six qualities correspond with today's standards. In Shakespeare's time, "wit" – the first quality – meant intelligence or wisdom. The second quality – "words" – refers to eloquence, or word choice. The third quality – "worth" – suggests the speaker's character. The fourth quality – "action" – denotes gestures. "Utterance" – the fifth quality – requires a

speaker to enunciate words correctly and clearly. What Shakespeare presumably meant by the sixth quality – “power of speech” – is the “style” of presentation, that is, the speaker’s manner of putting all the words together. The way in which that is done provides power.

Style is not mere decoration. How you say something tells as much as what you say. The words and rhetorical devices you choose may embellish your meaning but also help to create it. In fact, speakers who don’t use rhetorical devices are not likely to keep listeners awake or rouse them to action. Rhetorical devices are stylistic techniques that speakers and writers have discovered and rhetoricians have identified over the centuries. They have been used by past and present outstanding speakers and writers, including Shakespeare, who employed them in all of his 37 plays.

Basically, there are two major categories of rhetorical devices: 1) figures of speech, and 2) figures of structure. A **figure of speech** is an expression in which words are used, not in their literal or exact sense, but in a figurative sense in order to create a more forceful or vivid image. Among the most common figures of speech are the simile, the metaphor and the analogy. These figures involve comparisons with other things.

#### FIGURES OF SPEECH

A **simile** states directly that something is “like” or “as” the other thing. In “The Winter’s Tale,” Shakespeare compares a hand with the texture and color of a bird’s feathers: “As soft as dove’s down and as white.” On the other hand, the expression “food for thought” implies similarity between two different things and is called a metaphor.

**Metaphor.** Shakespeare opens his play “Richard III” with a speaker saying, “Now is the winter of our discontent.” Used alone, “winter” and “discontent” are ordinary words with their usual meanings. But by combining them into a metaphor, they take on new meaning, suggesting that “discontent” is the coldest season of the emotions, as “winter” is the coldest season of the year.

Sometimes Shakespeare uses both **metaphor and simile** in the same thought, as in this passage from “Twelfth Night”:

*“If music be the food of love, play on;  
O, it came o’er my ear like a sweet sound.”*

**Analogy.** Although the simile and metaphor usually point out only one similarity between two items being compared, the analogy often describes a number of similarities between two things. Shakespeare found the analogy a handy device for developing ideas. For example, in the play “Henry V,” he used the analogy to build an entire speech on the idea that in any organized community, certain divisions of authority, responsibility and function must exist. The speech begins as follows:

*“Therefore doth heaven divide  
The state of man in divers functions,  
Setting endeavor in continual motion;*

*To which is fixed, as an aim or butt,  
Obedience: for so work the honeybees,  
Creatures that by a rule in nature teach  
The act of order to a peopled kingdom.”*

To explain his concept, the speaker compares the society of honeybees point by point with the human society. Matching them at a series of points, he shows the two dissimilar societies to be alike in many significant ways. This detailed comparison helps the audience to visualize and understand the several relationships. The analogy suggests to the audience that what may at first seem a strange idea can be understood because it’s like something familiar.

So similes, metaphors and analogies are not merely embroidery, but figures of speech for clarifying thoughts. They provide vivid images that supplement and strengthen the similarities between people, things or events.

#### FIGURES OF STRUCTURE.

Among the figures of structure used by Shakespeare is **alliteration**, which links nearby words beginning with the same sound or letter. Here are two passages from his plays:

*“How sweet the moonlight sleeps upon this bank!  
Here will we sit, and let the sounds of music  
Creep in our ears; soft stillness and the night  
Become the touches of sweet harmony.”*

“The Merchant of Venice”

*“But to be paddling palms and pinching fingers...  
O, that is entertainment  
My bosom likes not, nor my brows!”*

“The Winter’s Tale”

Note that in the first passage he uses alliterative words seven times and in the second nine times. By thus emphasizing the words and producing a sound pattern with a rhythmic swing, the alliteration attracts attention and intensifies the power of speech.

One of the simplest figures of structure often used in public speaking is the **isocolon**. This device got its name from a Greek word meaning “of equal members” – it sets up a series of phrases or clauses of the same length in one sentence, as shown in this passage from Shakespeare’s “Love’s Labor’s Lost”:

*“Your reasons at dinner have been sharp and sententious;  
pleasant without scurrility, witty without affection,  
audacious without impudency, learned without opinion,  
and strange without heresy.”*

By dividing that sentence into parts that are the same in size and structure, Shakespeare achieved a pleasing, rhythmic proportion among the phrases.

Another practical figure of structure (named “zeugma”) involves the use of a single word to govern several other words. Note in the following passage from Shakespeare’s

"Henry VIII" how the subject "He" serves six different verbs:

*"He bites his lip, and starts;  
Stops on a sudden, looks upon the ground,  
Then lays his finger on his temple; straight  
Springs out into fast gait."*

Repetition of a word or phrase at the end of a series of clauses is another figure of structure called "**epistrophe**." It adds emphasis to the message, because that's what your audience hears last and so it sticks in their minds. Here's an example from "Twelfth Night":

*"Be not afraid of greatness: some are born great,  
some achieve greatness, and some have greatness  
thrust upon them."*

### MORE RHETORICAL DEVICES

Still another effective figure of structure in Shakespeare's plays is the **rhetorical question**. That's a question to which the speaker expects no answer from the audience, but wants to emphasize a point. Here's an example from Shylock's passionate and moving speech in Shakespeare's "The Merchant of Venice":

*"Hath not a Jew eyes? Hath not a Jew hands, organs,  
dimensions, senses, affections, passions?... If you prick  
us, do we not bleed? If you tickle us, do we not laugh?  
If you poison us, do we not die? And if you wrong us,  
shall we not revenge?"*

Notice how Shakespeare doubles the impact of his message by using the same words as both questions and statements. He put those words in Shylock's mouth because questions make more of an impression than mere statements. The questions catch and hold the attention of listeners, pulling them into the speech and making them consider the details. In a speech by Macbeth, who is tired and disenchanted with life, Shakespeare has him say in the first three lines:

*"Tomorrow, and tomorrow, and tomorrow,  
Creeps in this petty pace from day to day,  
To the last syllable of recorded time."*

Note the alliteration and repetition of the word "tomorrow" in a **triad** (a figure of structure that groups three words, phrases or clauses to achieve a dramatic effect), followed by two other sets of alliteration ("petty pace" and "day...day"). With the use of these rhetorical devices, Shakespeare gives force to the speaker's words and makes the audience take note of what he says. Observe how powerfully the message is conveyed that Macbeth is emotionally aware of the crushing sameness and slowness of time and the inescapable finality of death. He closes his speech with three metaphors:

*"Life's but a walking shadow, a poor player  
That struts and frets his hour upon the stage  
And then is heard no more: it is a tale  
Told by an idiot, full of sound and fury,  
Signifying nothing."*

Note the effective use of a triple metaphor in which Macbeth sees his life as flimsy as a shadow, as short-lived as an actor's performance and as senseless as an idiot's chatter. The triple metaphor produces sharp and vivid pictures of pessimism in the minds of listeners or readers, enabling them to share the speaker's mood and emotions. Notice also the forceful verbs – "struts" and "frets" – which accentuate the strong and clear mental images.

In "Hamlet," the hero is full of advice in a speech to traveling actors who arrive at the royal castle to perform before the king and queen. Though the speech refers to actors, the advice applies as well to public speakers. Here are some excerpts:

*"Speak the speech...trippingly on the tongue...do not  
saw the air too much with your hand...you must  
acquire and beget a temperance that may give it  
smoothness...Be not too tame neither...suit the action  
to the word, the word to the action..."*

Through Hamlet, Shakespeare cautions you against the dangers of overgesturing and shouting. Instead, he advocates moderation and fluency in coordinating thoughts, feelings, voice and gestures.

Additional pointers on public speaking from Shakespeare turn up in the dialogue he wrote for the characters in his plays. Some examples:

*"It is not enough to speak, but to speak true."*  
"Midsummer Night's Dream"  
*"Speak plain and to the purpose."*  
"Much Ado About Nothing"  
*"It is better to be brief than tedious."*  
"Richard III"  
*"Speak what we feel, not what we ought to say."*  
"King Lear"  
*"Speak comfortable words."*  
"Richard II"  
*"Practice rhetoric in your common talk."*  
"Taming of the Shrew"

By using rhetorical devices as Shakespeare did in writing thousands of speeches for his characters, you can improve your own talks, even if they are not as dramatic as his. As Iago in Shakespeare's "Othello" says, "We cannot all be masters." Yes, but we can all learn some tricks of the trade from the master of all speechwriters. ❶

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**Thomas Montalbo, DTM**, a member of Sparkling Toastmasters Club 3602-47 in St. Petersburg, Florida, is author of *The Power of Eloquence*, available from WHQ.

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DODGING THE  
DUCK-BILLED PLATITUDE

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# TWO SKUNKS CHEWING BARBED WIRE

By Carol Richardson

When we were only high schoolers, my brother Larry and I invented what we called the Universal Metaphor. To be technical, it was really a simile. It was colorful, enigmatic, and global. It was Two Skunks Chewing Barbed Wire. As in "She was as angry as two skunks chewing barbed wire." Or, "They were as solemn as two skunks chewing barbed wire." Try it with your own adjective.

Despite this versatility, our phrase never caught on. It's just as well. Overuse wears out almost everything, including language. And the only reward for linguistic success is cliché.

Every writer I know professes to abhor clichés, and every composition teacher I ever had made their obliteration a personal mission. Yet, like crabgrass, clichés are hardy. Unattended, they will overtake the verbal terrain, choking one's good ideas in the process.

By clichés I mean not only hackneyed expressions like "hard as rock," but those nearly reflexive phrases that populate today's news shows and magazines. Here, Lebanon is forever *war-torn*, *embattled* senators are continually *under fire* for assisting *troubled* Savings & Loans, and the *death tolls* predictably *rise in the wake of disastrous* fires. Here, nouns replicate and split like mindless amoebae. *Subject* becomes *subject matter*, *interim* becomes *interim period*, and *contract* is *contract agreement*.

These dreary words and phrases are so pervasive, it's hard to keep from using them automatically. When I worked as a writer for a local cable news program, the staff would deride the journalese that made our job a snap. "The stories write themselves," we joked.

About the only way to get beyond clichés is to develop a nose for what makes language fresh. This means caring deeply about words, their nuances of meaning, their origins. What is the difference, for example, between *mortal*, *lethal*, and *fatal*? How does the etymology of "trivial" add texture to a familiar word, making its every use slightly more meaningful? Becoming both mindful and fond of our immense word pool helps incline our pen to original expression. Who would prefer a fast food vocabulary to English's vast bazaar?

You'll be less tempted to grab for the automatic phrase if you take time to analyze, even imitate, good speakers and writers, people who are widely admired for their style, people like E. B. White. In general, the best writers prefer the sturdy simplicity of Anglo-Saxon English vocabulary to its pretentious Latin counterpart. For instance, the ubiquitous "finalize" should be kindly re-

tired, replaced with the simpler, more dignified "finish." Likewise, "utilize." Say "use" and be done with it.

And since both the spoken and written words are not merely read, but also heard,

listen for the rhythm and sounds of words. Why, for example, does, "These are the times that try men's souls" sound better than "Times like these try men's souls"?

I once wrote brochure copy for a roofing tile company. The art director suggested we use the phrase "The elegance of tile." I countered with "The tradition of tile." First, because clay tile is more accurately described as traditional than elegant. Also, the repetition of the initial "t" sound gives the phrase more punch. I might as well have been sporting antennae, however, so alien was the function of alliteration to the art director.

This incident augured ill. Ignorance of the poetry in language reflects a certain clunkiness of taste. We never worked together again.

The problem with threadbare writing goes beyond matters of taste, however. It indicates a certain laziness of intellect. The speaker who latches on to stale expressions is likely to disclose only stale ideas. Original thought demands original speech. A good speaker culls her thesaurus *and* her brain for every address she gives.

Not only does littering your prose with prefab vocabulary make you sound like a hack, your inevitable banality anesthetizes your audience. And when your listeners drift into their private daydreams, in speaker's parlance, you die. Clichés grieve away the muse of speech by leaving your listeners bored; as bored, you might say, as two skunks chewing barbed wire. ❶

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**Carol Richardson** is a freelance writer living in Laguna Hills, California.

# YOUR 1991/92 OFFICER CANDIDATES

■ Here's your introduction to Toastmasters International's 1991-92 officer candidates. In August, you'll have the opportunity to vote for the candidate of your choice while you're "Having a Peach of a Time" at the International Convention in Atlanta, Georgia.

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

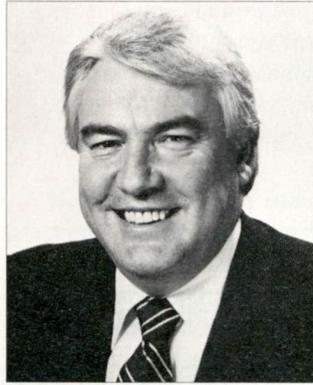
The officers will be elected on Thursday, August 15, during the International Convention.

It is the duty of all clubs to participate in the vote, either through their representatives at the convention or by proxy. All members are urged to give careful consideration to the qualifications of each candidate.

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

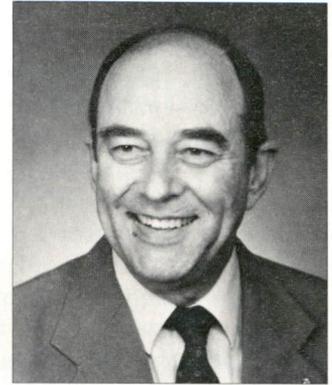
#### *Nominating Committee:*

John A. Fauvel, DTM, Chairman; Tom B. Richardson, DTM; John B. Miller, DTM; Kathy Todd, DTM; Wendy Farrow, DTM; Scott W. Long, DTM; Richard Flis, DTM; Donald Story, ATM; Muriel A. How, DTM; Howard L. Rivenson, DTM; Bill Mintz, DTM; and Clare Murphy, DTM.



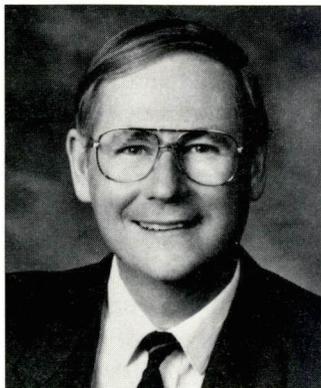
#### FOR INTERNATIONAL PRESIDENT

**Jack Gillespie, DTM** – Senior Vice President, Second Vice President, Third Vice President, International Director from 1984 to 1986 and 1982-83 District 64 Governor. A Toastmaster for 19 years, Mr. Gillespie is a member of Winnipeg Keystone Club 3211-64, Entre Amis Club 1421-64, Louis Riel Club 3207-64 and Skyliners Club 831-64. As District 64 Governor, he led the district to a President's Distinguished District Award in 1983. During his second year as Director, Mr. Gillespie served as Chairman of the Membership and Club Extension Committee (MACE). Mr. Gillespie is a member of the National Speakers Association and a past member of ASTD and the Manitoba Society for Training and Development, where he served two terms as President. Mr. Gillespie is currently employed as Director of Human Resources for the Manitoba Department of Government Services. His responsibilities include recruitment, labor relations, negotiations, employee assistance programs, classification, and training and development. His wife, Grace, is a member of Winnipeg Real Estate Board Club 1429-64. They reside in Winnipeg, Manitoba, with their three children: Jacqueline, Caroline and Roger.



#### FOR SENIOR VICE PRESIDENT

**Bennie E. Bough, DTM** – Second Vice President, Third Vice President, International Director from 1983 to 1985 and 1977-78 District 36 Governor. A Toastmaster for 27 years, Mr. Bough is a member of Springfield Club 1792-27, Advanced Speakers Club 4036-27, and Crown of Laurel Club 77-36. Under his leadership, his district received the Distinguished District Award. Mr. Bough is a member of the American Association for the Advancement of Slavic Studies, the American Management Association, and the American Legion. He also is a charter member of the North Virginia chapter of the Retired Officers Association. He is employed as Senior Staff Officer in the Directorate of the Defense Security Assistance Agency, in the Office of the Secretary of Defense in Washington, D.C. He holds a B.A. degree in foreign affairs, an M.A. degree in international relations, and a Ph.D. in international relations. He has served on his church's council, and has been Vice Chairman, the highest elected lay leader. He lives with his wife, Kathi, in Annandale, Virginia. They have two children: Kristopher and Sara.



### FOR SECOND VICE PRESIDENT

**Neil R. Wilkinson, DTM** – Third Vice President, International Director from 1978 to 1980, and District 42 Governor. A Toastmaster for 19 years, Mr. Wilkinson is a member of Excell-Orators Club 8090-42, Southern Lights Club 3689-42 and Wild Rose Club 5374-42. While serving as District Governor in 1977-78, the district was recognized as a Distinguished District. Mr. Wilkinson was District Toastmaster of the Year in 1976 and Club Toastmaster of the Year three times. He is the Immediate Past President/CEO of the Edmonton Symphony Orchestra Board of Directors. He teaches speech courses at the University of Alberta and has been active in the World University Games, Commonwealth Games, Klondike Days Association and Junior Achievement. Mr. Wilkinson was "Marketer of the Year" for the Edmonton Chapter of Sales and Marketing Executives International in 1987, and received the Gestetner International President's Outstanding Performance Award five times. Mr. Wilkinson is President/Owner of Barcol Doors in Edmonton where he lives with his wife, Jean, who is a member of Club 3146-42. They have three children: Sharon, Carey and Blair.



### FOR THIRD VICE PRESIDENT

**Earl Chinn, DTM** – International Director during 1988-90 and 1986-87 District 5 Governor. Mr. Chinn is a member of RB Filibusters Club 5528-5, Rancho Bernardo Club 112-5, Excelsior Club 699-5, Tastemasters Club 6812-5, and Healthmasters Club 6907-5. During his term as District Governor, District 5 was recognized as a Distinguished District. Mr. Chinn was chosen Area Governor of the Year for 1983-84. He attended the United States Naval Academy, and while serving in the Navy, he was decorated with the Legion of Merit with Combat V and received three Air Medals. He participates in the activities of many organizations including the American Legion, the American Cancer Society, Retired Officers Association, the VFW, Navy League, and is a member of the American Society for Training and Development and the National Speakers Association. Mr. Chinn is a professional speaker and resides with his wife, Eleanor, in Poway, California. They have five children: Scott, Kelly, Sherill, Carol and Steve.



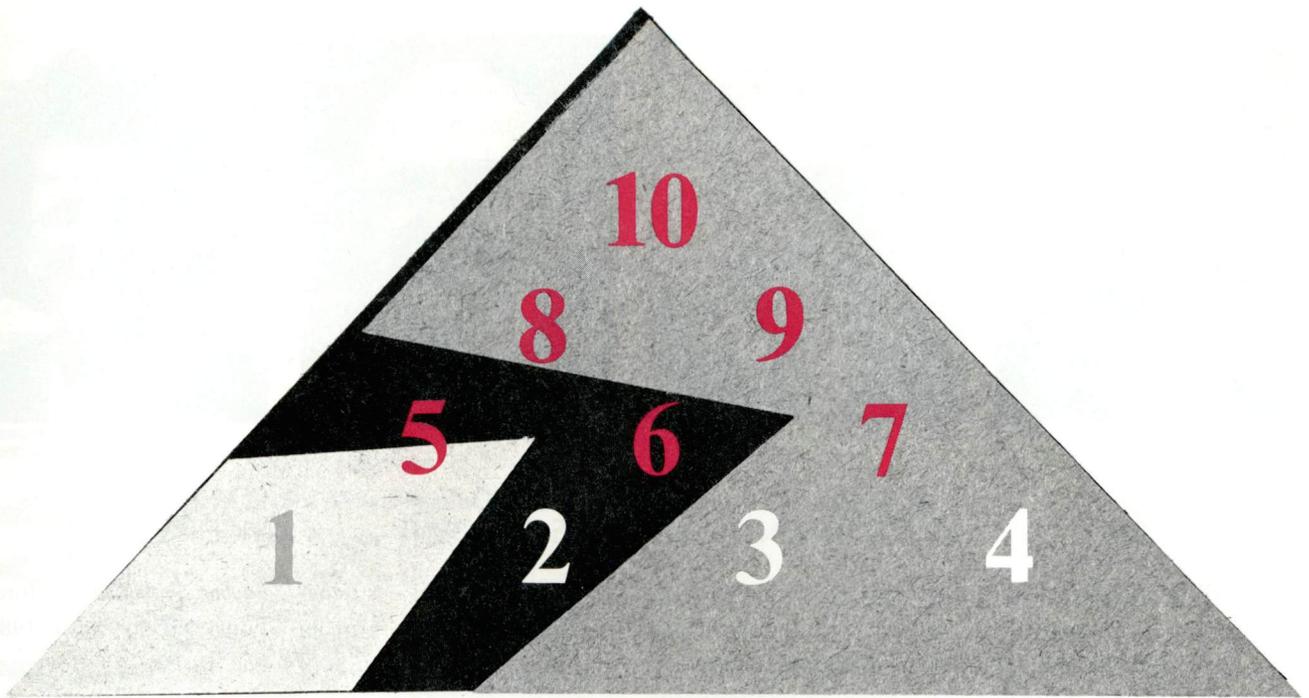
### FOR THIRD VICE PRESIDENT

**Carl W. Miller, DTM** – International Director during 1986-88 and District 30 Governor in 1982-83. A Toastmaster for 14 years, Mr. Miller is a member of the Piedmont Executive Club 4035-58, Palmetto Mastercrafters Club 2298-58 and Old Crocodiles Club 2304-14. During his term as District Governor, District 30 received Distinguished District recognition. His personal achievements include Club Toastmaster of the Year in two districts, Area Governor of the Year, Division Lt. Governor of the Year, and a Community Service Award. Other recognition and honors he has received are Distinguished Graduate in Officers' Candidate School and the U.S. Air Force Bronze Star. Mr. Miller is active in his church serving as an elder, and in the United Way. He is a retiree from the United States Air Force and Abbott Laboratories in North Chicago, Illinois. He and his wife, Alyda, who is a Toastmaster, live in Salem, South Carolina. They have five children: Linda, Gary, Kim, Pam and Jeff.



### FOR THIRD VICE PRESIDENT

**Pauline Shirley, DTM** – International Director during 1988-90 and District 25 Governor in 1986-87. A Toastmaster for 10 years, Mrs. Shirley is a member of Lone Star Club 7787-27, TNT Club 4533-25, Reston/Herndon Club 3550-27, Roving 49ers 6590-25, and the Preston Persuaders Club 5569-25. While serving as District Governor, District 25 was honored as a Distinguished District, and also received the President's Club Extension Award in recognition of chartering 34 new clubs. She was voted Area Governor of the Year and was District 25's Outstanding Club President. Her other activities include membership in the American Institute of Parliamentarians, participation in the United Way Speakers Bureau, the International Association of Assessing Officers and was a Troop Organizer in the Girl Scouts of America. She was honored as Beta Sigma Phi Woman of the Year twice. Mrs. Shirley is Executive Manager at the Sherman R. Smoot Corporation of Washington, D.C., and resides in Herndon, Virginia, with her husband, J.D. They have two children: Terri Marie and John.



# THE CTM PYRAMID

THIS IS HOW ONE TOASTMASTER APPROACHED  
ASSIGNMENTS 5 -10 IN HIS C&L MANUAL

## Part 2

By Ian Ridpath, CTM

■ Toastmasters' Competent Toastmaster (CTM) program provides all that is necessary for successfully laying a strong public speaking foundation. Upon this foundation, Toastmasters build toward their long-term goals of Able Toastmaster (ATM) and Distinguished Toastmaster (DTM). This is the second part of an article that was published last month outlining some practical "how to" tips on how you can approach the building of your own "CTM pyramid."

### SPEECH NO. 5: VOCAL VARIETY

I decided for the fifth speech to try my hand at accents. I created a situation where members of an atomic energy commission were sent to China to investigate the melt down of a nuclear reactor.

The idea came to me after reading about the Chernobyl disaster in the Soviet Union. I didn't feel comfortable using Russian accents, so I created American, English and Chinese characters. The speech was titled "One Go Bang."

I discovered it was not only fun using accents but it made the presentation a lot easier to do. I suppose it was the fact that I wasn't being myself when I was imitating others. For me, this

alleviated nervousness and made it easier to apply vocal variety to my speeches.

I was now halfway through my C & L manual. The 10 months it had taken seemed a long time. But during that time I participated in several contests and therefore had many extra opportunities to speak. A humorous speech titled "The New Man" took me to the District 72 Humorous Speech Contest in 1987. I didn't win, but I didn't lose either. In that "speech" I used accents, lots of gestures as well as visual aids to reveal the real meaning of phrases such as "keep your nose to the grindstone," "keep an eye on the ball," and so on.

### 6. WORK WITH WORDS

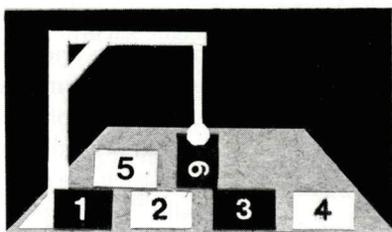
Adding the sixth block to my CTM pyramid came shortly afterward. The objectives of the number six speech are to work with words using precisely the right word for the right occasion.

Choosing the topic for this speech was relatively easy. I had recently seen a re-run of the play *My Fair Lady*. When Eliza Doolittle tried to enunciate the phrase "the rain in Spain falls mainly on the plain," I thought to myself, "What if each word

in that sentence were expanded and rewritten?" and ended up with something like this: "The precipitation, in the form of water droplets, on the Iberian Peninsula moves toward earth's center of gravity on a large flat area of land situated in the middle of the country."

It may seem wordy but it allowed me to put forward very clear explanations of each word in Eliza's sentence. Clear and precise word usage helps not only us, but clarifies our message so the audience understands it.

I had almost completed the second layer of my pyramid. The next speech would finish this layer and allow me to climb to the second to last level, within sight of the top.



### 7. APPLYING YOUR SKILLS

Continuing on the analogy of a pyramid, it is appropriate that the seventh speech should be the one showcasing the skills acquired in the previous six speeches.

One idea the C & L manual suggests is using the A.I.D.A. approach. The acronym stands for Attention, Interest, Desire and Action.

I titled my speech "A Racist Is a Peacemaker." My "racist" in this case was a human racist and as such, this person is interested in preserving the human race. Standing up in front of an audience and telling them you are a "racist" is a sure way to attract their attention and interest!

I approached the "human racist" subject by starting at my personal outlooks, moving to family relationships, then to community and national affairs and finally to global concerns. My goal was that the audience, too, should be involved with the human race and moved to action on all social levels.

I was initially criticized for using the word racist but it became clear in my speech that I was indeed talking about a positive attitude toward people.

### 8. MAKE IT PERSUASIVE

I was now nearly three quarters of the way through my C & L manual and I could see the day when I would be able to apply for my CTM. I was up to the second last row of building blocks and I could look down and back at what I had so far accomplished. The eighth speech had to be persuasive, and we're usually the most persuasive when we express our thoughts extemporaneously. Therefore, I chose to do this speech at a club impromptu speech contest.

The topic was "The Joy of Living" and as such seemed perfect for the occasion. To me this was the highlight in my quest for my CTM. I really felt that I gave this topic my best shot since I was feeling quite joyful about my life up to that time. The judges must have felt the same since I took top honors in the contest.

I recommend giving a manual speech in one of the many contests available throughout the year. In the International Speech Contest, try speech No. 7, "Apply Your Skills." In the Humorous Speech Contest maybe No. 5, "Vocal Variety" or No.

6, "Working With Words," would be the most suitable.

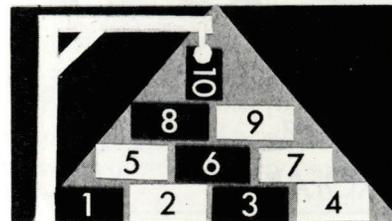
You may be pleasantly surprised. If you happen to use the impromptu contest as a manual speech forum, you have saved yourself some time in having to prepare a speech!

### 9. SPEAK WITH KNOWLEDGE

The number nine speech is relatively easy and geared to everyone, since we are all knowledgeable about something. Choose as your speech topic a hobby or pastime or try something from your work experience. But be careful not to bore your audience. You may be the only one interested in the subject! Your job in the ninth speech is to keep the audience's interest. You can do this by approaching your subject with the enthusiasm you have for it.

It was on this occasion that I took another look at Halley's Comet. It had been nearly a year since the comet left our skies and the scientists had gleaned a wealth of information from the various land based systems and the European Space Agency Probe, Giotto.

The speech, titled "This Potato's a Dirty Snowball," referred to the discovery that Comet Halley was shaped like a potato and was indeed made from ice and rock and looked like a dirty snowball. I had been interested in astronomy for many years and even though I was not a professional astronomer, I felt that I could "speak with knowledge" on this topic.



Finally I had reached the penultimate level of the pyramid. I was now ready to place the last block and stand on top of my own CTM pyramid.

### 10. INSPIRE YOUR AUDIENCE

It took two years, one month and a day to reach this point. This evening I would present my tenth speech. I had made it... well almost. I had written and re-written this speech and had practiced until I was sure I could deliver it - even blindfolded.

Now it was my time to inspire an audience. The C & L manual said I had to be confident, forceful, positive and definite. I knew what the topic of my CTM speech was going to be. I had spent just over two years trying to accomplish it. "Going All the Way" was the title and I told the audience what achieving my CTM meant to me.

It is perhaps a topic that many Toastmasters choose for their last CTM speech. To me it is a fitting choice. When I finished my speech and sat down, nothing in the world could have wiped the smile from my face nor dampened the great feeling that was in my heart. I had built my very own pyramid and I was still alive to see it! 

**Ian Ridpath, CTM**, is a founding member of Stoney Creek Club 7976-60 in Stoney Creek, Ontario, Canada.

# DON'T DABBLE *in* DIRT

by Julie Bawden Davis

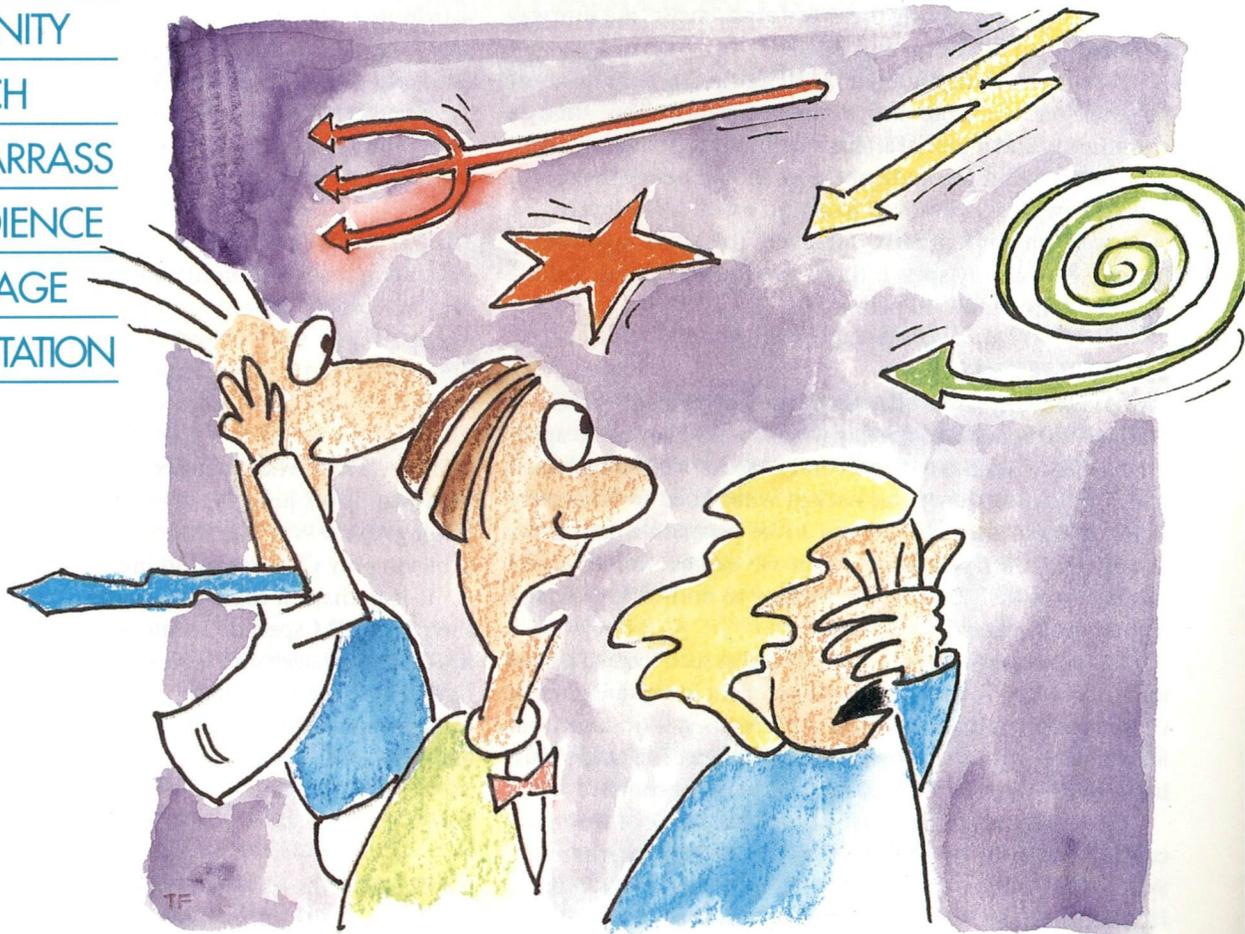
USING  
PROFANITY  
OR OBSCENITY  
IN A SPEECH  
CAN EMBARRASS  
YOUR AUDIENCE  
AND DAMAGE  
YOUR REPUTATION

**I**t's happened to most of us – we've waited in anticipation for a speech to start, only to shake our heads in dismay when the speaker begins with

an off-color joke. Though we may laugh, it's not out of humor, but embarrassment. We then find it difficult to focus on the message that follows and we leave at the end with a bad taste in our mouths.

As Dr. Ralph Smedley once said, speakers do their audience and themselves a disservice when they use offensive language, or "dabble in dirt," as he aptly put it. "A pointed story stays with you when the speech in which it was contained has faded from memory," he wrote in his book, *Personally Speaking*. "And this is especially true of off-color stories. They stick, like mud which dries on your clothing, and leave a permanent stain....No speaker has a right to put his hearers into such a situation."

Past International Director Don Ensch, DTM, of the Sandpiper Club 1224-33 in Ventura, California, agrees: "No one has the right to embarrass or put ill at ease any member of his or her audience. Listeners deserve to hear wholesome, positive and constructive messages that inform and entertain them. When you use vulgar language, you do a lot of damage to your



*“Off-color stories stick, like mud which dries on your clothing, and leave a permanent stain.”*

Dr. Ralph Smedley

audience and your reputation.”

The consensus is that there is never any reason for profanity or obscenity. “If a person is a good speaker who has prepared well, there is no need for language or stories that may offend any segment of the audience,” says Roberta Perry, DTM, past District 1 governor and member of the Renaissance Speakers Club 2374-1 in Hollywood, California. “Offensive language is a cheap trick that doesn’t work.”

Good speakers always carefully choose their words. Doing so ensures them respect, attention, trust and understanding from the audience.

“Using proper language shows we have respect for ourselves and our audience,” says Ensch. “When you use off-color language,

you demean your listeners. You’re telling them you communicate on a very low level and are suggesting that they do, too.”

Foul language can also cause an audience to doubt the honesty of your speech.

“You want your listeners to believe you,” says Past International Director Guy Ferry, DTM, of Jetstream Club 2624-4 at the Moffett Field Naval Air Station in California. “When you use questionable or foul language, you give them a reason to doubt your credibility.”

#### **DON'T COPY COMEDIANS**

There is no doubt that humor is an effective speaking tool that can be used to persuade and inform. Many people err, however, when they attempt the humor used by some comedians.

“Some comedians appear to be successful with blue language, so sometimes speakers try to emulate their success,” says Perry. “The truth is when people listen to a certain type of comic, they expect blue language; they don’t expect it from a platform speaker.”

Inoffensive humor isn’t that difficult to find. “The world is so well stocked with keen, clean fun that there is no excuse for playing in the mud to get a laugh,” said Smedley. You can easily find acceptable humor by combing newspapers, magazines and books and looking at your own life experiences.

Ensch suggests poking fun at yourself, using exaggerations and puns. “For instance, when one heavysset woman got up to speak and stood behind a lone microphone, her first comment was, ‘Can you all see me behind this?’ The audience laughed because she was poking fun at herself, which is acceptable and can be very amusing.”

When making jokes about people, stick to yourself. In most cases, you shouldn’t poke fun at any other person or group of people. “You offend people’s status in life if you joke about their race, gender, religion or political views,” says Perry.

You can also get some humor ideas from comedians who don’t find it necessary to use crude language. “Some of the better comedians do not offend people,” says Perry. “Their success is based on the fact that they have a broad aspect to their humor rather than a narrow one.”

Perry suggests watching comedians such

as Bill Cosby and Bob Newhart, because “they both bring up the humorous side of real life incidents.”

#### **AVOID HOT BUTTONS**

Using offensive language isn’t the only way to offend an audience. Certain words carry negative connotations for people.

“If you annoy someone by using a certain word, he or she will stop listening to your message,” says Perry.

Watch words that refer to gender, religious preference, ethnicity, regionality and disabilities. Make sure to keep current on acceptable word usage regarding these issues, and watch out for words with negative connotations.

In the area of gender be very careful. “One of mine and many women’s hot buttons is the word girl,” says Perry. “That can be very offensive to women.”

How you announce a woman can also be a problem. “Be very careful what you say, because one or two misplaced words that have no intention of creating harm can do a great deal of damage,” says Ensch. “I recently introduced a woman Toastmaster who had served as district governor and said, ‘This is Mary Jones, wife of past District Governor John Jones.’ Women in the audience came down hard on me for introducing her in this manner.”

In the same respect, don’t single out any particular religion. “People will tell jokes that are clean, but poke fun at a religion,” says Ensch. “Keep in mind that if you tell a joke about Catholics, your audience is likely to contain a great many who will find your humor offensive.”

Most people know that vulgar ethnic expressions aren’t appropriate, but you should also watch for more subtle mistakes. “I was talking to a small group of people recently, when I referred to Arabs as Aarabs, with the wrong pronunciation,” says Ensch. “Some people were upset.”

Similarly, watch regional expressions. “Someone from Arkansas might be sensitive to the words ‘hillbilly’ or ‘country boy,’” says Perry. “In the same respect, people from New York will probably be offended by jokes about that city.”

Disabled people are sensitive to word choice as well. “I’ve heard people poke fun at stutterers, and I don’t appreciate it, because I

*"The world is so well stocked with clean fun that there is no excuse for playing in the mud to get a laugh."*

Dr. Ralph Smedley

was a stammerer myself," says Ferry. "A government official was recently dismissed because he used the word cripple, which is no longer an acceptable term."

In order to keep up with changing word choice, carefully read books, newspapers and magazines. "Also remind yourself that the change is constant," says Ferry. "The evolution from negro to colored to black to African American is a good example. Never use an outdated word, because people will find it offensive."

## **T**RY EUPHEMISMS

Although some people scoff at the use of substitute words, at times euphemisms are very helpful. "The purpose of speaking is to convince others of your ideas," says Ferry. "Choosing less controversial words doesn't mean that you're giving in on your convictions. Euphemisms soften the harshness of ideas and make them more palatable. You haven't changed the ideas, you've just changed the acceptability of what you're saying."

Ferry once heard a speaker try to con-

vince his audience of the high cost of dying. "It was supposed to be a serious speech, but because of his blunt word choice, many people couldn't deal with the subject and they laughed out of discomfort," he says. "If the speaker had chosen softer, less direct words, he could have gotten his point across. As it was, his message was lost."

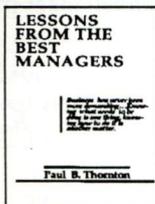
## **ENUNCIATE**

Always pronounce your words clearly. "Some words can be mistaken for others, which will send listeners down the wrong track in their thought processes," says Ferry. "As they try to figure out what you said, the audience misses your message."

As you prepare your next speech, be extremely careful of word choice. "Toastmasters are the caretakers of the English language," says Perry. "It's important that we express the beauty of our language by using it to its fullest degree." ①

*Julie Bawden Davis* is a freelance writer living in Orange, California.

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## TOASTMASTERS FIRST TO CHARTER SERVICE CLUB IN VIETNAM

■ Toastmasters International made history recently when it chartered club 8024-U in Ho Chi Minh City, Vietnam. Just as Toastmasters International was the first western-based service organization to venture into a socialist country and charter clubs in the Soviet Union, it now is first to charter a club in Vietnam.

The club was founded by Able Toastmaster Stan Cottrell of the Gwinnett Club 6879-14 in Tucker, Georgia, with the help of Past District 14 Governor Jim Dawson, DTM, and generous Toastmasters in District 14. Cottrell feels this club – the first in an Asian communist country – will

fill a definite need, “since most Vietnamese are not trained in self expression and tend to be reserved and shy.”

An award winning author and documentary filmmaker, Cottrell got the idea to start the Toastmasters club when he spent three months in Ho Chi Minh City working on a film at the Jaiphong Film Studio, which he describes as “the Warner Brothers of Vietnam.”

“So many of the people working at the studio lived right there and spoke English,” he says, “so the idea to start a club came naturally.”

The monthly club meetings are open to the community and held at the large Jaiphong film studio. The club even boasts the membership of one of Vietnam’s most famous actresses, Kim Chi, who is considered “a female Bob Hope,” according to Cottrell.

All club members speak fluent English; most are highly educated and work in the Vietnamese film industry. The club president, Ton Sung, lived in the United States in the early '60s when he earned his master’s degree in film from UCLA.

“It’s an incredible feeling being with people who were once our enemies,” Cottrell says. “A club like this enables communication, which breaks down the walls that divide not only our nations, but our hearts. Hearing club members talk about their lives and how they’ve overcome adversities is a real inspiration.”

Cottrell sees the club as a vehicle to shatter stereotypes long held by Americans and Vietnamese alike. “This Toastmasters club provides an opportunity to see each other as we really are – as humans. By simply talking to each other, sharing our hopes, dreams and fears, we can ultimately shape world policy.”

With clubs recently chartered in Pakistan, Tibet, Turkey, Israel, South Korea and Bermuda, in addition to five clubs in the Soviet Union and one on its way in Poland, Toastmasters International and its 165,000 members in 53 countries are hoping that improved communication skills will ultimately lead to a more peaceful world. **❶**

## BRAILLE INSTITUTE CLUB TEACHES SELF-CONFIDENCE TO ITS BLIND MEMBERS



Ken Carpenter, CTM, says “It’s very rewarding to see what we can do when we think we can’t.”

■ What makes each Toastmasters club special is its members. The Braille Institute Club 341-52 in Los Angeles boasts 14 members who don’t let the fact that they are either blind or visually impaired deter them from achieving educational awards. Other than three new

members, every member has earned their CTM awards. In fact, Educational Vice President Ken Carpenter, CTM, is proud to announce that five members will receive their ATMs this month.

One of these “new” ATMs is 93-year-old Sid Fraser, a long-time Toastmaster who hasn’t let his age and sight loss (he is totally blind) stand in the way of pursuing his goals. Fraser, like many other club members, has someone read the manuals for him. Others receive the manuals and *The Toastmaster* magazine on special audio cassettes provided by Braille Institute.

The Braille Institute Club was chartered in 1973 as the first club with blind members. Since then, it has twice been recognized with District 52’s Outstanding Achievement Award. (And one member, Sol Halfon, CTM, was named Toastmaster of the Year by District 52 in 1990.) The goal of the club – to build self-confidence by developing speaking skills – coincides with

continued on next page



# HALL OF F A M E

Terry Garner Schutt, 1143-65  
Jennifer Betheras, 1791-69  
Colin Alfred Gibson, 4835-74

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## ATM Silver

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Congratulations to these Toastmasters who have received the Able Toastmaster Silver certificate of achievement.

James McClendon, 4284-4  
Hans H. Schallig, 395-7  
Wayne W. Warren, 810-14  
Tommy H. Powell, 4684-14  
Frances V. Duffield, 1775-15  
James F. Rouhan, 7101-28  
Harry W. Mossman, 142-39  
Jill Rowlands, 6768-56  
Ernie Caine, 452-57  
Muriel A. How, 1935-61  
L. C. Clemons, 3236-74

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## ATM Bronze

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Congratulations to these Toastmasters who have received the Able Toastmaster Bronze certificate of achievement.

Victor Sydnor, 6266-1  
John E. Portune, 6457-4  
Roy L. Testerman, 5517-6  
Charlotte A. Dubois, 238-9  
Leslie Sisco Sr., 6364-9  
Wayne W. Warren, 810-14  
Andrea Nelson, 3800-18

Stuart R. Daniels, 5509-25  
Jim Monahan, 6332-25  
Susan J. White, 3653-36  
Dilip R. Abayasekara, 2706-38  
Wayne E. Baughman, 3456-40  
Robbie L. Young, 2582-47  
Annette Love Hatton, 3466-47  
Elizabeth Doo, 631-56  
Curtis C. Yant Jr., 6299-58  
Harold Usher, 3726-60  
Lynn Marshall, 3462-62  
Murry Groseclose, 3004-63  
Tim Rich, 6342-68  
Albert George Foley, 2130-70  
L. C. Clemons, 3236-74

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## ATM

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Congratulations to these Toastmasters who have received the Able Toastmaster certificate of achievement.

Mary Beth Palmer, 725-6  
Garry Allen Birkhofer, 4807-6  
Donald E. Fitzhugh, 4445-U  
Lawrence Chan Kum Peng, 5895-U  
Val Jean Benton, 6583-U  
Terrance M. Brennan, 231-F  
Colette E. Gardner, 231-F  
Jack L. Nichols, 2741-F  
Brian E. McCaleb, 3822-F  
Lawrence C. Lee, 5341-F  
Charles W. Sayles, 6463-F  
Mark C. Ewing, 2001-1  
Ronald R. Roque, 2214-1  
Harrison C. McCandless, 3645-1  
Donald Halloran, 5002-1

Christine Larson, 2577-2  
Zelda S. Foxall, 5448-2  
Donna L. Cleveland, 2083-3  
Paul L. Brunoforte, 4705-3  
Phyllis Estock, 5241-3  
Evelyn E. Yanagihashi, 5858-3  
Gilma P. Walker, 949-4  
Frances K. Jamieson, 1881-4  
Robert A. Meadows, 1881-4  
Gerald E. Emerson, 2038-4  
William M. West, 2038-4  
Jeffrey A. Gopp, 2693-4  
Eladio E. Cruz, 3476-4  
John Jay Bauer, 4014-4  
Victor M. Hernandez III, 4124-4  
Joyce M. Dubay, 4282-4  
Peter P. Yu, 6521-4  
Chris Lowery, 6645-4  
BJ Pelayo, 7242-4  
Imelda Pearce, 54-5  
Robert E. Higdon, 203-5  
Pauline K. Copher, 1112-5  
Connie Lee Arnold, 1125-5  
Evelyn F. Garza, 3225-5  
Edward F. De Mers, 4405-5  
Pamela Truax, 5315-5  
Richard Huls, 5529-5  
Sophie L. Sorenson, 958-6  
Harris Ratnayake, 1428-6  
Harvey Blecher, 1523-6  
Don Barnes, 2003-6  
Sigurd B. Vikse, 5583-6  
Christopher D. Lawson, 6144-6  
June Smelser, 2031-7  
Steven P. Prater, 538-8  
Gregory P. Andrus, 1267-8  
Leon P. Stevens, 2430-8  
Louise A. Peterson, 4206-8  
Wes Door, 274-9

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## DTM

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

Rena S. Patton, 513-F  
Dennis E. Brown, 2140-6  
Charles Risher, 7124-6  
Carol Anne Levinson, 1229-8  
Bonny L. Miranda, 6381-9  
Phillip A. Minor, 1166-12  
Georges G. Bouche, 305-25  
Althia C. Hawthorne, 6437-25  
Christina M. Cliff, 4444-26  
Dawn E. Butcher, 6083-33  
Ronie A. York, 6391-37  
Ron R. Giedd, 509-41  
Herb Lemke, 323-42  
E. A. "Buffy" da Silva, 5740-42  
Randall William Edge, 6131-42  
Robert E. Desmarais, 7926-45  
Evelyn B. Pankok, 892-47  
Pat Di Battista, 1667-47

from page 27:

the mission of Braille Institute, which sponsors the club. In fact, the club has become part of the Institute's comprehensive training program, which is aimed at teaching independence to blind students by offering classes in everything from Braille reading and writing to daily living skills and crafts.

"I always tell new club members that club membership and the programs at the Institute work hand in hand," Carpenter says. "They both offer independence, which restores one's dignity. With dignity comes a purpose in life to use newfound skills."

Learning new skills has made many of the club members award-winning participants in local speech contests. One member, Bea Boish, CTM, has taken first or second place at five humorous speech contests in District 52, from the area to the district level. She hopes to win at the international level this year. Boish says winning contests like these serves as a way to bring people with handicaps into the limelight. Specifically, "it

shows that blind people are just like everyone else; they can compete and win," she says.

Carpenter, a retired barber and beautician, gets to frequently use his Toastmasters skills since he is a volunteer sign language teacher at the Institute. He also is a member of the Institute's Speakers Bureau, and often addresses large audiences at fundraising events on behalf of the Institute.

"My club membership has benefited me tremendously," Carpenter says. "Not only have I been able to overcome my nervousness and improve my communication skills, but in my two years as a Toastmaster I've found it very gratifying to watch others grow and gain self-confidence. It's very rewarding to see what we can do when we think we can't." ❶

**Editor's Note:** This article is based on a submission by the Braille Institute Club's past president Dan R. Totten, CTM.

David Hazzard, 449-9  
 Charlotte Vivian, 486-9  
 Virginia Brooks, 6381-9  
 Phyllis R. Ellis, 151-10  
 Matthew M. Surak, 2560-10  
 Lori Litsey, 7189-10  
 Leta H. White, 694-11  
 Steve Heck, 2000-11  
 William C. Keller, 4552-11  
 Gloria M. Huffman, 4564-11  
 Ted Triplett, 130-12  
 Stanley S. Reyburn, 4062-12  
 G. Bertrand Harper, 1092-13  
 Marie K. Singleton, 2896-14  
 Katie Carmack, 3971-14  
 Carrie B. Slaughter, 4377-14  
 Joe Waller, 4684-14  
 Richard S. Smith, 5990-14  
 Claude Smith Farmer Jr., 6290-14  
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 Sandra L. Davis, 7693-14  
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 Rick W. Nelson, 454-16  
 Paul H. Williams, 454-16  
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 Winfred L. Adams, 2216-16  
 Shirley J. Baker, 2216-16  
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Fulton County, Georgia

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Atlanta, Georgia  
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Atlanta, Georgia  
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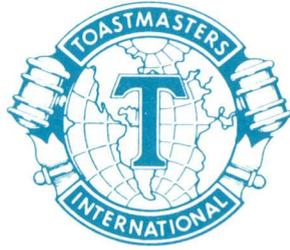
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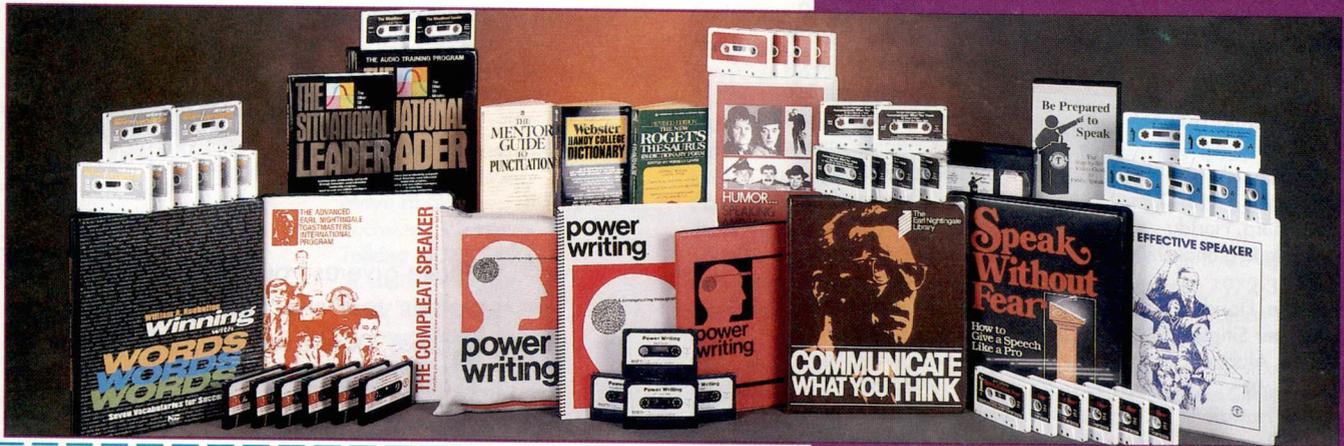
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