

The TOASTMASTER[®]

FEBRUARY 1998

*Discover
Four
Hidden
Voices*

ALSO INSIDE:

**Your Gift of Gab:
Use It or Lose It**

**The Underwear Trick
Doesn't Always Work**





VIEWPOINT

The Strategic Plan and You

This magazine contains an excellent article on Strategic Planning (page 27). I encourage you to take the time to read it, as it gives a superb in-depth view of where our organization is headed. Where do you fit into this picture?

It is often difficult for us as club members to relate progress in our manuals to the growth and progress of Toastmasters International. Fortunately most members and clubs register their educational achievements in Competent Toastmaster and Advanced/Able Toastmaster awards. Our organization depends on these registrations for information on how well clubs are helping members improve their speaking skills. Submitting your application for recognition ensures that you gain due reward for your efforts.


In the last six months of 1997, registrations of Advanced and Able Toastmaster awards increased significantly over previous years. In my travels and in my mail, members are telling me how much they appreciate the new Advanced Toastmaster awards. The change to requiring just two manuals has motivated a lot of members to continue their pursuit of advanced speaking skills.

But the number of CTM award registrations is lagging behind that of previous years. This is of great concern, as the progress of new members is very important to us. Every missed speaking opportunity in your club has an effect not only on your own progress as a speaker, but on how well your club performs and, ultimately, on the success of Toastmasters International.

It is heartening to hear so many stories of members' successes. More than ever before, new members are expecting and requesting the help of mentors. This is an exciting development that can only lead to greater club participation.

Make sure your club is providing as many speaking opportunities as possible at every meeting. And be ready to deliver a speech when you are scheduled. On average, fewer than two members per club complete a CTM each year. This year I have challenged clubs to register four CTMs. A full program encourages members to bring guests. Guests quickly want to participate to join in the fun they see everyone else enjoying. Membership rises along with the manual completions. Larger audiences improve the learning environment for each of us.

The next time you are tempted to pass on giving a speech at your club, reflect for a moment on the effect this lost opportunity will have on you, your club and the ongoing success of Toastmasters International. Success for us now and for Toastmasters International in 2020 is not something that just happens, it is something that each of us must make happen. By planning strategically, we'll all experience The Thrill of Success.


Len Jury, DTM
International President

The TOASTMASTER

Publisher TERRENCE MCCANN

Editor SUZANNE FREY

Associate Editor MARY FRANCES CONLEY

Editorial Assistant PINKY FRIAS

Graphic Design SUSAN CAMPBELL

TI OFFICERS AND DIRECTORS

Founder DR. RALPH C. SMEDLEY

OFFICERS

International President LEN JURY, DTM
Box 4400
Auckland, New Zealand

Senior Vice President TERRY R. DAILY, DTM
2715 Garland Lane N.
Plymouth, MN 55447

Second Vice President TIM KECK, DTM
2333 Kapiolani Blvd., #2108
Honolulu, HI 96826

Third Vice President JO ANNA MC WILLIAMS, DTM
17610 Midway #134-349
Dallas, TX 75287

Immediate Past President ROBERT E. BARNHILL, DTM
P.O. Box 2583
Lubbock, TX 79408-2583

Executive Director TERRENCE J. MC CANN
Toastmasters International
P.O. Box 9052
Mission Viejo, CA 92690

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

DIRECTORS

ELIZABETH M. BOAZ, DTM
5025 E. 127th Way
Thornton, CO 80241

GRACE E. BROWN, DTM
1401 Longstreet Lane
Suffolk, VA 23437

TED CORCORAN, DTM
124 Grange Road
Baldoyle, Dublin 13
Ireland

WENDY M. FARROW, DTM
2704 Galena Avenue
Simi Valley, CA 93065-1332

FRANCES P. GEDRA, DTM
1884 Columbia Rd., NW #1000
Washington, DC 20009

FEKRY H. ISMAIL, DTM
418 Woodland Drive
Birmingham, AL 35209

JOAN M. JOHANSON, DTM
P.O. Box 474
Gowrie, IA 50543-0474

MARK LAVERGNE, DTM
35-17 Dittmars Blvd., Suite 150
Astoria, NY 11105

KATHERINE M. MASON, DTM
1096 Prevost Court
San Jose, CA 95125

KATHY MC BRIDE, DTM
4024 E. 16 Avenue
Spokane, WA 99223-5253

FRANCINE NARDOLILLO, DTM
15373 Auburn Center Road
Newbury, OH 44065

FRANK PAGANO JR., DTM
6757 W. 100 N
Greentield, IN 46140

IRMA ORTEGA PERRY, DTM
4109 Dorman Drive
Nashville, TN 37215-4622

JOY M. PIRKLI, DTM
12348 Lily Street, NW
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JEAN RIGGS, DTM
P.O. Box 33
Deer Park, TX 77536-0033

RICK SYDOR, DTM
1092 Salmon Drive
Roseville, CA 95661-4432

BEVERLY F. WALL, DTM
3207 Shadyside NE
Grand Rapids, MI 49505

To place advertising or submit articles, contact:

TOASTMASTERS INTERNATIONAL
PUBLICATIONS DEPARTMENT:
P.O. BOX 9052

MISSION VIEJO, CA 92690 USA

(714) 858-8255, 1-800-9WE-SPEAK, FAX: (714) 858-1207

email: sfrey@toastmasters.org

World Wide Web: <http://www.toastmasters.org>

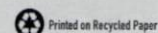
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The Toastmasters Vision:

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

The Toastmasters Mission:

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

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

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



LETTERS

MAKING NEW CONNECTIONS . . .

It's incredible to know that Toastmasters Online has been in existence for three years and I didn't know about it! Thank you for the article, "Toastmasters Online - Staying Connected." I hope future issues will carry more Internet information.

Rio Imamura
Kitakyushu Club 9155-U
Kitakyushu, Japan

. . . BUT KEEPING THE OLD

With my evaluator hat on, here are some very personal comments on the surge of Internet-related articles found in the November issue:

I have been a consultant in the information technology industry for the last 16 years and have been an Internet and e-mail user for many years as well. I am fortunate to have access to the latest techno-gyzmos available - from presentation tools to fancy color projectors - and to surf the Internet to my heart's content.

But I came to Toastmasters for all the things that technology cannot do for me. Namely, all those things expressed in the Toastmasters International Mission Statement. It has been a great pleasure to learn how to rely mainly on myself in order to communicate effectively, and to use technology for what it is: a set of tools. The Internet, for example, has helped us gather and share more French Toastmasters material than ever, and has enabled us to support francophone Toastmasters who live in remote areas.

As I watch Toastmasters International's presence rapidly grow on the Internet, my first hope is that all of the creative energy found there has not been lured away from Toastmasters club environments. My second hope is that our organization

will not leave behind the many club members who don't have Internet tools available to them.

Jean Luc Leterme
Club Montreal 9361-61
Montreal, Quebec, Canada

A PICTURE'S WORTH

I enjoyed the Internet articles in the November issue. However, the articles on visual aids by Fry and Julian seem outdated to me. I believe they should have included information on computer projection (using computer generated PowerPoint or Harvard Presentation slide sets) since this technique is now so common in business and educational presentations.

Those who lecture frequently can easily improve the professional appearance of their presentations by using these computer slide files. It is also far cheaper than Fry's suggestion to hire a professional photographer to make slides.

Another point that should have been made is that computer-generated slide files are generally expected in presentations to large companies or high-tech audiences.

Michele Menzies
Rapid Pulse Club 1662-21
Vancouver, British Columbia, Canada

IF FRIENDS LIKE CHEESE, WHO NEEDS ENEMIES?

I greatly enjoyed the October '97 articles on how to give a toast. Our club recently enjoyed a social gathering in a relaxed and gregarious atmosphere around cheese fondue. Everyone toasted, but the best Toastmaster of the evening was Richard Kind. He wittily supported Swiss neutrality through a comparison to cheese fondue. He was so convincing that it would be a pity not to share his point with you:

"In the past, Swiss neutrality was explained by the tiny country's being surrounded by enemies. Yet, today the situation is practically the same, the only slight difference being that today the country is surrounded by friends. It's like cheese fondue. If taken by enemies, they might kick it, spit in it or overturn it, and that would be the end of it. If taken by friends, they would eat it up! And that would be the end of it, too. So, whether surrounded by friends or foes, Switzerland should remain neutral."

Nevenka Ljeskovac
Toastmasters Club Zurich 3906-U
Zurich, Switzerland

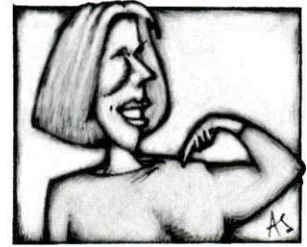
NEEDLE IN A HAYSTACK?

As president of a newly-formed club in Franklin, North Carolina, I recently received a box of supplies that included 20 copies of the November issue of *The Toastmaster*. The article "Debunking the 55%, 38%, 7% Rule" by Judith E Pearson quickly caught my attention.

As I read her excellent article, I found to my great surprise and delight that in the third paragraph she quoted from an article I wrote in 1994 concerning the misinterpretation of Dr. Mehrabian's research. What are the odds of a newcomer to any organization finding himself quoted the first time he reads that organization's magazine? Perhaps I should contact Dr. Mehrabian for some mathematical assistance in this regard.

Thank you, Dr. Pearson, for your interest and for your fine article. I look forward to meeting you sometime. I'm sure we'd have a great deal to talk about.

Dr. C.E. "Buzz" Johnson
Gem City Forum Club 296-37
Franklin, North Carolina



By Patti Tripp, DTM

The Evaluation:

Not An Exact Science

AT A DISTRICT TRAINING SESSION LAST YEAR, THE QUESTION AROSE, "Have you ever received a bad evaluation?" Well, nearly everyone raised their hand. Then I asked myself, "Have I ever given a bad evaluation?" The answer was yes, to both questions.

How many of us forget the evaluation process is two fold? The first, of course, is to give the speaker one member's objective view of the presenter's speech. Second, the evaluator is also on a learning curve, learning to express his or her perception of the speech, to develop the ability to provide constructive comments for improvement. It ought to be a win-win situation.

We've all had the opportunities as evaluators to give our opinion. We generally do so with the expectation that the speaker will, in the interest of improvement, find our advice worth following. Yet, when we've been on the receiving end of the evaluation process, we have no doubt encountered suggestions that simply won't work for us.

But Toastmasters' mission is not to produce clones with cookie-cutter capabilities. Rather, the organization offers an ongoing opportunity for members to grow at their own pace and develop their own speaking style. Indeed, it is the very uniqueness of each member that makes Toastmasters the most varied and diverse group of speakers in the world. What unites us all, though, is the opportunity to dig a little deeper inside ourselves and develop the confidence to get up in front of an audience; to present ourselves in a poised and natural manner; to create a situation where the audience benefits from our presence.


Some members may only wish to control their shaking, quivering voice or nausea. They may never acquire the ability to project like a professional speaker, but if they can stop trembling before a speech, they'll have accomplished their goal.

Others may possess a natural but untapped potential that, if allowed to develop, can captivate an entire roomful of people. Without ever leaving the lectern, they can reach their audience and move them to laughter or tears with the power of speech.

The first step in being a better speaker is to be confident – and comfortable – in front of an audience, who-

ever they may be. Use the evaluation process, not as do-as-I-say-or-else, but as one of many tools offered by Toastmasters to guide you in finding what will work for you. The first step in being a good evaluator is to

encourage the growth of the individual speakers, not pigeonhole them into a carbon copy of an outline in a manual. Helping people to cultivate their talent, find their comfort zone, and raise their level of confidence is an art unto itself.

Evaluations are not an exact science; they are merely opinions. Even Fred Astaire had a bad one when he first auditioned for the movies. Following Astaire's screen test, a producer scrawled, "Can't sing . . . can't act . . . dances a little." Anyone who has ever given a pessimistic evaluation should note the opportunity obscured by that producer's negativity. True talent could be right before your eyes, if you open them wider. Look at what the individual could become, not what you think he should be. And to anyone who has received a bad evaluation – well, obviously Fred didn't listen to everyone! 

Patti Tripp, DTM, is a member of Bon Appetit Club 6150-33 in Las Vegas, Nevada.



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MANNER OF SPEAKING

By Asha Goldberg, ATM-G

When you follow this approach your speeches will be focused, understandable and persuasive, not to mention easy to write.

Strengthen Your Speeches With **WIIFMs**

Want to hold the audience's attention from the beginning of your speech to the end? Do you want to increase your persuasiveness and your ability to inspire the audience? Then answer the audience's favorite question – "What's In It For Me?" (*WIIFM*)

In professional speaking circles, everything from a speaker's introductions to his or her concluding remarks are peppered with *WIIFMs*. But alas, sometimes in our clubs I listen to whole speeches in despair: *WIIFM* wasn't even addressed. If I wasn't steeled in my Toastmasters training, my attention might have wandered right out the door.

LET'S TAKE IT FROM THE TOP

WIIFMs can and should be used as cores: you wrap your entire speech around them.

I suggest the following 5-step approach for writing a speech, because it helps you organize it for maximal audience impact. When I follow this approach my speeches are focused, understandable and persuasive, not to mention easy to write.

Here are the five steps in brief:

- Step 1: Decide the topic you want to talk about.
- Step 2: Decide on an audience-related purpose.
- Step 3: List how the audience will benefit from your speech.
- Step 4: Outline your speech and introduction.
- Step 5: Write out your own introduction.

STEPS 2 AND 3, EXPOUNDED

Step 2: Decide on one of the following audience-related purposes for your speech:

- A: To inspire or persuade the audience toward a specific action or appreciation.
- B: To inform the audience (so they can reach a specific accomplishment).
- C: To entertain.

Note that A calls for an action or appreciation. It does not say: To inspire the audience *about* something, for example, love. Love is not a specific action or appreciation. If you

want your audience to resolve to become more loving to their neighbors or children, focus strongly on that theme. Mention it in your purpose.

In B the specific accomplishment might be "to build a barbecue." Beware of purposes that suggest the audience will come away understanding something in general, such as computers. Instead, be specific as to what processes they will be able to describe, what problems they will be able to solve, and what questions they will be able to answer. For example, "If the audience is given a computer program with a simple loop, they will be able to work out the results."

WIIFMs may not apply to Cs. But if, in addition to entertaining your audience, you want to bring some message across with impact, you might consider your purpose as much an A as a C.

Step 3: List *WIIFMs* applicable to your audience.

Look at your purpose (step 2) from the audience's point of view: What will *they* get from listening to you? For ideas, brainstorm or dis-



Discuss your subject and proposed purpose with others.

ONE TIME THROUGH IT ALL

Here's a possible example of how all these steps can come together:

1. **Subject:** Love
2. **Purpose:** To persuade the audience, especially the men, to express their love and appreciation in their relationship more often, by giving cards and notes of appreciation, flowers, and other small gifts. (We'll later refer to this simply as giving).
3. **WIIFMs:** Keep marriage together. Solidify love. Become more attractive to your "other half." Have a richer and more meaningful relationship. Have more memorable moments together.
4. **Outline:**

The Speech Introduction

 - *Warm them up to the topic:* Love . . . A frequent concern is making love last.

- *One WIIFM:* A question that many people find themselves asking, often too late, is, "How could I have kept my relationship good, so it could have lasted?" Our next speaker proposes one possible answer.
- *Warm them up to the speaker, as someone who can help:* Our next speaker has been in and out of relationships, and in and out of despair . . . As a result of reading many books, speaking with several friends, and consulting many therapists, he feels he has one answer that might . . .
- *Technical details:* speech #5 requirements . . .
- Let's welcome . . .

THE SPEECH OUTLINE.

Opening

- *Opening Story:* A tragedy: end of a romance – my own!
- *Purpose in general terms:* By (expressing love . . .), I might well have been able to avoid this.

- *Excite them by WIIFMs, possibilities.*
- *A map and a promise:* In the next five minutes, I'll tell you about (a method you can use) so that (WIIFM)!

Body

- *Examples with contrasts:* (What happens with no giving? What happens with giving? Emphasize the difference in results).

Conclusion

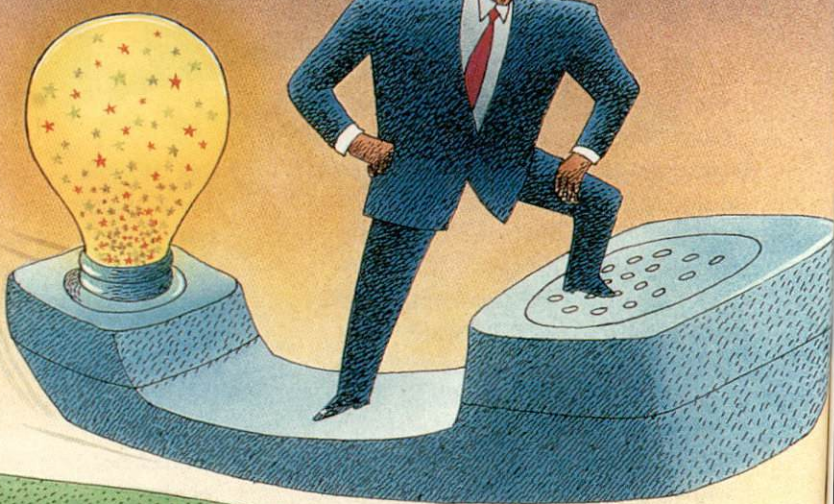
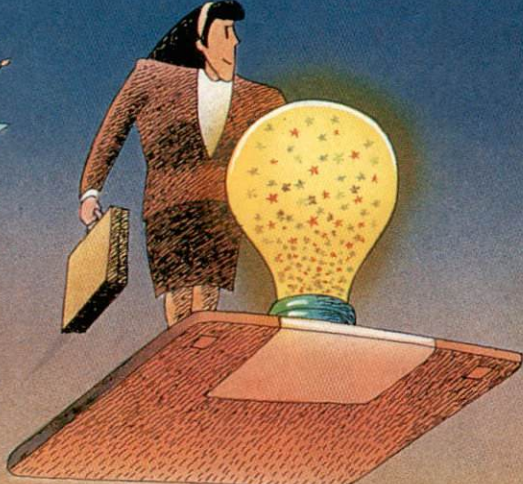
- You are now in a position to promote your relationship or . . .
- *Call for action:* How many of you, for the next 30 days, are willing to try this experiment, of once a week giving your loved one . . . ?
- *Promise for the future:* I assure you, that if you do, you'll (WIIFM).
- *Final thought:* (Some golden nugget to solidify Expressing Love by Giving).

THE EXTRA TIME IT TAKES

When I started using this 5-step approach, it seemed to take more time. After all, purposes and *WIIFMs* didn't come easily to me. I wasn't used to thinking from the audience's perspective. But as I got used to this approach, it actually saved time. The extra time I invested up front was offset by the amount of time I saved in not having to write so many revisions.

Considering what's in your speech for *them* will ultimately make your listeners more interested in what you have to say. And if you incorporate a *WIIFM* as soon as possible, that is, in your introduction, you'll find your audience completely rapt from the start. Their undivided concentration, perhaps the most cherished of public speaking commodities, is what's in it for *you!* **T**

Asha Goldberg, ATM-G, is a member of Oakland Uptown Club 4293-57 and Oakland City Center Club 1205-57. She is the president and founder of Asha Associates, a business consulting firm in Oakland, California.



The Gift of Gab

First there was television – the entertainment medium that has forever changed the way we relate to one another. Then computerized games came along and transformed perfectly normal humans into virtual zombies for hours at a time. Technology has only spiraled upward from there (or downward, depending on your point of view) and it has affected everyone in its path.

We're expecting greater strides than ever before in communications technology. But have you noticed that these advancements foster separation and distancing rather than togetherness?

We used to speak directly to someone, whether in person or by telephone, when we wanted to relay or request information, express a thought, get feedback or ask a favor. Now, we more often than not use some sort of mechanical means. Getting our message across now is quicker and more effective, but where is the heart? The human element? The spontaneity?

Think about your favorite methods of communication. Are you quick to choose technology over person to person contact? Which of the following do you use most often in your home or office?

■ **Messaging.** Every '90s business office and nearly every household has voice mail, an answering machine or a Messaging center to answer calls when everyone's out or too busy to "pick up."

Where people used to have personal meetings or telephone conversations to conduct business or plan social engagements, they now handle these things almost exclusively through the simplicity of Messaging. A colleague

told me recently that he often purposely makes telephone calls when he knows the other party is out so he can "leave a message without getting involved in a time-wasting conversation."

■ **Just the FAX Ma'am.** Oh, yes, the FAX or facsimile machine. We FAX instead of mail when something is urgent, and FAX instead of using the telephone when the transmission is something that must be seen to be understood. This device certainly projects an element of immediacy formerly unavailable in the workplace and at home, but at what human cost? How often do we use the FAX machine to avoid personal contact?

■ **Bleeps.** Another way we communicate these days is through what I call, "bleeps" – those little beeper codes. A friend of mine frequently receives codes of endearment on her beeper from her husband throughout her work day. Parents often stay in touch with their latch-key kids using their beeper codes.

■ **Computer notes.** Of course the most complex and enjoyable of the new communication technology is the computer. We communicate business to business through

Use it or lose it.

modem networks. We write notes to long-distance relatives, business associates and computer pals using e-mail. And we visit online chat rooms with others who have interests similar to our own.

Although we're reaching out farther and wider than ever before, are we really connecting? Technological communication requires new skills – skills in succinct statements and responses. And in the meantime, what is happening to our verbal communication skills? Are we losing sight of the value in creative conversation?

Maybe its time to reevaluate your communication habits. How often do you sit across the desk from a business associate or client these days? How much time do you spend in conversation with friends and family? What is the quality of your personal and business verbal communication? Sometimes we're so focused on taking care of business or personal matters the fastest way possible that we forget the value of human contact. We neglect to exercise our conversational skills.

If you communicate regularly through various technological devices and even avoid person to person conversations, you're putting yourself at risk of verbal stagnation. Practice does make perfect, after all. Here's what you can do:

Consciously limit your most frequent mode of communication. Instead of sending 10 FAXes, send eight FAXes and make two phone calls. Rather than sending a memo or an e-mail to a colleague, suggest that you talk business over lunch. Instead of gathering to watch television with the family tonight after dinner, gather in the living room for conversation.

Get back to the basics of one-on-one communication with family, friends and colleagues. Here are some tips for eliciting conversation:

1 Ask questions. Get a conversation going by asking questions that require more than a yes/no answer and that will most likely encourage further comments. Here are some sample conversation starters: "What's it like playing golf in Bermuda?" "How does your new Ford compare with the car you used to drive?" "Where are you going on vacation this year?" "What was it like winning the speech contest?"

2 Give a compliment. What better way to connect than by validating someone. To keep the conversation going, follow the compliment with a question. Say, for example, "You gave a dynamic speech. Have you thought about giving presentations on this topic at local schools?" "Your children are certainly well-behaved. What do you feel is your most successful parenting technique?" "I appreciate the way you always follow through with a project. What is your secret?" A compliment and an expression of genuine personal interest is something a machine simply can't simulate.

3 Be informed. Keep abreast of current events. Never stop learning. Many successful conversationalists subscribe to several newspapers and magazines and always keep in mind good conversation starters.

4 Use humor. Collect stories to share with others. Laughter is a great ice breaker. Tip: Keep it clean and avoid controversy.

Recently, while visiting the Ocean View Toastmasters Club 7256-33 in Ventura, California, we had a round table discussion about the effects of technology on our ability to converse. I asked members if they're relying more on technology and less on verbal communication in the office and at home, and how this is affecting their ability to communicate.

Toastmaster Ron Weinert said he has discovered that, despite the value and convenience of technology, it can't replace what can be accomplished through verbal communication, namely clarity and emotion.

Member Kate Faulkner underlined Ron's point with an observation gleaned from visiting chat rooms on the Internet. "Emotions don't come through in written notes. People wishing to express emotional intent while writing have to use words and symbols in parenthesis after their statements."

On the other hand, club member Grace McGrath believes technology actually enhances her ability to communicate, because it makes people more available. Toastmaster Bob Gips agreed. He said, "If I call a friend who is not at home and has no answering machine, the phone rings and rings and there's no communication. If I call and a machine answers, I can leave a message and that message is eventually heard. That to me is communication."

The ability to converse is a learned activity, first taught at home in the course of family interaction. When that interaction becomes minimal because of outside obligations, preoccupation with computers, television and so forth, new options must be considered. Toastmaster Doris Weinert suggests, for example, that parents schedule family activities like they do important business meetings, appointments and social engagements. And she adds, "To help your kids develop good communication skills, talk to them more and get them involved in Toastmasters."

Technological advances have resulted in some very useful, time-saving and fun new ways to communicate. Use them to save time and have fun while staying in touch and conducting business, but not at the expense of your precious verbal communication skills. **T**

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

By Lise Cloutier, CTM



Speechcraft – A Source of Income For Your Club

WE HAVE ALL HEARD THAT SPEECHCRAFT IS AN EXCELLENT MEMBERSHIP building tool for Toastmasters clubs, but have you also considered that Speechcraft, when offered to a group outside the club, is an excellent way to teach Toastmasters skills, gain recognition in the community and earn income for your club to boot?

Peterborough Toastmasters have offered Speechcraft programs to local businesses on many occasions with much success. An outside Speechcraft program is usually initiated by a request for a public speaking course by an interested group, or by the suggestion of a Toastmaster wishing to offer this course to a specific group. Because you cannot do it alone, you will need the support of your fellow club members to offer a Speechcraft program outside the club.

Instead of inviting new recruits to your meeting and having them participate within your existing framework, offer to go to their meeting place and lead their meeting. The Speechcraft coordinator plays the role of Toastmaster, preparing the schedule and arranging for experienced Toastmasters to present weekly education sessions.


The first two meetings require the most volunteers. The first meeting is essentially a demonstration, complete with Timer, Grammarian, one or two education sessions, speakers, evaluators and a general evaluation of the meeting. Speechcrafters get their feet wet by tackling Table Topics. The second meeting requires many Toastmasters to volunteer to evaluate the Speechcrafters' Ice Breakers. For the next six sessions, Toastmaster volunteers can be kept to the roles of Timer, Grammarian, General Evaluator, Education Presenter (if applicable) and spectators.

Because Toastmasters is a "learn by doing" organization, the Speechcrafters do the rest. At each meeting, they practice their impromptu speaking skills during Table Topics, deliver their prepared manual speeches, introduce their fellow speakers and evaluate each other's presentations. We even delegate tasks such as greeting people at the door and filling water jugs to our eager Speechcrafters.

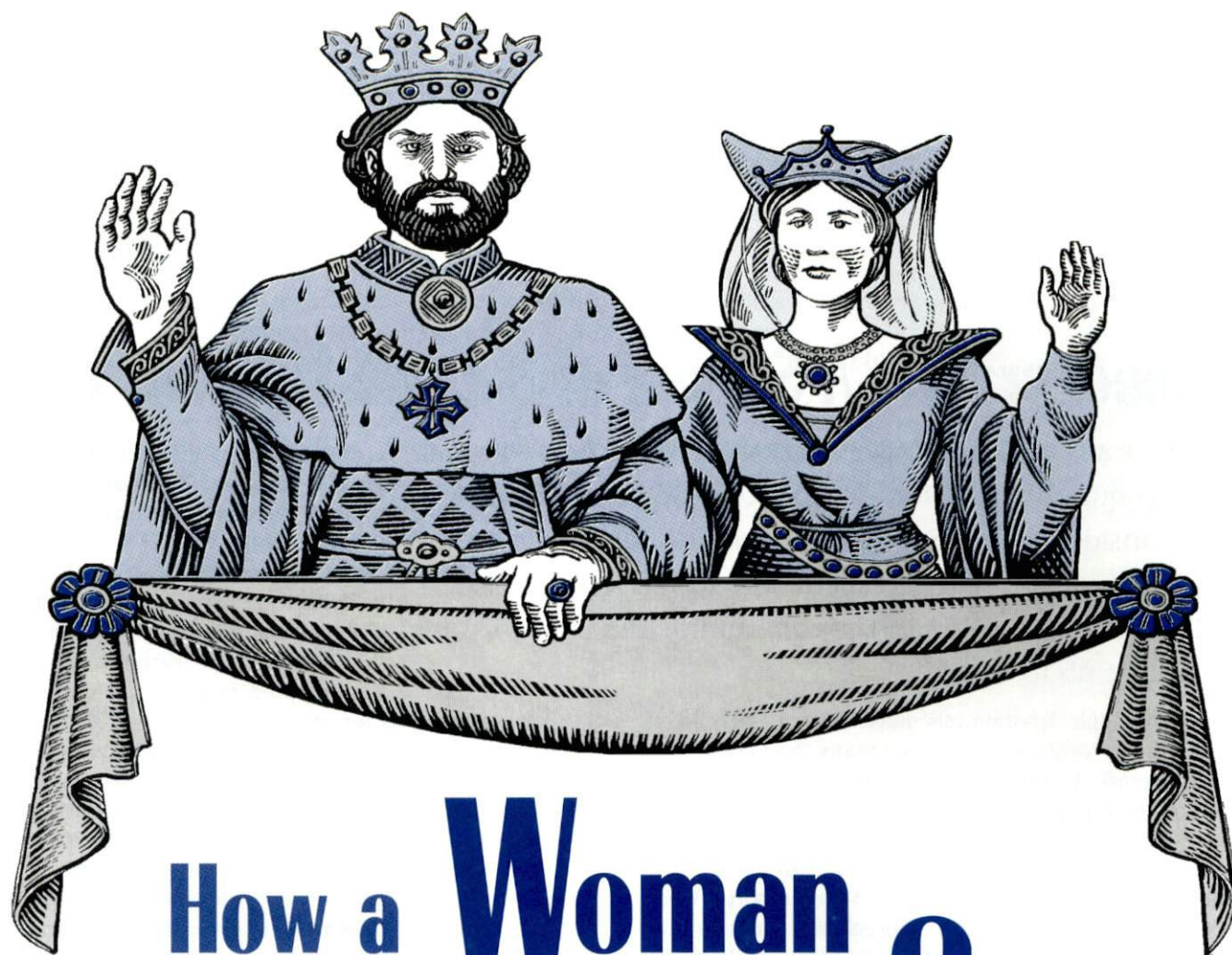
I have asked myself many times since embarking on this adventure, "Why did we decide to offer a Speechcraft session outside the club?" After all, the coordinator is essentially getting a double dose of Toastmasters for the

eight weeks that the Speechcraft program is running. There are as many positive answers as there are members in your club:

- Volunteer Toastmasters are often amazed at the talent and progress of Speechcraft participants, who often prepare and deliver a speech every week. This serves as an inspiration to seasoned Toastmasters to dust off their own speech writing skills and volunteer for a speaking role in their own club.
- If your club's schedule is tight, club members can continue their progress by delivering manual speeches in a Speechcraft setting. Volunteers are needed for the demonstration speeches and education sessions. This is an excellent opportunity to give a speech to an outside group.
- Speechcraft is an excellent way to develop leadership and organizational skills. Just ask a coordinator!
- Mentoring a Speechcraft coordinator gives you another opportunity to grow as a Toastmaster. I could not have been fully organized without the help and guidance of my experienced mentor. Now that I have been through the process, I hope to offer the same support to other members wishing to initiate a Speechcraft.
- Offering a Speechcraft can be a great morale booster for your club, especially when members cooperate to achieve a common goal.
- If the Speechcrafters want to continue with their Toastmasters learning, they may join your club or form a new club of their own, both of which result in the growth of Toastmasters.
- My reward is returned to me twelvefold at the end of each Speechcraft meeting: the fun, the enthusiasm and the progress of our 12 Speechcraft participants make everything worthwhile!

If anyone contacts your club to ask if you offer a course on public speaking, answer with a resounding yes! Then send them a pamphlet on Speechcraft and invite them to attend! 

Lise Cloutier, CTM, is a member of Peterborough Club 3427-60 in Peterborough, Ontario, Canada.



How a Woman Made a Speech That Saved

It was a short speech — shorter even than the Gettysburg Address — but it stopped the fleeing monarch in his tracks.

By Hal Gordon

Assume that you're an executive trying to navigate a roomful of business people out of a crisis. How do you make your case in a way that is effective and firm without being perceived as either strident or domineering?

For guidance, one of the most instructive models a speaker can consult is a speech made more than 14 centuries ago.

In 532 AD, the Byzantine emperor Justinian was threatened by revolution. His panicky advisors urged him to run for it, and a fast galley was ordered to the palace harbor to convey the emperor and his consort,

the Empress Theodora, to safety in Thrace. Justinian was about to flee ignominiously when Theodora rose from her throne and delivered nine telling sentences. It was a short speech — shorter even than the Gettysburg Address — but it stopped the fleeing monarch in his tracks. He stayed, put down the rebels, and ruled triumphantly for more than 30 years.

Because of the admirable brevity of Theodora's speech, it may be quoted in full:

My lords, the present occasion is too serious to allow me to follow the convention that a woman should not speak in a man's council. Those whose interests are threatened with extreme danger should think only of the wisest course of action, not of conventions.

In my opinion, flight is not the right course, even if it should bring us to safety. It is impossible for a person, having been

born into this world, not to die; but for one who has reigned it is intolerable to be a fugitive. May I never be deprived of this purple robe, and may I never see the day when those who greet me do not call me Empress.

If you wish to save yourself, my lord, there is no difficulty. We are rich; over there is the sea, and yonder are the ships. Yet reflect for a moment whether, when you have once escaped to a place of security, you would not gladly exchange such security for death.

As for me, I agree with the adage that the royal purple is the noblest shroud.

The most striking feature of this speech is the way in which Theodora seized on her chief liabilities – her sex and her unpopularity – and converted them into strengths. Precisely because she was “only” a woman, her decision to stay and confront the rebels made it impossible for the men to do otherwise. Justinian could scarcely allow himself to appear less courageous than his consort.

a Throne

Moreover, Theodora’s declaration to remain, regardless of the consequences, could not be dismissed as a mere gesture – the empty bravery of a woman who would not have to risk her own life in battle. Theodora knew that she was widely hated. Her role as chief political advisor to her husband made her the target of much resentment. She was a convert to the Monophysite heresy (a sect actively persecuted by the orthodox authorities at the time). And she was a woman with a past – she had taken lovers before her marriage to Justinian, and had given birth to at least one child out of wedlock. The

rebels would not have dealt gently with her had they won. By remaining behind, Theodora was putting her own life at risk as much as her husband’s, and every man present – no matter what his private opinion of her may have been – realized this as well as she did. Whatever she said, she could not be accused of insincerity or self-interest.

The style adopted by Theodora is also striking. The scene is worthy of Shakespeare, but Theodora is anything but Shakespearean. She is deliberately cool, rational and understated. She had been an actress in her youth, so perhaps she felt that flowery or passionate words would be dismissed as mere histrionics on her part. Moreover, the bare fact that she, a woman, was breaking custom by speaking in a man’s council was a highly dramatic act in itself. She did not need to embellish the effect that she had created. At a stroke, she had instantly focused all attention on herself, and she had the good sense not to overplay her advantage by delivering a harangue, but to make her case simply, logically and briefly.

She did not upbraid her husband and his counselors for their lack of nerve; she did not lecture; she did not scold. There was no need for recriminations, or to rake up past mistakes. Her speech deals only with the immediate question of what is to be done.

Interestingly, she does not so much tell as ask. Consider, Justinian – she says in effect – even if you save your life by running away, would that life be worth living? Could you ever hold your head up again? Wouldn’t death itself be preferable to the pain and humiliation of exile? Theodora fully intends to get her own way, but she is shrewd enough to let Justinian make the actual decision. Orators ask rhetorical questions

of their audiences because they know that they will make their point more effectively if the answer comes from the heart of the listener rather than the mouth of the speaker.

In all, the speech is crisp, succinct, unadorned – and effective. In this respect, Theodora was like Prime

“She is remembered today as probably the most powerful woman in the 1,100-year history of the Byzantine empire.”

Minister Margaret Thatcher meeting with her cabinet after Argentina invaded the Falkland Islands in 1982. It was enough for Mrs. Thatcher to say, “Gentlemen, we shall have to fight,” to silence the fearful and the doubting among her colleagues and commit the government to action.

Theodora’s words may not be short enough for an electronic sound bite

today, but still a useful model for anyone – male or female – who needs to make a case at a business meeting, deliver a short political pitch, or perhaps write one of those mini-speeches that members of Congress frequently deliver in the well of the House.

Postscript: Theodora died in 548 AD. In the last years of her life, she continued to advise Justinian on political matters. She was one of the first rulers to recognize women’s rights, and she was able to secure the passage of a number of laws that improved the condition of women. She also succeeded in ending official persecution of the Monophysites. She is remembered today as probably the most powerful woman in the 1,100-year history of the Byzantine empire. As Frederick the Great later said of another female ruler, Empress Maria Theresa of Austria: “This woman’s achievements were those of a great man.” **T**

Hal Gordon, a former White House speechwriter, is currently speechwriter to General Colin Powell. See his website, “The Friendly Ghostwriter” at <http://www.erols.com/gordonhc>.

Play Your Role

Public speaking may well be the number one fear among people in business today. Face it: all but the most accomplished speakers have difficulty predicting the quality of the impression they'll make on an audience. They're afraid of appearing inadequate, uninformed or foolish in front of others.

The best speakers minimize their fear by creating "stage personalities" for themselves.

By Richard G. Ensmann, Jr.

The best speakers minimize their fear by creating "stage personalities" for themselves, and remaining true to these roles throughout their presentations. Many of these "stage roles" – such as the roles of actor, preacher and storyteller, for instance – are familiar to most audiences. When these roles are displayed, the result can be striking: without realizing it, listeners quickly form the impression the speaker wants to convey.

When you're called upon to deliver a presentation – whether it's at a small sales meeting or at your Toastmasters club – define the role you want to play in front of your audience. You can use many of the same roles expert speakers use:

■ **Actor.** The actor frequently plays a dramatic role in front of her audience. She might use impassioned commentary, strong gestures, and even imaginary characters to get im-



portant points across. Techniques often used: inflection, movement, dialogue among fictitious characters.

■ **Beggar.** The beggar appeals to the audience to get something done. He may paint vivid pictures of problems, and contrast them with pictures of



accomplishments. He may appeal for unity and teamwork, and try to convince his audience of the ease with which some course of action can be taken. Techniques often used: analogy, understatement, grand gestures.

■ **Confidant.** The confidant lets the audience in on a secret. He attempts to build rapport with a group and aims to convince them of the merits of an idea. Techniques often used: "secret" props (such as a sealed envelope), physical proximity to listeners, impromptu gestures.

■ **Critic.** The critic attempts to focus attention on the weakness of an idea. She wants to get her listeners to think, and may debate or even ridicule what she believes is faulty logic. Techniques often used: humor, sarcasm, rating systems, caricatures, appeals to experts.

■ **Entertainer.** The entertainer often injects a lighthearted tone into her talk. She attempts to build her audience's morale. Masters of the entertainer role may sing a few bars, regale audiences with sports stories, or crack witty one-liners. Techniques often used: jokes, extended metaphors, skits, humorous exhibits. A word of caution: speakers using the entertainer

role must always be sure that their selection of humor doesn't offend or insult anyone in the audience.

■ **Organizer.** This role is especially useful for a speaker who wants to impart instructions to an audience or set the stage for a new project. He may deliver his remarks using a "step-by-step" presentation outline. Techniques and aids often used: graphs, charts, timelines, encouragement of note-taking.

■ **Preacher.** The preaching role is an inspirational one. The preacher fosters a desire on the part of the audience to move ahead, to adopt a set of ideals, or take a strong and noble course of action. He may paint a vision of what is "good" and "bad," and link his remarks to the values his listeners hold. Techniques often used: quotations, symbols, props, extreme vocal variety.

■ **Salesperson.** The salesperson attempts to present the merits of an idea, identify objections of audience members, and then "close" toward agreement. She'll frequently attempt to get listeners to promise to do something. Techniques often used: cost-benefit analysis, questions-and-answers, simple demonstrations.

■ **Scholar.** The scholar attempts to relate knowledge to the audience, perhaps by clarifying a point or debating an issue. The scholar might take a serious, analytical approach to the presentation. Techniques often used: references to studies or experts, testimonials, exhibits, chalkboards, cross-examination of ideas.

■ **Storyteller.** The storyteller tries to hold her audience in rapt attention by illustrating her talk with captivating anecdotes, fables or accounts of personal experience. Her stories, however, are usually simple. And they're often preceded and concluded with a crystal-clear message to the

audience. Techniques often used: inflection, pauses, props.

Ponder for a few moments these stage roles, as well as other roles you've seen speakers play. And ask yourself: What stage personality fits when I present ideas and information to an audience? Answer that question, and then practice your newfound role with consistency and confidence, and you may find wonderful things happening. For starters, you might ease some of your public speaking fears. More important, you'll find a growing number of listeners convinced of the validity of your ideas long after your presentation is over.

DEVELOPING YOUR STAGE ROLE: POINTS TO PONDER

Good speakers often have a distinctive "stage personality." In developing your own stage role, imagine a real person who exhibits the qualities you want to project on stage. Then, practice these qualities.

For example:

- ▶ What tone of voice does this person display?
- ▶ What's the individual's temperament like?
- ▶ What interests the individual?
- ▶ How does this person get along with other people?
- ▶ How does this person get ideas across to others?
- ▶ How does this individual walk, move and make gestures?
- ▶ How does this person express joy, sadness and other emotions in front of others?
- ▶ How does the individual act when excited about an idea?

The greater the fit between the traits of this real-life individual and your own stage role – the more commanding your ideas may appear to your audience. **T**

Richard G. Ensmann, Jr. is a writer living in Rochester, New York.

DISCOVER YOUR

*Hidden
Voice*



When you find your own speaker's voice, you will find your true self – the same self that has always been there but was hidden by the intimidating glare of the spotlight.



What is that special quality that makes some speakers able to connect so directly with an audience? The best speakers seem to be speaking to *me* one-on-one, even in a crowded room. They seem natural and at ease. I never get a sense that the good speakers are presenting a canned speech with vocal variety, gestures and passion surgically implanted to make just the right impression. But many motivational speakers project a tinge of artificiality, leaving me with the feeling of watching a show. The really great speakers seem totally genuine, as if they are sharing a bit of themselves with the audience.

How do you define the quality that they project, that integrity of character? It's not easy to pinpoint, but it is easily recognized. Borrowing from the writer's realm, I have given it a name: *speaker's voice*.

WHAT IS VOICE?

Writers talk about writer's voice as an essential element to good writing. In his book, *The Writer Within*, Lary Bloom describes it this way: "All effective writing – whether essay, nonfiction narrative, profile, fiction or poetry – has a common denominator: the strong presence of the writer. The craft of writing is really a lifelong pursuit of the formation, refinement and application of the writer's point of view, collection of knowledge and personal style – in short, the writer's voice."

By paraphrasing this quotation and replacing a few words, you have my definition for ideal speakers: "All effective speaking – whether informative, humorous, narrative, persuasive or dramatic – has a common denominator: the strong presence of the speaker. The craft of speaking is really a lifelong pursuit of the formation, refinement and application of the speaker's point of view, collection of knowledge and personal style – in short, the speaker's voice."

Good writing demands that the writer has a strong voice; that's what hooks the reader into the story. The written word thus evolves into a conversation between the writer and the reader. A strong writer's voice lifts the story beyond the objective reporting style of the newspapers that provides information but doesn't make the reader see and feel the story.

Good speaking also demands that the speaker has a strong voice; that's what sets up the personal relationship between speaker and listener and makes the speech

come alive. And if your speaker's voice is a unique one, it will facilitate that relationship all the more.

In Toastmasters, you develop skills to incorporate into your speaking and help you improve. You've all heard these types of tips: "Use natural gestures to complement your verbal message. Vocal variety will keep your audience's interest and help you get the emotional and rational message of your speech across. Speak with conviction."

Taking this advice works to an extent. Practicing these techniques and incorporating them into your speeches will help you become a better speaker – but only once you've discovered which gestures, vocal variety and conviction fit *your* speaker's voice.

A PERSONAL TALE

My own quest to discover my speaker's voice was a faltering one, full of pitfalls and backtracking. Yet, with time, it has begun to emerge, strong and confident.

Rationally, I knew I kept improving throughout the Communication and Leadership manual speeches, yet there were aspects of my speaking that still didn't feel comfortable – even after earning my Competent Toastmaster award. I kept hoping for magic. I yearned for some transforming moment when I would know I had found something special in myself. Well, the magic did happen, but it took some time.

After completing my CTM, I chose the Storytelling manual as my first advanced manual. I found that storytelling helped me discover my strengths and expand my areas of comfort. The words and gestures seemed to flow more naturally when I was telling a good story – whether it was a well-loved fable or my own modern tale.

I also knew that I enjoyed doing research and sharing interesting information with my audience, so I picked the Speaking to Inform manual as one of my ATM manuals. In one speech, I talked about Melmac – that quirky pastel plastic dinnerware from the 1950s and 1960s considered tacky by today's standards. In that speech, I described how a changing American society following World War II led naturally to the popularity of casual, plastic dinnerware in innovative designs and colors. Melmac captured the optimism and forward-looking perspective of a time when America had conquered the evil of the Nazis and was making promising scientific breakthroughs to combat dreaded illnesses. Most people, if they remember Melmac at all, remember it without nostalgia: "You mean those yucky plastic dishes we used when I was a kid?" But

BY BRENDA CAINE, ATM ■ ILLUSTRATION BY CLAYTON J. PRICE

FIND YOUR

Unique Voice

These common-sense tips will help you find your own speaking style.

- **Practice Out Loud.** Write your speech outline or script on paper, but develop your oral presentation the only way you can effectively do it – orally. Practice out loud, over and over, changing the words, the pace and the inflection until it feels right for you. Never stop adjusting until the day before you give your speech. In speaking as in writing, revision is an essential part of creating the final, polished piece. There are no easy shortcuts.
- **Take a Chance.** Try out proven techniques even if they are slightly uncomfortable for you, increasing your confidence little by little. Toastmasters is a learning lab; use it that way. In our club, we always remind ourselves that if you're going to fall flat on your face, what better place to do it than in front of a group of supportive

friends? On the other hand, never do anything that's against your values, beliefs or attitudes; that's not your real voice.

- **Develop Patience.** Don't expect too much too fast. Depending on your own personality, it could take months or years. Be gentle with yourself and congratulate yourself for small accomplishments. Remember the old aphorism, "Small strokes fell great oaks."
- **Learn From the Pros.** Take the advice of experts. Use your Toastmasters manuals and other public speaking books to learn how to bring your speeches to life. As you try on different voices, gestures, words and organization, you will discover what fits.
- **Keep Trying.** While it may sound trite, continually practicing your speaking skills will help you grow. If you just keep trying, over time, your speaker's voice will begin to shine through.

my own passion for collecting (several hundred pieces and counting) and learning about it shone through in an entertaining and informative speech. I also found that incorporating a newfound confidence in my story telling helped bring this speech to life.

But I saved my biggest challenge for last. My final manual for Able Toastmaster was *The Entertaining Speaker*. The second speech, "Resources for Entertaining," forced me to look to others for inspiration and ideas. Delving into books by Dave Barry, I found the type of humor that fit my voice – taking life's everyday realities and exaggerating them to absurdity, while keeping them recognizable to everyone in the audience. While talking about the physical changes of middle age affecting me and 76 million other Baby Boomers, I borrowed some of Barry's vivid images. For instance, I love the way he describes cellulite: "It looks like you're trying to smuggle out of the country an entire driveway's worth of gravel, hidden in your thighs." That's the kind of humor that suits *my* style.

When I gave this speech, I really felt in control. I felt comfortable. I had finally reached the point where I was talking directly to my audience, one-on-one to each person. The gestures flowed naturally. The vocal variety came as if from somewhere deep inside. The timing was right on. I had tapped into the strength of my speaker's voice.

Though thrilling for me, mine was not a singular achievement. By dedicating yourself to the Toastmasters educational program, you will be on your way to doing the same.

HOW CAN YOU FIND YOUR SPEAKERS VOICE?

While you may normally use the gestures of a New York cab driver when conversing with friends, you may find your hands clenched in front of you during your Ice


Breaker. While you may use vocal variety that would vie with any television evangelist when talking around the coffee machine, in your early speaking assignments you may find your voice thin and monotonous.

But remember, no one else can deliver your speech the way you do. Build confidence in *your* voice. If stand-up comedy isn't you, don't try to make it fit. On the other hand, don't shy away from something that may help you take a giant leap in your speaking ability. Don't be afraid to shriek in surprise or wave your hands wildly if it's appropriate for your speech. One thing's for sure, it will get a reaction from your audience.

It's not easy to find your own style, your own speaking voice. But when you do find it, you rediscover the gestures and vocal variety that you use naturally in comfortable, intimate speaking situations. When you find your voice, you will find your true self – the same self that has always been there but was hidden by the intimidating glare of the spotlight.

With practice and a commitment to self-improvement, you will find your speaker's voice. And when you find it, the exhilaration will be exquisite. It will feel like that first job offer or, perhaps, like your first love.

It took me four years of practice and trying on different voices to finally find one that fits. In the process, I have far exceeded the goals I originally set for myself. Now when I take center stage, I love the feel of the spotlight. I know that I can share my own special voice with others. I know it's a gift that only I can give to my audience.

Cultivate the gift of your own voice and then give *your* special gift back to others. 

Brenda Caine. ATM. is a marketing specialist, freelance writer and communications instructor. She is a member of Texas Tongue Twisters Club 8737-55 in San Antonio, Texas.



TI is now represented on all seven continents!

Toastmasters Conquer Antarctica

People have gazed in awe at night's glittering stars since the dawn of human history. But how many of them ever did so in a place where there was no dawn? At least not for six months, which is how long an Antarctic resident could remain starstruck. The eventual sunrise sweeps the stars out

of view for an equally long time. Whichever half-year they welcome, those who journey to Antarctica find themselves perennially at the mercy of the elements.

The average annual temperature is -56F, and 200 mph winds can blast the coast of this 5,400,000 square mile continent. The land's icy covering, one to three miles thick, makes up 90 percent of the world's ice and 70 percent of its fresh water. This seems an unlikely accomplishment for a desert, which Antarctica in fact is. An extremely dry place, it receives merely an inch of precipitation each year.

Indeed, it is a harsh and uninviting place toward all living things except those who have either adapted genetically to its icy remoteness - like the Emperor penguin - or have reached its coldly indifferent shores equipped with an inextinguishable desire to survive there. One such immutable soul was Thaddeus von Bellingshausen who, in 1820, was the first human to see Antarctica. Captain James Cook was the first to circumnavigate the land mass, and in 1911, another explorer, Roald Amundsen, was the first to reach the South Pole.

Although Antarctica does not easily lend itself to such accomplishments, a hearty adventurer recently wrenched another first from its icy grasp. In keeping with his organization's ideals of goal-setting and risk-taking, the pioneering spirit was that of Toastmaster Albert Martin. His achievement? The chartering of the first Toastmasters club in Antarctica. Naturally.

Toastmasters International now bears the distinction of being the only service organization to be represented on

all seven continents, so Antarctic members aren't the only beneficiaries of Martin's motivation. Still, as a group they are set apart from non-polar Toastmasters by more than just geography. Firstly, they are the only ones for whom dressing for success entails donning extreme cold weather gear, complete with super-insulated rubber snow boots called

"bunny boots" by those in the know (and in the snow).

It's not as if Martin's credo is "I came, I saw, I started a Toastmasters club." Actually, he has long been doing scientific work in Antarctica for several months each year.



Toastmasters of all they survey.

Employed by the National Science Foundation and manager of its McMurdo Station (the largest research station on the continent), Martin also happens to be a longtime member of the Hi-Noon Toastmasters Club of Little Rock, Arkansas. When a fellow Toastmaster suggested the idea of starting a club even deeper south than Arkansas, Martin realized the goal for which he was destined. Enlisting the help of fellow scientist Lenore Hinson, they have managed to

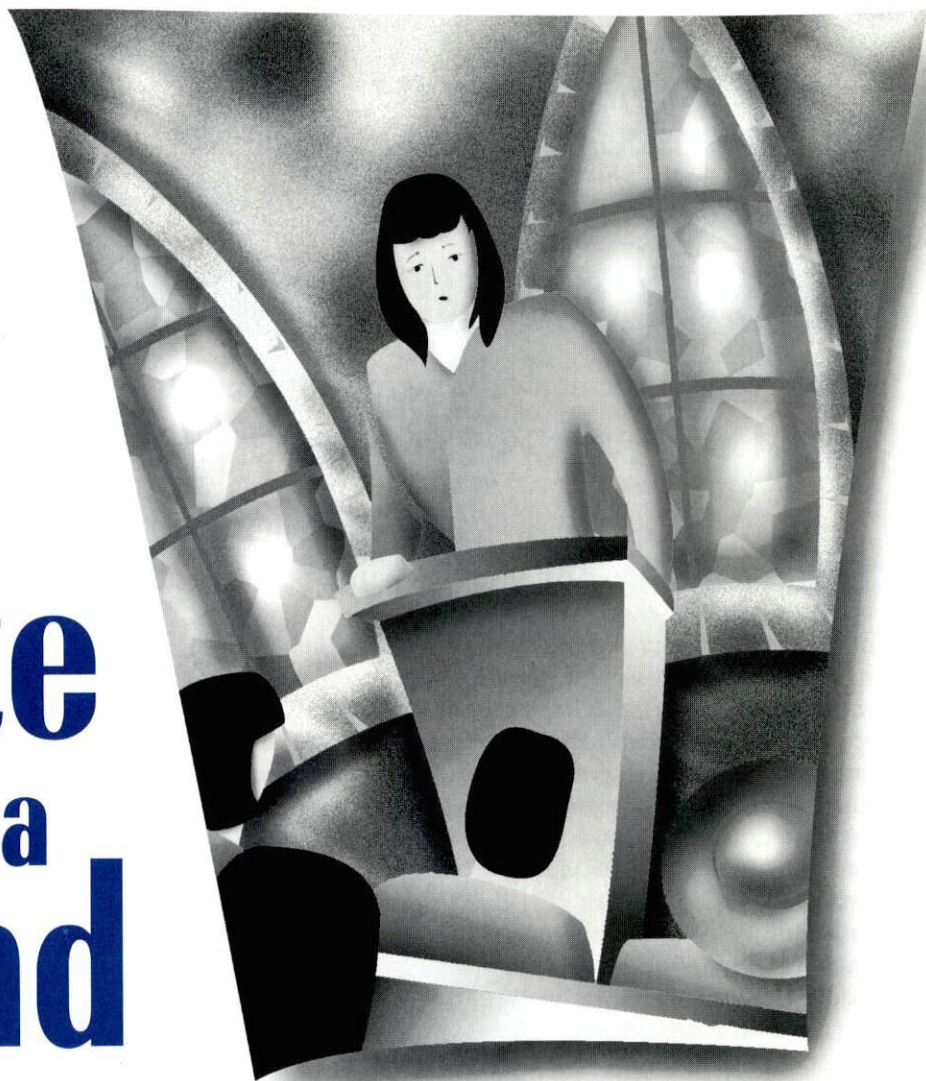
recruit 34 members for the Antarctic Toastmasters Club 549-U from McMurdo's hardy winter population of 152.

Scientists are drawn to Antarctica to perform research ranging from astronomical observation to geographical surveying with the goal of bettering understanding of the Earth. And since Toastmasters International's mission includes the betterment of understanding on the Earth, the parallel between what seem like two vastly different enterprises is clear.

Toastmasters International stands at the beckoning edge of a humanistic, rather than a scientific frontier and most members will never have the chance to wonder at the southern stars and the breathtaking aurora that extends from horizon to horizon. Yet we can all work together, inspired by Albert Martin's milestone, to extend the organization's horizons as the new millennium dawns. **T**

How to write a final farewell.

Tribute to a Friend



In the midst of my grief, I faced the daunting task of crafting a eulogy for an extraordinary person, Trina Grillo, my best friend for 27 years. Just the year before, she was named Outstanding Law Professor of the Year by her peers. I felt an enormous obligation to her family to tell her story well.

Today's demographics almost guarantee that we will all some day need to write a memorial tribute of some sort. Fortunately, my years of professional writing experience served me well. As I wrote, I cried and I laughed. I also learned some important lessons.

Here are five key strategies and some practical tips for writing a memorable tribute:

1 Keep yourself out of it. This may seem strange advice at

first. What I discovered, though, is that I began writing about me – my grief and my reactions and experiences related to her illness. I decided instead to reach out, to comfort as well as to honor. So I reworked my “I” sentences, and the eulogy became concise and focused. For example, “I was amazed by the tremendous outpouring . . .” became “Trina was touched and amazed – we were all amazed – by the tremendous outpouring of love

and support from scores of people claiming her in friendship, when she was finally and correctly diagnosed with Hodgkin's Disease six years ago. All you friends arranged car pools back and forth from Oakland to Palo Alto, opened up your homes, raised money, and even offered your housekeeping services.”

■ **Locate “I” sentences, using the search function of your word processor. Delete or rewrite them.**

2 Speak honestly and pay attention to rhythm. Early on, I decided to include both accomplishments and disappointments. I organized the flow so that our emotions would get some relief. Funny anecd-

notes helped but, surprisingly, so did tough glimpses of my friend's six-year battle with cancer.

Here's an example of the latter, which elicited some chuckles: "Trina never held any grudges, but she couldn't quite forgive Paul for leaving this earth so abruptly, especially when she needed him so desperately these past few weeks. But I imagine she's already tracked him down, given him quite another earful, and he's comforting her now."

- *Include a balanced look at the person's life.*
- *Relieve tension with anecdotes.*

3 **Reach out to all your listeners.** Since Trina made new friends even in the last few weeks, I wanted to make them feel part of her circle of long-time friends. But I didn't want to recite key events in her life that, of course, her family and long-time friends were familiar with. I ended up weaving background details into the stories I told.

Here's what I said about her law school selection: "Her decision to attend Minnesota for personal reasons left Stanford and other top law schools aghast. She was brilliant, a jewel they had pursued and lost."

Here's another example with details about where she lived in her earlier years: "One day, we were idly praising the Hollywood movie of the month. Trina, newest member of the group, sat still as long as she could and then weighed in with her comments. Her growing up here in Oakland and two years at Radcliffe fueled her stinging, class-based analysis and denunciation of the movie."

To comfort and include her close friends, I quoted them: "Catharine, her friend, colleague and confidant, recalled at another occasion that, in the 1960s, Trina stopped troop trains in Oakland by standing on the tracks." Additionally, I anticipated and prepared for the pro-

minent presence of Trina's ex-spouse.

- *Weave background information into the stories you tell so that the newest friends feel included.*
- *Make long-time friends and colleagues part of your tribute by quoting them.*
- *Write possible add-on sentences on Post-it notes along the edge of note cards, in case you need them.*

4 **Don't try to be eloquent.** When I began writing the eulogy, I found myself wanting to sound lofty. When I resisted this urge and wrote from my heart, the writing became faster and easier. Then I stumbled across a simple technique that added eloquence after all.

- *Replace "but" with "and."*

When I substituted "and" for "but," my sentences sounded more elegant. For example, "But she was never bitter" became "And she was never bitter." In another place, I wrote, "And she never said an unkind word to me in all the years of our friendship."

5 **Get personal.** Finally, I finished my eulogy, and I put it away. I went to bed feeling drained but slept restlessly. Waking up very early the next morning, I went directly to my computer. What poured quickly out of me was an entirely new section that addressed family members by name and shared something Trina had lovingly said about them. A writer later said she had never heard the "direct address" used before at a funeral service. I didn't

know there was a name for what I had done. I like to think instead that I simply wrote down what Trina whispered to me during the night. I closed by speaking to her directly:

"So, Trina, on behalf of your family and friends, I thank you. I salute you for your brilliant mind, for your enlightened scholarship, for your passion for and commitment to justice, for your nurturing of others, for your generosity, for your moral leadership, for your patience and understanding, for your spirituality, for your deep devotion to your family, for your truth, and for your uncritical acceptance and love.

"On behalf of your family and friends, dearest Trina, I say goodbye. On behalf of your family and friends, Sweetie, Honey, I say I love you, I love you, I love you."

- *Address people directly.*

In the end, writing the eulogy was an important part of my own healing process. I feel grateful that I was asked to pay tribute to Trina Grillo, brilliant scholar, dedicated fighter for justice, and my best friend. **T**

.....
Susan Almazol offers coaching in technical and business writing, and is a partner with Communication Training Consultants in Sunnyvale, California. This article is taken from her forthcoming book, *Final Farewells*.

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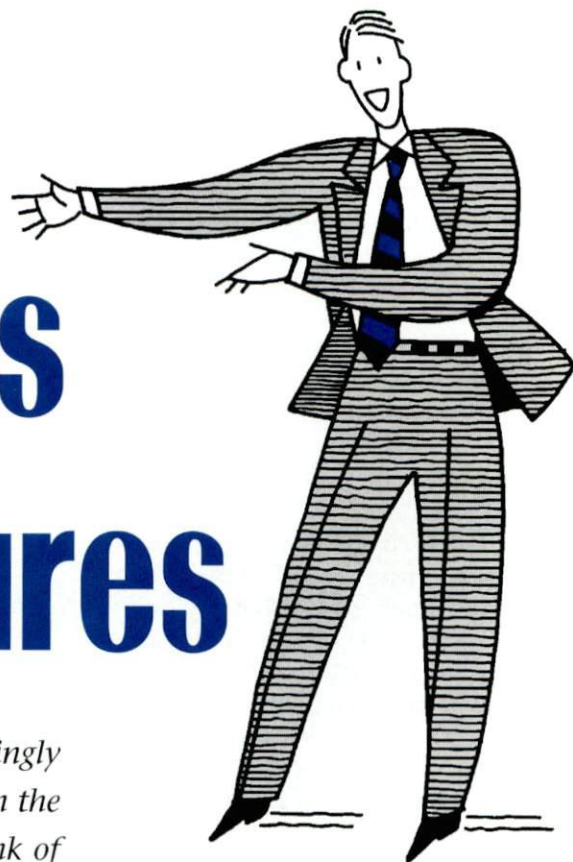
To: Tom R. Smith

16380 Kelly Cove Drive, #300, Ft. Myers, FL 33908

Plato: *It's not life that counts, it's the good life that counts.*



Beware of Unconscious Gestures



It was just a flicker of motion, a gesture so numbingly common and unremarkable that most of us perform it in the same way we breathe – without volition and in the blink of an eye.

But when then-President George Bush stole a peek at his watch during a televised debate with his opponent Bill Clinton in 1992, Toastmasters all around the world must have groaned and mentally uttered what was ironically to become a Clintonism: “I feel your pain.”

How many times have we wanted to reassure ourselves by glancing at the hands on our watch that in only 5 minutes our time in the spotlight will be over? How many times have we seized on that quick little look as a way of giving our arms something to do? How many times have we been so consumed by the other-worldliness of standing before a group that we simply craved the sight of the moving second hand to re-root us in reality?

And how many times have we decided, in mid-speech, that the world could be made sweet and benign again with a few tugs on an earlobe, a nose scratch or two, a harmless little fluff of the hair? How many times have we been certain beyond doubt that life would suddenly become one big symphony of delight if only we could adjust our earrings or give the knot of our tie a little yank?

If you’ve ever had a speech evaluated at a Toastmasters meeting, you know all about it. You don’t think anyone could possibly notice you rattling the keys in your pocket (makes you feel better knowing that your car’s handy for a quick getaway). But what sounds to you like the faint, pleasant tinkling of heavenly bells sounds like a train wreck

to the listeners in the first row. And, to you, pushing up your glasses on your nose with your index finger is a welcome exercise in comfort, but the guy who has watched you do it for the tenth time in two minutes is certain that you’re going to poke yourself into unconsciousness in about 30 seconds.

Nearly all of us do these things. They are unconscious acts, like brushing away an annoying insect or turning to locate the source of a sudden noise. Still, we often bristle (if only internally) when during a speech evaluation someone points out to us that we have committed one or more of these irritating little goofs.

We shouldn’t. You see, because these small acts are instinctual rather than calculated, we can get rid of

them by adapting them out of our repertoire of behavior in much the same way we learned, as children, not to stare or point or squirm in church.

"Adapting out" is a term that was frequently used in the American manned space program when that program was new. It was a technical way of saying "learning by repetition." The first astronauts prepared for their journeys into space by undergoing, over and over again, simulations of actual experiences they would encounter in flight: noises, G-forces, console warning lights, communications from the ground and other external stimuli. When the time came to actually fly, the experience was anything but novel to the astronauts. Some of them commented

"Because these small acts are instinctual rather than calculated, we can get rid of them by adapting them out of our repertoire of behavior"

that parts of the real flight were almost anticlimactic.

Think of that next time someone tells you that you had your hand stuffed in your pocket again during your speech. Sure, your first reaction to the criticism probably will be indecision over whom to be peeved at – the evaluator or yourself – but relax. That little jolt of pique can work for you. When you get sick enough of hearing the correction, you're likely never to make the mistake again. It's just that simple.

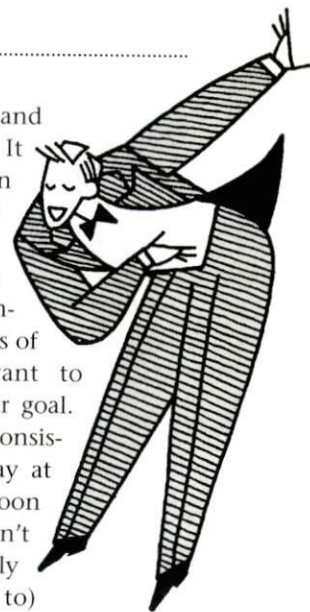
It's natural to become annoyed when we think we can't control certain of our actions. The little fidgets that clutter our visual presentation are, after all, getting in the way of a goal about which we are passionate:

becoming a good and effective speaker. It follows that we often see the unwanted gestures as curses.

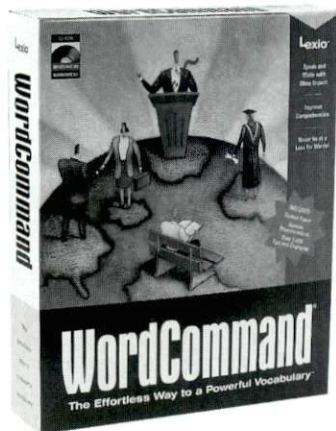
Think of them instead as tools, training aids in the hands of colleagues who want to help you reach your goal. By patiently and consistently chipping away at each one, you'll soon discover that you don't need to (and possibly even are unable to) make those gaffes anymore. With help, you've adapted them out.

Then you'll be counting down to the successful launch of your speech, instead of marking time with your watch during it. **T**

Patrick Mott is the Editor of Orange Coast Magazine published in Newport Beach, California.



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The Underwear Trick Doesn't Always Work

Giving a Speech Without Tossing Your Cookies.

You are trying to pitch an idea. Or give a speech. Or sing a song. When you look out over the huge crowd, your heart stops, then races. You're sweating already. You've tried picturing everyone in their underwear, but that old trick doesn't seem to help at all.

The underwear trick has never worked for me, either. After singing in public many times, arguing in front of judges and giving numerous speeches and presentations, I've found a few universally helpful tips for nervous public speakers. These eight things seem to slow my racing pulse when I have to get up in front of an audience and show my stuff.





1 Think negative. Before it's time for you to speak, take a tip from Dale Carnegie and think about the worst thing that could happen. Then, accept the worst. You trip over the microphone cord. You sneeze and can't find a tissue. Think of what you'll do if the worst, God forbid, *does* happen. Then, you have nothing to lose and you can trip or sneeze with panache and distinction. I recently heard a true story about an experienced lawyer who made an impassioned opening argument to the jury with his fly wide open. Halfway through his argument, when he figured out why his audience was so riveted, he turned the embarrassment to his advantage. His words went something like this: "Ladies and gentlemen, as you can clearly see, we have absolutely *nothing* to hide in this case!" Obviously, he was prepared for the worst from the very beginning.

2 Dress the part. Think about this a few days ahead of time. What will the audience be wearing? You want to dress a little better than your listeners. If you're giving a presentation at a tennis workshop, your audience may be wearing tennis shorts. *You* wear slacks and a nice shirt, or an informal dress. For a group of professionals, you'll want to wear one of your nicest suits. This tip may sound relatively unimportant, but if you aren't dressed in the right clothes, you'll feel uneasy. For example, an artist friend of mine once was invited to speak in front of a group of "art people." To her, "art people" meant "artists." Not so. When she arrived at the appointed place wearing her appropriately eccentric, artsy clothes, she found a large room full of those other "art people" – patrons of the arts. In full dress – tuxedos and evening gowns. You can well imagine the embarrassment my friend had to endure before she could end her speech and make her getaway. So, if you're uncertain of the dress code, ask someone what would be appropriate. The point is to be as comfortable as possible. You shouldn't have to worry about your clothes while you're dazzling them with your brilliant elocution.

3 Know your subject. You deserve to be nervous if you're not informed. Period. Don't expect too much of yourself, though – it's okay to keep some notes with you. Just make sure they're well-organized so that if you get off track you can find your way back quickly. Number your pages or cards and write legibly.

Additionally, your notes should *not* consist of every single word you intend to say. If you have that sort of crutch, you'll probably use it. You'll end up reading your presentation and your audience will start counting the light fixtures after your first two minutes. Your goal is to write down only key words that will trigger important points in your mind. You may start with your speech written

ten out word for word, but as you practice you'll be able to eliminate more and more words. Soon, your notes will consist of only the bare bones of your presentation. By then, you'll have practiced it a few times and will remember it all with just a few key words.

4 Choose a topic that excites you. Or at least *appear* to be excited. How can you expect your audience to get inspired about something that makes even you yawn? The difference between an uninterested speaker and a passionate orator is like the difference between a clear sky and an Oklahoma tornado. The tornado may unsettle people, but it certainly gets their attention.

I remember an English teacher in my high school who was so bored with the curriculum that she regularly fell asleep in our class. You can imagine how English excited my classmates and me that semester. Then there was the professor who taught my college freshman political science course – one of those dreaded required courses. No one wanted to take that class. The professor, however, was so excited about the topic and so fresh in his approach that his enthusiasm rubbed off on us. He made political history come alive by making us really think about how our government was founded and how it developed over the last couple of centuries. I was so impressed that I ended up changing my major to political science. Need I say more?

5 Put some life into it. Don't stand behind the table or lectern like a statue. Move around a little. You'll be surprised at how easy it really is. You will not run into a wall or fall off your high heels. You will, however, keep your audience's attention. If you want to go the extra mile of preparation, get a friend to videotape your presentation. Grace Porter, a former District 16 Governor from Oklahoma, says that videotaping can make the difference between a ho-hum speech and a contest-winning presentation. When you watch your video, you'll see whether you're sufficiently animated. When I watch myself on video, I also catch all of those annoying little habits that can distract an audience (such as biting your nails or chewing on your lip). I guarantee that seeing your own boring stance and bad habits on tape will go a long way toward breaking you of them.

Visual aids such as charts, graphs, photographs, etc., are also manna from heaven to your audience. Be careful with visual aids, though. If they're hard to read, they'll only distract and frustrate your listeners. If you plan to use an overhead projector or other gadget that may malfunction at a crucial moment, ensure that you or someone else checks the machine shortly before your presentation to make sure that it's working. Also, know which buttons to push and which knobs to turn. There's nothing more frustrating to an audience than watching you learn how to run a projector.

6 See eye-to-eye with your audience. Take a deep breath and look right at them. They aren't as scary as you might

think. Don't stare at the clock on the back wall. Don't fix your gaze on the middle aisle for the duration. Look around; make some eye contact. Even if you aren't that comfortable, you'll appear self-assured and knowledgeable if you can pull this one off.

7 Use your voice wisely. Speak clearly. Don't try to just "get it over with" – you'll talk too quickly and no one will get your message. Try to speak in a conversational tone. No monotones allowed. If you find that you tend to throw in "filler" words such as "uh" and "okay," here's a tip that really helps me: write those annoying words at the top of your notes in big, bold letters. You'll stop using those fillers altogether, or will at least use them less frequently.

Additionally, try using strategic pauses to get your message across. Once, when giving a closing argument to three judges in a mock trial competition, I kept losing track of which point I wanted to discuss next (because I forgot to number my note cards). Consequently, I paused several times throughout my monologue, while trying to find the next topic in my notes. When the judges later evaluated my performance, they all mentioned they were impressed with the way I had used pauses to illustrate my points. My point here: pauses make people sit up and take notice. Your voice can be an asset or a liability. You choose.

8 If you invite questions, be able to answer them. If the unforgivable happens and you don't have an answer, go ahead and forgive yourself. Don't get flustered. Tell the inquiring mind that you'll find an answer. Explain that the question is a little outside the scope of your speech (this, of course is true because you know your subject – see tip #3 above). Get that troublesome person's name, address and phone number, find the answer to his or her question, and answer that question as soon as possible. Of course, if you can't find an answer anywhere, admit that it appears to you that there is no answer to the question.

You'll find that after you've given a few presentations, the prospect will no longer strike complete terror into your heart. You may even look forward to it! The first time I gave a speech, I was a basket case. The next time, I improved. And I keep improving every time I speak. A few good experiences under your belt will teach you that you're competent. You can do it!

Most of us will probably never be able to get up and give a presentation without at least a few butterflies. We're only human. Be glad, though. The butterflies cause the adrenaline to flow and give you that air of excitement that draws attention. Race horses are nervous; boring, old nags are not. Be a race horse. And if the underwear trick fails to stoke your confidence, tell yourself that you didn't really want to see those people in their underwear, anyway. **1**

Lisa McNair Palmer is a freelance writer, novelist and attorney living in Tulsa, Oklahoma.



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Strategic Planning

The Colorado river slices through more than 1,430 miles (2,300 kilometers) of desert in the western United States. For millennia the river ran unchecked, changing course by following the path of least resistance or gradually grinding through layered limestone.

Eventually it produced one of the world's most recognizable and awe-inspiring landmarks: the Grand Canyon of Arizona. As a highly managed natural resource, the Colorado river supplies water and electricity to tens of millions of people and should continue to do so for many years to come.

From its humble beginnings in 1924, Toastmasters International has grown to become a worldwide organization that has helped millions of people around the world. Like the Colorado river, Toastmasters International progressed naturally in its early years, but now its path is well-planned and its resources employed to ensure success for many future generations of Toastmasters members – and to ensure that Toastmasters International, like the Grand Canyon, becomes one of the world's most recognizable icons.

VISION 20/20: TOASTMASTERS INTERNATIONAL IN THE 21ST CENTURY

Toastmasters International's "Vision 20/20" is a vision of an organization

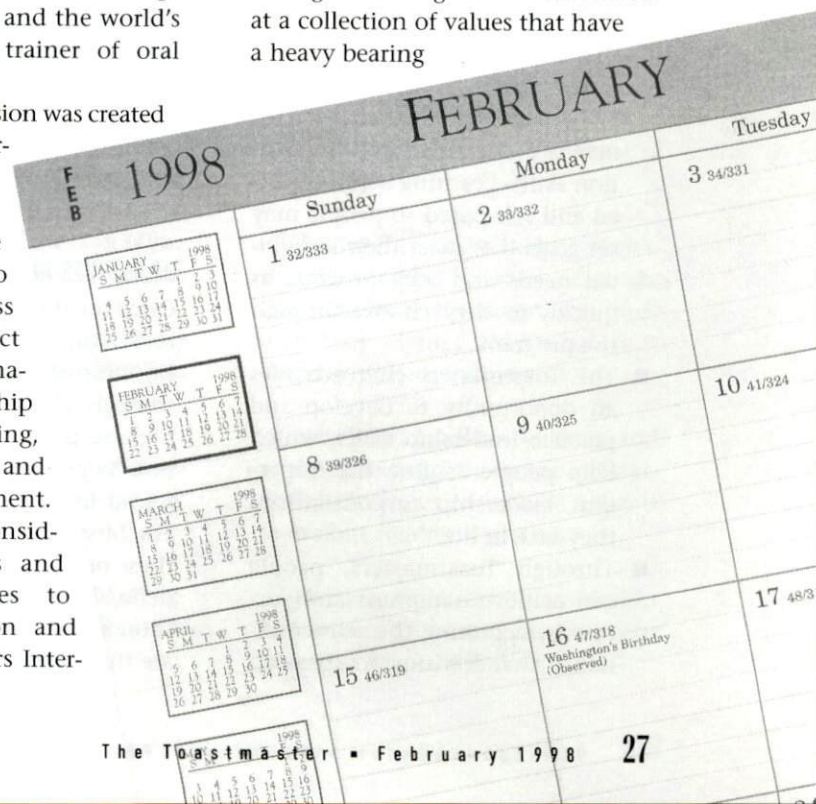
with 20,000 clubs, each with 20 members, for a total of 400,000 members worldwide by the year 2020. This vision also sees Toastmasters International as the worldwide leader in communication and leadership development, the largest and best learning and self-development organization, and the world's premier corporate trainer of oral communication.

This long-term vision was created by Toastmasters International's Strategic Planning Committee. The committee meets regularly to review and discuss trends that impact Toastmasters International and its flagship programs of thinking, speaking, listening and leadership development. The committee considered future trends and addressed strategies to achieve the Mission and goals of Toastmasters Inter-

national. First, the committee conducted a situational analysis and environmental scan. Then it identified past, present and future elements significant to the organization's growth and prosperity.

ORGANIZATIONAL VALUES

Values define an organization and establish a set of standards used to make important decisions. Throughout the strategic planning process the aims, aspirations, interests and expectations of an organization must be held in the forefront. The Strategic Planning Committee arrived at a collection of values that have a heavy bearing



on how and where the organization puts its Mission into action. As an organization, Toastmasters International believes that:

- The Toastmasters program provides people with the opportunity to build confidence in their ability to articulately express themselves.
- Toastmasters International is founded on the principles of integrity, dedication to excellence, service to the member, and respect for the individual.
- A Toastmasters club is an educational laboratory that contributes to the betterment of the world by providing people with the opportunity to learn the vital skills of thinking, listening and speaking. The club provides the positive, supportive, nonacademic environment in which people can learn these skills.
- In a Toastmasters club, learning by doing, coupled with supportive and constructive evaluation, is the best and most effective

"The organization must provide education and training programs and increase the overall quality and performance of the Toastmasters club so that it meets the needs and wants of each member."

means for learning communication skills. Learning is self-directed and self-paced so people may set goals that meet their individual needs and may progress as quickly as they choose through the program.

- The Toastmasters club provides an opportunity to develop and practice leadership skills, which help people assume the important leadership responsibilities they face in life.
- Through Toastmasters, people can achieve happiness and success by acquiring the self-confidence that learning to speak in

public inspires. This self-confidence enables people to further challenge themselves to learn and accomplish even more.

- The Toastmasters program helps people to broaden and expand their perception of how to interact with others. The program supports, facilitates and encourages personal growth and development, and recognizes people for their achievements.
- Toastmasters opens the way for people to be more creative, constructive and observant, allowing them to take advantage of life's many opportunities.
- As leaders, Toastmasters enjoy a sense of responsibility, service and contribution. This endeavor is exercised through the positive support of fellow members.

By adhering to these values, Toastmasters International will support members' and clubs' desires to learn the arts of speaking, listening and thinking – vital skills that promote self-actualization, enhance

leadership potential, foster human understanding and contribute to the betterment of mankind.

OBJECTIVES AND STRATEGIES

Once the organizational values were reviewed, the Strategic Planning Committee defined objectives and strategies. The objectives reflect the highest priorities of the organization by putting into action the aims found in Toastmasters International's Mission statement. To achieve these objectives, the committee also defined strategies in the form of short action steps or programs. These are the objective categories and cor-

responding strategies arrived at by the Strategic Planning Committee:

Maximizing Club Quality and Efficiency – The organization must provide education and training programs and increase the overall quality and performance of the Toastmasters club so that it meets the needs and wants of each member. To accomplish this objective, Toastmasters International intends to pursue the following strategy:

⊗ Establish quality club standards based on The Moments of Truth program and encourage clubs to adopt those standards.

⊗ Ensure that all clubs worldwide deliver a consistent program based on these standards.

⊗ Create an environment in which every club's minimum goal is to be a Distinguished club.

⊗ Create a variety of tools and programs that clubs can use to help them meet club quality standards.

⊗ Train club officers to meet and exceed minimum standards of performance, and pursue improvement in educational programming and leadership effectiveness.

⊗ Determine, through research, the type of recognition (results, time, etc.) members want and need.

⊗ Create recognition programs that meet the needs and abilities of today's members.

⊗ Increase club awareness of available educational programs and recognition (awards) systems through publications and promotions.

⊗ Create additional materials on communication and leadership subjects.

⊗ Continue to promote the "Better Speaker Series" and "Successful club Series."

Accelerate the creation and implementation of new products, programs, and services.

Ensure District Excellence in Service to Clubs – The organization must evaluate, develop and maintain a District organizational structure that provides for optimum service to clubs, effective and efficient communication to and from the membership, and effective response to the needs of the clubs so they can in turn meet the needs of their members. Here is the strategy for accomplishing this objective:

Train district officers to ensure that clubs deliver quality programming based on standards in The Moments of Truth module.

Continue to maximize the support that club and district officers receive in terms of updated programs/tools/technology necessary to meet member needs.

Provide quality training programs for use at the club and district levels and make training a major district priority.

Create effective recognition systems for club extension, membership growth and club achievement.

Provide district officers and clubs with current performance data as economically and as quickly as possible.

Arrive at programs and activities that help districts focus on and make a true commitment to service excellence.

Here are the strategic themes involved:

a) Establish and communicate increased commitment to service excellence to the clubs.

b) Ensure that district and club leaders support service excellence.

c) Train and coach district leaders on service techniques and inspire them to build within clubs the belief that committed service to members is job number one.

Make Every District a Distinguished District – To achieve long term success, the organization must continue to help districts meet

“The organization’s objective is to increase its membership to 400,000 and the number of clubs to 20,000 by the year 2020 through vigorous marketing and retention efforts.”

their Mission. The Distinguished District Program measures district accomplishments. The following is a strategic guide for accomplishing this objective

Ensure that all districts focus on the critical success factors of club building, membership growth and training officers.

Ensure that all funds entrusted to districts are used to achieve the Mission of the District.

Train and support each Division and Area Governor so that he or she will become a Distinguished Division or Area Governor.

Get International Directors more involved in helping Districts become distinguished by making this objective their primary field responsibility.

Eliminate programs that divert individual or District-wide attention from being distinguished.

Provide programs and materials that will increase the effectiveness of district time and resources.

Enhance the importance of recognition for Distinguished District, Division, Area and Club.

Focus all meetings on the business of being Distinguished.

Build Clubs and Increase Membership – The organization’s objective is to increase its membership to 400,000 and the number of clubs to 20,000 by the year 2020 through vigorous marketing and retention efforts. To do this, each year

the organization will need annual net growth of approximately 3.5 percent. The organization can achieve this goal with the following strategy:

Adopt a “market-driven” management approach in the Toastmasters marketing process.

Identify and cultivate new markets for Toastmasters clubs.

Determine strong and consistent corporate sponsors and expand our markets with them.

Continue to survey member needs.

Maintain the ongoing system of researching members’ interests and satisfaction.

Maintain Toastmasters International’s member profile (what are the common characteristics, how may they change, and what is it they truly need and want?)

After appropriate research and analysis, expand the scope of marketing strategies to include appeals to various market segments.

Promote benefits of membership and create membership development programs for clubs and districts.

Mission and Vision Statements

THE MISSION OF TOASTMASTERS INTERNATIONAL

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

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

It is basic to this Mission that Toastmasters International continually expand its worldwide network of clubs, thereby offer-

ing ever-greater numbers of people the opportunity to benefit from its programs.

THE MISSION OF THE DISTRICT

The Mission of the District is to enhance the performance and extend the network of clubs; thereby offering greater numbers of people the opportunity to benefit from the Toastmasters International educational program by: focusing on the critical success factors as specified by the District educational and membership goals; insuring that each club effectively fulfills its responsibilities to its members; providing effective training and leadership development opportunities for club and District officers.

THE MISSION OF THE CLUB

The Mission of a Toastmasters club is to provide a mutually supportive and positive learning environment in which every member has the opportunity to develop communication and leadership skills, which in turn foster self-confidence and personal growth.

TOASTMASTERS INTERNATIONAL VISION

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

☞ Establish a public perception of a Toastmasters club as a place for maximum return for minimum time and financial investment.

☞ Promote consistency of the Toastmasters product – the club.

☞ Encourage consistent quality among clubs; promote consistency from meeting to meeting within clubs.

Ensure Financial Security – The organization's objective is to maintain a minimum amount in reserve equal to one year's operating expenses. Here is the strategy for accomplishing this objective:

☞ Strive to develop an annual budget that generates a surplus.

☞ Maintain our current investment policy of maximizing return with an acceptable level of risk.

Emphasize Professional Development – The organization must

promote the leadership track as a means of improving the overall effectiveness of club and district leadership. The organization will follow this strategy to meet the above objectives:

☞ Emphasize the professional development opportunities available through club and district leadership experiences.

☞ Offer education and training programs that prepare leaders for office and enhance their professional development.

☞ After researching to determine what is wanted and needed, develop tools and programs directly related to success in the work place and community.

☞ Package the Toastmasters program to specifically meet the expectations of its target markets.

☞ Emphasize leadership development and focus on ethical behavior.

Conduct Membership Research – The organization must make intelligent program, educational and recognition system decisions, and improve its perception of what a member or potential member needs and wants. Strategies for accomplishing this objective are:

☞ Maintain an accurate profile of a Toastmasters member – demographic and educational needs – and preferred frequency of recognition.

☞ Continue to monitor why people leave and stay.

Each year millions of people from around the world admire the spectacle of the Grand Canyon. Through careful planning, focus on mission and values, and continuous marketing efforts, Toastmasters International can gain the same global recognition as the leader in communication development.



HALL OF FAME



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

DTM

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

Eddie J. Scales, 4836-F
Linda V. Joseph, 4297-10
Roderick C. Stoneburner, 3725-12
Judith Marilyn Ebner, 1909-28
Samuel K. Shen, 3039-36
Angela M. Upshur, 3496 - 36
William D. Casey, 3092-38
Howard B. Elfman, 952-47
Sih Sia Yong John, 792-51
Z. Adjuwono, 4067-51
Raymond Borrego, 8073-55
John P. McGuigan, 7666-56
Charles William Potier, 1169-68
Corey William Potier, 1169-68
Brian Garland, 6030-69
Lynette G. Harris-Hogan, 1988-72
Christiaan F. Pool, 5179-74

Anniversaries

DECEMBER

60 years

Century, 100-F
Modoc, 98-7
Pioneer, 97-26

55 years

Miles City, 239-17

50 years

Faribault, 372-6
Magic City, 572-48

45 years

Mainliners, 1213-4
Blue Ox, 1235-7
Nora, 1183-11
Shelton, 1236-32
West Hills, 1249-40
Freeport-Hempstead, 1105-46

40 years

Papago, 2694-3
Gainesville Morning, 2520-14
Plant Industry Station, 2627-36

35 years

Advance to Grow, 2230-F
Saratoga TMS, 3572-4
Alcoa, 1092-13
Thunderbird, 1566-16
Suitland Federal, 3349-27
Arsenal, 2264-38
Guymon, 1680-44
Breakfast, 3581-62

30 years

Pajaro Valley, 2373-4
Capital Nevada, 1813-39
Skyline, 3258-41

25 years

Bootstrappers, 2397-7
Abilene, 1071-44
Mohawk, 3597-60
Taumarunui, 2053-72
Makati, 1697-75

20 years

Wordmasters, 165-F
Sensational Salesmen, 417-F
Berea, 2917-10
O.K.C. Pros, 3220-16
F.U.D.S., 398-33
Guilford Center, 3023-37
Club TM Dynamique, 3604-61
Portage, 3064-64
Peninsula, 1444-69
Randwick, 3812-70

Ralph C. Smedley Memorial Fund

Associate

Roy Fenstermaker, DTM, in memory of Roy D. Graham, DTM, International Director 1958-60
Past District 39 Governors, in memory of Doyle Minden
Past District 1 Governor Roberta Perry, DTM, in memory of: Durwood English, DTM, International President 1977-78; Joe Eden, DTM, Past District Governor & Accredited Speaker; Pat Scottino, DTM, Past District Governor; George Kunze, DTM, Past District Governor; and Art Hays, DTM, Past District Governor
Alfred R. Herzing, DTM, International Director 1995-97, and Marjorie Herzing, in memory of John F. Howard, DTM, International Director 1995-97
Bruce A. Frandsen, DTM, International Director 1995-97, and Tamera Frandsen, in memory of John F. Howard, DTM, International Director 1995-97
Second Stage Toastmasters Club No. 3742-F, in memory of Diana Irish
Penny Chamberlain, Ray Chamberlain, Kate Chamberlain, Kathleen Graf, and Wenona Graf in memory of Robert E. Wagner, DTM

Contributor

Curtis R. Carlson, CTM
Donald Lamore
District 57 Toastmasters, in memory of Doug Urbanick, ATM
Diane A. Sahler, in memory of Bob Wagner, DTM
Dale Adams and Joanne Adams, in memory of Robert E. Wagner, DTM
Joan M. Faulkner, in memory of Bob Wagner, DTM
Steven Broe, in memory of Bob Wagner, DTM
Tucson Wellesley Club, in memory of Robert E. Wagner, DTM

Norman L. Hartell, in memory of Robert E. Wagner, DTM
Sharon A. Friedman, in memory of Robert E. Wagner, DTM
Beth L. Vance, in memory of Robert E. Wagner, DTM
Tucson Quarter Century Club, in memory of Robert E. Wagner, DTM
Diana J. Larson, in memory of Bob Wagner, DTM
Cynthia P. Hubiak and Pete Hoffman, in memory of Bob Wagner, DTM
Dr. Claude Miller and Delores J. Miller, in memory of Robert E. Wagner, DTM
Alice Ann Chambers, in memory of Robert Wagner, DTM
Joan E. Dickson, in memory of Robert E. Wagner, DTM
Ron L. Harger, DTM, International Director 1995-97, and Lois Harger, in memory of Robert E. Wagner, DTM
Carol S. Wood, in memory of Robert E. Wagner, DTM
International Director Rick Sydor, DTM, and Marcia Sydor, International Director 1981-83, in memory of John F. Howard, DTM, International Director 1995-97
International Director Irma O. Perry, DTM, and William Perry, in memory of John F. Howard, DTM, International Director 1995-97
Senior Vice President Terry R. Daily, DTM, and Judy Daily, DTM, in memory of John F. Howard, DTM, International Director 1995-97
Robert Bradshaw, DTM, International Director 1995-97, and Rosemary Bradshaw, in memory of John F. Howard, DTM, International Director 1995-97
Bruce Trippet, DTM, International Director 1995-97, and Rebekka Trippet, in memory of John F. Howard, DTM, International Director 1995-97
Dick Hawley, DTM, International Director 1995-97, and Donna Hawley, in memory of John F. Howard, DTM, International Director 1995-97



Recognize with Style!

**Recognize Speech Contestants and Others
Who Have Contributed to Your Club's Success!**

TOP ROW LEFT TO RIGHT:

- 1912 Success Series III\$9.00
- 1913 Success Series II\$9.75
- 1914 Success Series I\$10.50
- 1844 Speaker\$12.00
- 1923 Cup Trophy 5 1/4"\$6.00
- 1922 Cup Trophy 6 1/4"\$8.00

MIDDLE ROW LEFT TO RIGHT:

- 374 Presentation Gavel\$19.95
- 375 Standard Gavel\$9.95
- 3001 Walnut Gavel and Stand\$19.95

- 3002 Lucite Clock\$24.95
- 1916 Burnished Bronze Gavel Paperweight ..\$6.50
- 1916-A Goldtone Gavel Paperweight\$5.75

BOTTOM ROW LEFT TO RIGHT:

- 1934 Winged Torch Medallion Award\$6.00
- 1933 Arc-wreath Medallion Award\$6.00
- 1932 Round Wreath Medallion Award\$6.00
- 1810 Solid Walnut Lectern and Plate\$9.00
- 1991 Walnut Pen Holder\$22.50
- 1909 Plaque Stand\$2.95

See the Supply Catalog for additional information.

PAYMENT MUST ACCOMPANY ORDER

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

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Club No. _____ District No. _____

Name _____

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Country _____ Zip _____

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Please send me:

QTY.	QTY.
_____ 1912	_____ 3002
_____ 1913	_____ 1916
_____ 1914	_____ 1916-A
_____ 1844	_____ 1934
_____ 1923	_____ 1933
_____ 1922	_____ 1932
_____ 374	_____ 1810
_____ 375	_____ 1991
_____ 3001	_____ 1909

Merchandise Total _____

Shipping _____

CA residents add 7.75% sales tax _____

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Standard Domestic Shipping Prices - 1998			
TOTAL ORDER	SHIPPING CHARGES	TOTAL ORDER	SHIPPING CHARGES
\$0.00 to \$2.50	\$1.20	35.01 to 50.00	\$7.00
2.51 to 5.00	2.60	50.01 to 100.00	8.20
5.01 to 10.00	3.25	100.01 to 150.00	10.55
10.01 to 20.00	4.45	150.01 to 200.00	13.75
20.01 to 35.00	5.95	200.01 to —	— Add 7% of total price

For orders shipped outside the United States, see the current Supply Catalog for item weight and shipping charts to calculate the exact postage. Or, estimate airmail at 30% of order total, surface mail at 20% though actual charges may vary significantly. Excess charges will be billed. California residents add 7.75% sales tax.

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