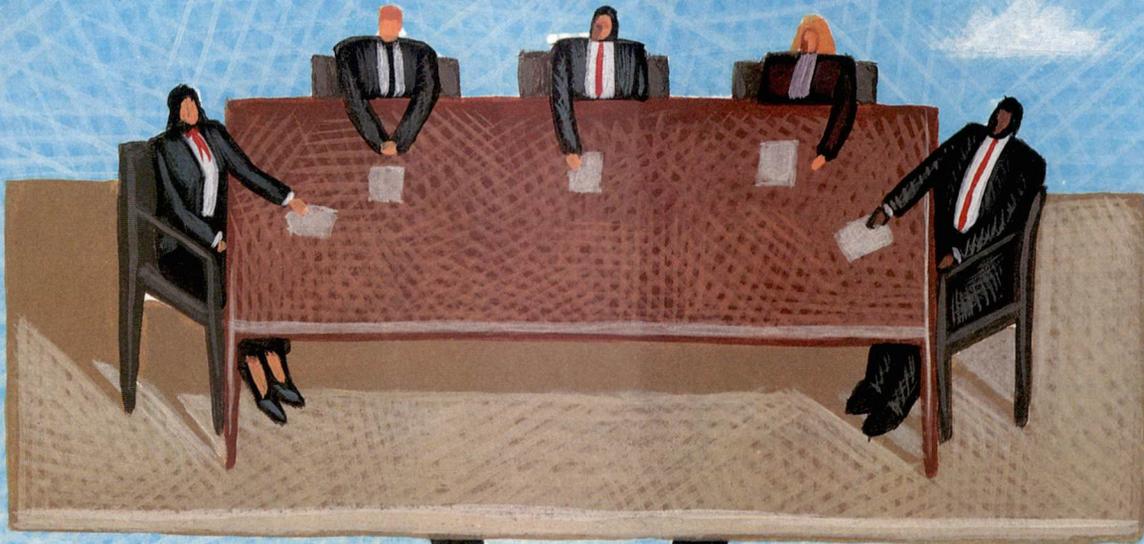


THE Toastmaster

January 1990



**PANEL
POWER**



Successful Planning

As we begin both a new year and a new decade, we have a wonderful opportunity to reflect on various areas of our lives. It is time to examine our commitment to our Toastmasters clubs and to ourselves. Are we benefiting as much as possible from our membership?

Toastmasters International's powerful communication and leadership program will provide to every member exactly what that member wants to get out of it. To fully benefit from the Toastmasters program, we must set goals of becoming better speakers, more effective leaders and more skillful interpersonal communicators.

To acquire these skills we need to be actively involved in the planning and participation of all phases of our Toastmasters club meetings. If our goals are to become drivers, motivators and springboards to action, these goals must be specific, contain a time limit and be important to us. Furthermore, they must be written in a place where our minds trot frequently. By regularly reviewing our goals and the strategies by which we plan to reach them, we will add focus and purpose to our Toastmasters experience. There is no better place to write these goals than inside the front cover of the Communication and Leadership manual. As a minimum these goals should include:

- 1) Preparation and delivery of at least one manual speech per month.
- 2) Preparation and leadership of at least one major assignment per month. These may be selected from the chairman, Table Topics master, Toastmaster or general evaluator.
- 3) Active participation in at least one minor assignment per month. These may include the ah counter, grammarian, timer or joke master.
- 4) Frequent participation in Table Topics and as speaker/evaluator.

These kinds of goals, actively pursued and acted upon, will add balance and enrichment to our membership. You will be working systematically toward building a better you, which will have a positive impact on your family, community and world.

Some 2,000 years ago, when asked to perform a certain task, the Greek philosopher Archimedes replied: "Give me a lever that is long enough, a fulcrum that is strong enough and a place to stand, and singlehandedly, I will move the world." Fellow Toastmasters, this same philosophy can be applied to our tasks as members of Toastmasters clubs. Our goals can become our fulcrum; our strategy and plans to achieve these goals will be our lever; and if we stand upon the firm ground of dedication, belief and commitment, we will be able to reap the rewards of careful planning.

"Purpose determines the goal, marks the path and furnishes the motion power."

*Dr. Ralph C. Smedley, Founder,
Toastmasters International*

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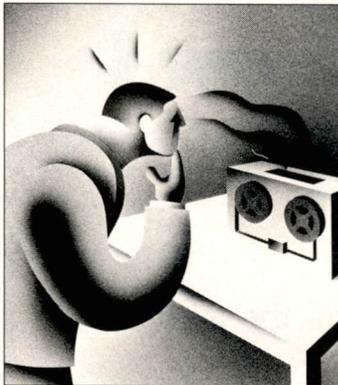
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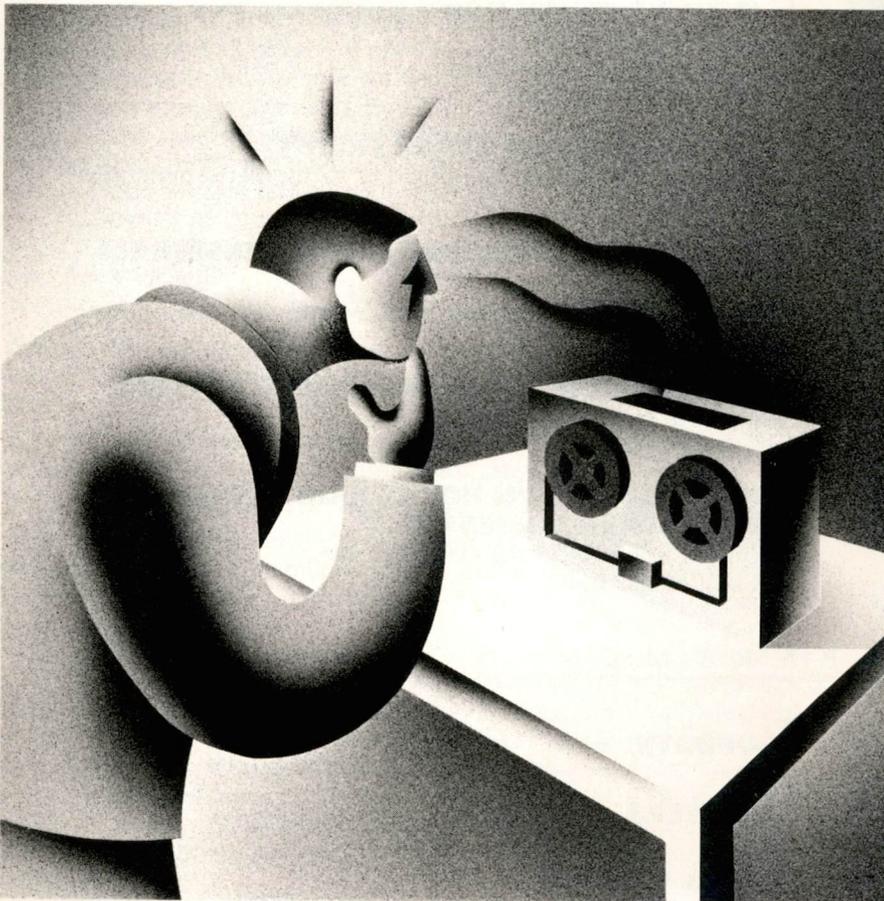


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Standard

"I Didn't Know Was Ah'ing"

Six easy steps to overcome the awful ah.



BY REX R. MOORE JR., ATM

I was doing everything right in my speeches, I thought, but those ah's were killing me!

After speaking one evening, I twisted uncomfortably in my seat as the Ah-counter rose to his feet to announce the winner of the Ah Contest. Ever since I joined the New Dawn Toastmasters club, I had been the weekly winner of this obnoxious award. As hard as I had tried for 2½ years (I had become a credible speaker and even attained the ATM award) I could not control those terrible ah's.

Snickers rippled through the large crowd and I smiled approvingly; the verdict was awaited. It seemed the Toastmaster of the evening savored this moment with glee. The occasion, by custom, demanded the most formal, tongue-in-cheek, drawn-out announcement he could muster, and over the years there had been some loo-loos—at my expense.

When the Toastmaster finished with his diatribe, put together so as to drain every ounce of humor from the moment, I was again announced as the winner, and I joined the festive atmosphere by jogging to the lectern for my award. A jolly time was had by all.

But oh, the agony those episodes held for me. I suffered so intensely that I even stayed away from club meetings at times. I put on the biggest comedy act of the year when I had to, to cover up. At times, I would swagger to the front, like a hero accepting a medal of honor, to accept the dubious award. No one was ever the wiser for my act.

But I had had enough of it, and I secretly vowed to put a stop to it all.

After trying especially hard one night, but winning once more, I protested to the Ah-counter. I said, "I don't remember saying 'ah' one single time. Are you sure I won?" When he laughingly said there was no question about my being the champion, with 65 ah's to my credit, and with the usual catcalls from the audience, I knew I had a bigger problem than I realized. I was ah'ing without even being aware of it.

A visitor that night, who had heard my protest, spoke to me afterward. A visiting district officer, he was a long-time Toastmaster and an accomplished speaker. "Why don't you record your

Now, I have developed what I, to the amusement of my fellow club members, call "The Rex Moore 6-Step Sure-Cure for the Ah's." It is a simple procedure, wrapped up in very easy steps. But it works!

1. Speak only on subjects you know.
2. In researching, gather more material than you need.
3. Write the speech out, word for word, no matter how good you are at extemporaneous speaking.
4. Practice speaking more slowly, allowing time to think as you speak.

I have found that if one goes through the steps methodically in preparation of a speech, all ah's, er's and umm's will quickly disappear.

speeches and listen to them?", he suggested, adding, "We tend to say ah and make other hesitations in our speeches for definite reasons." He said it was nothing more than a holding back, a hesitation, to earn one split second to figure out what to say next. "It is symptomatic of either a lack of material or a lack of preparation, or a lack of confidence brought on by one or the other."

How simple, I thought. The next day I recorded my speech and was amazed at what I heard. The number of ah's, er's and outright umm's was incredible. It was embarrassing to hear my stumbling speech. Then, with determination, I recorded it again, and couldn't believe the improvement. I was finally beginning to learn!

I continued recording, listening and recording until I had it perfect. I was definitely overcoming the ah's, but surprisingly, other areas of my speech delivery were also improving. Distinct pronunciation, which had always been a problem, was now coming around, my vocabulary was growing and I was becoming more at ease.

To my great satisfaction, my effort resulted in an unexpected dividend, one I wasn't even seeking: a growing self-assurance. Only months later, speaking better than ever, I realized that my confidence had grown—I could actually feel it—and it took little analyzing to see where it came from.

5. Practice, practice, practice.
6. Record speeches on audiotape, listen and re-record.

After practicing it myself, I used the program extensively in our club's Mentor Program, and have found that if one goes through the steps methodically in preparation of a speech, all ah's, er's and umm's will quickly disappear. This works even for beginning speakers.

I eventually passed on to others the mantle of resident Ah Champion. Our club still ceremoniously carries on with a moment of guffawing when the Ah Champion is announced. But now, it's someone else's burden.

At a recent meeting, a member was struggling, and failing, with a speech. The poor guy was ill prepared, and he was ah'ing, er'ing and umm'ing his speech to death! He obviously was headed in the same direction I had traveled earlier. And, as I expected, he was awarded the Ah Certificate that evening. And just like me before, the poor fellow smiled approvingly. I had a strong feeling of de'ja vu.

I approached the member after the meeting and handed him a copy of "Rex Moore's 6-Step Sure-Cure for the Ah's." I encouraged him, and I once more secretly thanked the district officer who once helped me out of a terrible trap.

Rex R. Moore, Jr. ATM, is a member of *New Dawn Club 4101-16 in Lexington, Oklahoma.*

"Whenever I feel like exercise I lie down until the feeling passes" -Robert Maynard Hutchins

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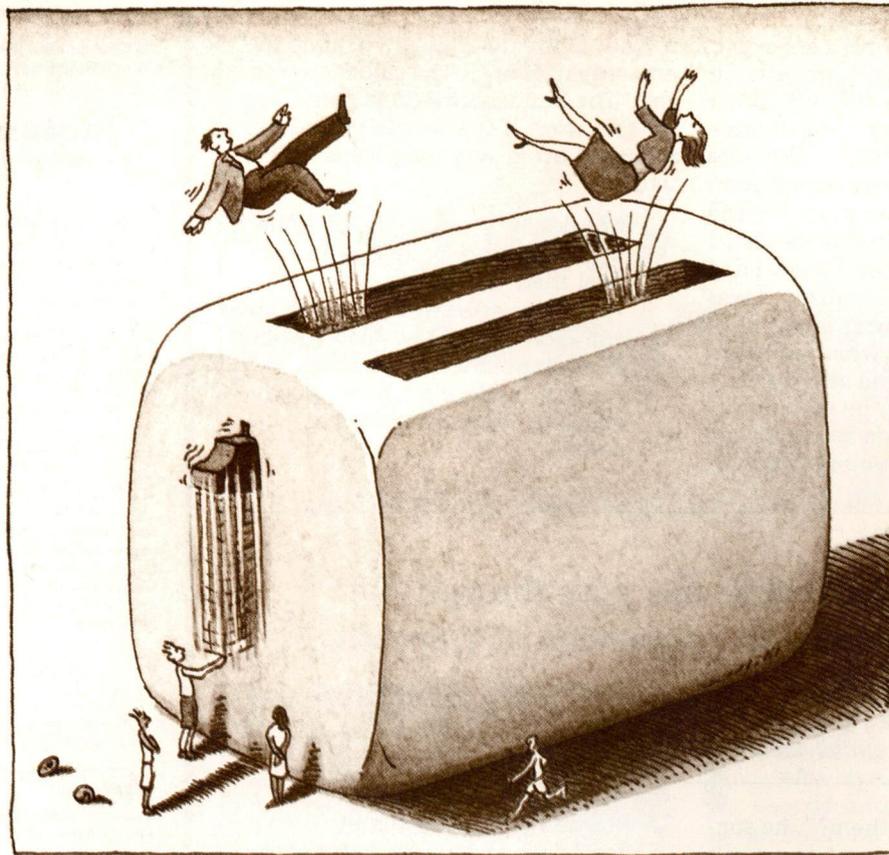
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The Youth Leadership Challenge

Coordinating a program for youngsters is a lesson in communication.

BY BRIAN RICHARD

Mention "Youth Leadership Program" to a Toastmaster and you'll likely conjure up images of acned, hyperactive teenagers "toasting" their group leader over an open fire.

Actually, the experience is really what you make it. Always talking "down" to the youngsters and never hearing what they have to say really could get you "toasted." On the other hand, if you can communicate naturally with the group, you might end up creating some success stories.

As in any work environment, production will become more efficient and smooth if everyone gets along and respects each other.

Program flexibility

Unfortunately, the \$7.50 Youth Leadership Program packet available from TI's World Headquarters doesn't specify how to deal with moody adolescents. The program handbook simply serves as a guideline for members who are interested in teaching communication skills to young people and/or are trying to earn Distinguished Toastmaster recognition.

The Coordinator's Handbook offers guidelines for eight sessions: chairmanship, introduction to public speaking, impromptu speeches, speech coordination, listening, body language, voice and vocabulary, and "show your skills," in which participants choose what they want to speak about. Some coordinators change the order of these topics and even add some.

The program is written for 12- to 17-year-olds, but can be adapted to other age groups. Group size can range from about five to 25, 20 being optimum.

Age differences

Phyllis Allen, ATM, a veteran Youth Leadership coordinator from Des Moines, Iowa, said she likes the third and fourth grade age groups the best

because "they learn so fast and so well." Generally, older groups are more difficult to work with. Once communication barriers are overcome, however, the results can be highly rewarding.

One Las Vegas Toastmaster who has given more than 175 Youth Leadership Programs said high school youths are "less inhibited, they tell you what's on their mind...I've had kids who wouldn't talk to their teachers or counselors talk to me at the school."

One of his more memorable participants was a young student with a 'D' average who proudly displayed a gold medal he won at Nevada's Impromptu Speaking Championship after participating in the YLP program.

Conducting the program

Before starting a Youth Leadership Program of your own, it's a good idea to have been a coordinator's assistant once or twice.

Allen said she adheres to the guidebook, but has added "a lot of courtesies," like shaking hands and giving introductions, in her programs for elementary school children to learn.

The first thing she does is ask the group what they know about public speaking. At the first meeting she has a script for the youngsters to read out loud, filling in the blanks with information about themselves. "Everyone applauds and the speaker waits at the lectern and shakes hands with the next speaker," she said. "Within the first hour all icebreakers are over, and everyone is a Toastmaster."

She also nominates five students for each parliamentary office. "They each give a campaign speech, and everyone votes."

Each speaker is introduced and usually gives a two- to three-minute speech. Everyone who completes the course gets a certificate handed out by the school principal. At the graduation ceremony, Allen said she sometimes lets the students give talks about what they've learned in the program.

Kris Ritchens, DTM, who has conducted more than 125 Youth Leadership Programs at elementary, junior high and high school classes, says "Adult Toastmasters are afraid to let people into their world. Kids don't put up walls."

Ritchens, who lives in Aurora, Colorado, said she began running Youth Leadership Programs well before she achieved her DTM because she wanted youths in her area to have better communication skills.

After the first week, Ritchens lets the participants run the program. "They do

the timing and the evaluations, though they usually have a hard time with the evaluation role." She said elementary school students are often uncomfortable being evaluated by their peers. So she usually rotates the function of evaluator during a meeting.

Youth Leadership in 5 Steps

1. Purchase the YLP packet from WHQ and become familiar with the materials.
2. Practice the program as a YLP coordinator's assistant.
3. Decide what age group you want to work with and contact local scout troupes, schools or church youth groups.
4. Promote your program, making sure you have from five to 25 participants.
5. After finishing your YLP program, consider giving the group the option of proceeding with Success/Leadership modules.

She usually does not have an assistant helping her run the meetings, although the handbook suggests otherwise.

She offers meetings once a week for eight weeks or twice a week for four weeks, and "sometimes we proceed with the creative thinking modules (Success/Leadership's Building Your Thinking Power, Parts I and II) afterward."

Ritchens believes Success/Leadership programs should always be an option for the group when finishing the Youth Leadership Program.

As for handling teenagers, the program coordinator from Las Vegas suggests "don't talk down to the kids. It

turns them off." Also be willing to listen to them and let them know you respect them.

He sometimes has youths select two-sided question topics for their talks. Participants who feel particularly able often initiate a discussion to help the group feel at ease.

"I tell them to become educated, know their side and speak their side," he said.

The group votes every week for best discussion leader and best contributor.

He doesn't hand out grades and believes that "teachers should give extra credit to those who want to go all out."

Getting participants

YLP participants can be recruited from local scout troops, church youth groups, parochial schools, Boy Scouts and juvenile detention centers. High school academic decathlon teams might also be interested, since their speaking abilities are judged during competitions. (Contact speech and English teachers to discuss the possibility of running the YLP program in their high schools.)

Ritchens said she often meets with teachers, telling them about the program, what it does for the students, and that it's free. "I've never been turned down," she said.

All Toastmasters are welcome to conduct Youth Leadership Programs. You can start right now! Just order the materials from WHQ, and you'll be on your way to experiencing great satisfaction from making a difference in several young people's lives.

There's probably no better way to learn how to communicate than practicing with those who are the most difficult to reach—the younger generation.

Brian Richard is a freelance writer residing in Corona, California.

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“**T**here’s a version of Murphy’s Law that applies to a panel discussion,” says Dr. Paul Kerschner, a veteran public speaker and former associate director of the American Association of Retired Persons. “It goes like this: If something *can* go wrong in public, it *will* go wrong in a panel discussion.”

This is a simple truth that speakers are discovering as the panel discussion format becomes more popular. Lulled into thinking that an appearance on a panel requires little or no preparation, they find to their dismay that any and all of the following things can happen:

- The panel organizer has planned the event for months. But while you’re waiting for your turn to speak, another panelist covers essentially the same points you planned to cover.
- Without notifying the other panelists, the organizer has added a new person to the panel. That individual delivers a 20-minute speech—twice as much time as anyone else has been given. When it’s your turn, the moderator asks you to please pare your comments to five minutes.
- At the last minute, a new panel moderator has been named. This person is well acquainted with the other three panelists and directs all questions to them. You are simply ignored.

Planning can help a speaker avoid most mishaps. But the speaker who really wants to put on a winning performance aspires to do much more than simply stay out of trouble. Such a speaker should reach for two goals: to give an effective presentation and contribute to the success of the panel. Following are some steps to help you achieve “Panel Power”:

a panelist is to get in touch with the other panelists as far in advance as possible, and to stake out the area of your subject. Don’t wait for the panel organizer to contact you: that day may never come.

Reduce your message to one sentence.

Theories abound as to the best way to organize a formal speech, but when it comes to a panel discussion it’s best to settle for a single point. (I’m assuming that each panelist has been asked to speak for 10 minutes, then answer questions after the others have made their presentations.)

Novice panelists often make the mistake of trying to reduce a 20- or 30-minute speech to the allotted 10 or 12 minutes. The result is a breathless presentation that covers four or five points without any elaboration. This only spells confusion.

It’s far better to build your talk around a single point. Remember the story about Norman Vincent Peale as a beginning preacher? His father required him to send a 10-word telegram every Saturday night summarizing his sermon for the next day.

Try reducing your 10-minute presentation to a single sentence: “Health costs are higher than you think”; “Consumers need more information”; “Mass transit is in peril.” Anything that isn’t directly related to the single point, of course, doesn’t belong in your opening remarks.

Consider “showing” as well as “telling.”

For some strange reason, many speakers overlook the possibility of dramatizing a short presentation. The device needn’t be anything elaborate; a simple attention-getter will do.

Audiences really perk up when a panelist introduces a prop to make a point, perhaps because

PANEL POWER

Plan ahead, be prepared for anything, and you’re sure to be a successful panelist.

BY BILL HENNEFRUND

Nail down your subject.

The panel organizer—if he or she does the job right—will assign an aspect of the main topic to each panel member. But all too often, the assignment is left to the last minute and several speakers end up covering the same material.

For example, at a conference in Washington, D.C. last winter, each panelist represented a different energy industry. All were asked to discuss “the energy outlook.” With such a vague assignment, the panelists ended up delivering essentially similar remarks.

So a good first step when you are invited to be

they’re accustomed to a series of “straight” presentations.

What kind of visual aids? A newspaper with a large headline. One simple graph or chart. A blow-up of a photograph. You could hold up a few coins in one hand and a dollar bill in the other to illustrate the ravages of inflation. Almost anything you do to dramatize the single point of your presentation will make it more effective.

Scout the audience.

Experienced speakers often acquire the uncanny knack of rapidly sizing up an audience; they can



dispense with elaborate investigation. But if you don't belong in this class, you'll find it helpful to ask some questions about the audience in advance.

For example: What type of speakers have appeared before the group lately? What did they talk about? Is the audience an "organized" group? Have they passed any resolutions or taken stands you should know about?

Even veteran speakers find that it pays to ask questions about the audience. An executive who had volunteered for his company's speakers bureau once was asked to participate in a panel discussion on health care. He delivered his re-

When questions are slow to come, jump in with one of your own.

marks to a largely unresponsive audience. When the second speaker began to speak in a very loud voice, he realized—for the first time—that many people in the audience were elderly and hard of hearing.

Know your fellow panelists.

There's something awkward about a panel composed of people who obviously have never met before. The tone of such a panel is all wrong, and the audience senses it. Awkwardness can be avoided if the panelists briefly meet and relax with each other before the discussion starts.

Tom Lombardi of Executive Enterprises, Inc., who organizes 30 to 40 panels a year, says: "If a panel moderator hasn't arranged a meeting, the panelists ought to propose a meeting themselves. At that time, aside from getting to know each other, they can arrange the order of speakers and cover any last-minute business."

Learn how to field questions.

Many program organizers see the question period following a presentation as the "heart" of the panel format. It therefore makes sense to prepare as much for the question period as for your formal remarks.

From your knowledge of your topic, you can anticipate the kinds of questions your audience may ask. Complete a list of such questions, and work out the answers. Again, don't try to cover too much ground; make it simple.

At some point, be sure to ask the panel organizer whether questions will be asked from the floor or if the audience will be instructed to write them on cards that will be collected by the moderator. (That possibility might not have occurred to the organizer.) If the questions are written, that will give you extra time to prepare your answers.

These six points cover how to *prepare* for the panel discussions. But there's more you can do *during the presentation* to deliver a winning performance:

■ Stay strictly within your allotted time.

There's a story of a panelist who was asked how his short speech had been received. He replied with disgust: "Which speech? The one I planned to give, the one I gave or the one I delivered to myself so brilliantly in the car on my way home?"

Many a panelist, accustomed to giving longer speeches, is tempted to stray from the point of the talk. This tacks more time onto the presentation. And if every speaker on the panel exceeds the time limit, the whole program will be out of kilter.

This happened at a meeting of professional writers in Washington, D.C., recently. The subject was "the business side of writing," and the panel consisted of an accountant, a freelance writer, an author's agent and a publisher. Each speaker was scheduled to talk for 15 minutes—but each added five to ten minutes to his or her remarks. The result: the presentations ran 35 minutes longer than planned; people in the audience began to leave, and there wasn't any time for questions.

■ Get your share of questions.

The question period is no time to turn shy. If you aren't getting your share of questions, don't hesitate to jump in at the end of another panelist's answer. Pick it up quickly and smoothly: "I'll just add a thought to what Jane just said, and it's simply this..." Or: "What Jim just said fits exactly with my experience, but I would like to add one thought..."

"If something can go wrong in public, it will go wrong in a panel discussion."

Paul Kerschner

On the other hand, if you seem to be getting more than your share of questions, refer some of them to other panel members. Say something like: "Well, that question gets into an area where Jane is really more knowledgeable than I am. Jane, would you like to take over that one?"

What if there are no questions? That's unlikely. But if the question period is slow in starting, and the moderator can't seem to get things rolling, jump in with a question of your own: "I'm sure a lot of people in our audience are wondering about the statement Jane made about the rate of inflation. I know I was, so I'll just ask it myself..."

■ Learn from every panel experience.

Speakers learn something every time they participate in a panel discussion. And every time something goes wrong, they tuck that information back in their heads to make sure it doesn't happen again.

Coleman Finkel, a supervisor for a New Jersey real estate firm, is an experienced panelist who has never been hit with the same problem twice. Several years ago, just at his turn to address an audience of 500 at a Miami convention, the lights suddenly went out. The panel was rescheduled for the next day.

But history chose to repeat itself the next afternoon. Again, at the critical moment, the power failed. Finkel, however, was not flustered; he simply had the room attendants distribute the hundred or so flashlights he had furnished the night before, just in case another blackout should occur. The show went on.

For Toastmasters who would like to hone their speaking skills, nothing could be easier than proposing a panel discussion—and nominating yourself to be on the panel. In many clubs, the Toastmaster of the evening (or morning, or afternoon) will organize an impromptu panel discussion. The educational vice-president also may welcome a suggestion to schedule panel discussion training.

Community groups, clubs and other organizations also offer opportunities to accumulate experience. The program chairman of almost any organization often will be eager to set up a panel discussion because the format is an interesting change of pace. Pick a subject for the discussion that's in line with your own interest and volunteer your services as one of the participants. It's as easy as that.

It may be true that if things can go wrong in public, they will go wrong in a panel discussion. But even Murphy's Law can be overcome with "Panel Power." ♦

Bill Hennefrund of Woodbury, Connecticut, has counseled executives of organizations such as Uniroyal, AT&T and the American Stock Exchange on their speech presentations. He has contributed articles on public speaking and business subjects to magazines such as *Nation's Business*, *Dun's Review* and *Institutional Investor*.

Make 1990 the Year to Meet Your Goals

Motivate yourself with visual reinforcements.

BY RITA M. CHATHAM, CTM

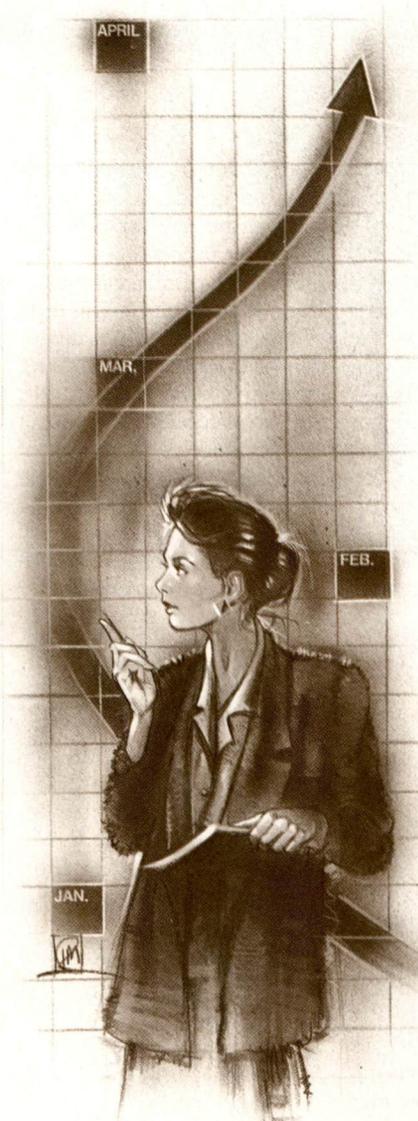
When we ushered in the New Year and said good-bye to 1989 to the strains of Auld Lang Syne, many of us once again secretly vowed not to procrastinate in reaching certain goals in the new decade. (I am talking about serious goals, not those superficial resolutions that we traditionally set down at the beginning of each year.) Unfortunately, finding a way to reach those goals usually poses a problem.

Studies have shown that people remember about 80 percent of what they see, as compared to only about 20 percent of what they hear or read. For that reason, if we plan to reach specific goals in 1990, it is important to use techniques that are visual.

Do you recall the health or science project so often assigned in high school, which frequently involved pasting pictures on colorful posterboards to illustrate the theme? After many years, you may still recall the content of those posters, even remembering the colors. Why? Because it portrayed a visual message that became a part of your memory bank. Using this same method can help you reach your goals; just as it helped me reach mine.

Visual reinforcement

Several years ago, as I pursued a coveted bachelor's degree by attending night school, I developed my first goal poster. I canvassed the local card shop and found an ideal graduation card—one with a wise old owl, wearing horn-rimmed glasses and dressed in cap and gown—a perfect illustration of my prin-



cipal goal. I pasted the picture in the center of my poster and surrounded it with other pictures depicting objectives of lesser importance.

This owl was always present in my imagination. I thought about it as I studied. And when I became discouraged, I stood in front of the poster and stared at it. Over the years the owl remained the poster's focus.

Although my family also looked at the poster, no one ever questioned its purpose or poked fun at me for having it. That owl was a visual reinforcement; a constant reminder that I was reaching for that goal. And I reached it!

Now I have another poster to inspire me for another major accomplishment: to receive my Able Toastmaster award in 1990. So I took the Toastmasters logo and a picture of a speaker behind a lectern and placed those two items in the center ring on a colorful purple poster. A picture is indeed worth a thousand words! It reinforces your goals and imprints those goals in your mind.

Be realistic

Most people avoid setting goals because they are afraid they will feel bad if they don't reach them. Therefore, it is vital that you set a realistic goal, one that you can be sure to reach. If you are unable to give a speech each month, then don't set 12 manual speeches as your yearly goal. That isn't reachable, and you set yourself up to fail. But if you set a goal to make four manual speeches—one every three months—you'll probably reach your goal and feel successful.

Constant exposure

So now you have written down your goals and searched through magazines to find pictures that depict those goals. But don't make your poster and then stick it in a drawer or closet! I put mine on the wall next to the light switch in the bedroom. It is the last thing I see as I go to bed and the first thing I see as I rise.

But putting together a picture poster and placing it in a visible place is not a guarantee that you will reach your goals. This will only happen if you motivate yourself to take on the appearance of those pictures. Reward yourself as you progress toward your particular goal.

Consider again my goal to receive my ATM recognition during 1990. An appropriate reward might be a special night out on the town, one possibly

It is vital that you set
a realistic goal,
one that you can be
sure to reach.

shared with club members. Remember that your fellow club members continually reward you as they evaluate you—a reward that helps you in your growth and improvement.

Applause rewards you as your colleagues recognize your efforts. And pride is a personal reward for having reached another benchmark on your way to speaking at your very best. Your club members will not let you fail in

reaching your goal. If fact, the club camaraderie may be that extra prodding you need to reach a specific Toastmaster goal; success and optimism are contagious.

So now you have set realistic goals, made a poster describing those goals, placed it in a visible spot and decided on a method to reward yourself. The rest is up to you.

Don't just live out each day—take a daily step toward reaching your goal so that at the end of 1990 you can say, "I did it!" ♣

Rita M. Chatham, CTM, operates a software assistance business called *COMPU-CHAT* from her home in Landover Hills, Maryland. This article is based on a speech she gave to the OPM Club 3594-36 in Washington, D.C.

"I Will": A Formula That Spells Success

BY PHIL MINNAAR

We all want to be successful in life. We have a need for success. But what is success?

To a prospecting millionaire it may mean his first million. To a doctor it may be the opportunity to start a practice after years of study. To an athlete it may be breaking a record. To a little boy it may be a victorious attempt at riding a bicycle.

Can we say that the millionaire is more successful than the doctor? Is the doctor more successful than the athlete and is the athlete more successful than the little boy?

No. They feel equally successful. Success is an individual experience. We all have different capabilities, interests, ideals and horizons. What means success to one person may not mean success to another.

What is the common factor? It is this: the millionaire, the doctor, the athlete and the little boy all have achieved a goal. They all had a clear vision of what they wanted to be or do. And they all set out to reach their goals.

But an important question now arises: Did the millionaire only feel successful when he made his first million and the doctor when she received her degree? No. They

achieved a succession of small goals that each were a success in itself. The final success is the culmination of a series of smaller successes.

The real feeling of success therefore is to be found in achieving little goals that together constitute bigger goals. The joy of mountain climbing is in every step toward the summit.

Here we have another important element: enjoyment. The feeling of success is nothing other than enjoyment. When you have reached a goal and don't feel good about it or enjoy it, you will not feel successful. Reaching our goals makes life enjoyable.

Fortunately there is a wonderful two-word formula that can help us to achieve our goals: "I will!"

Note that it is not "I can" but "I will!" "I can" implies a certain incapability—you'll have to convince yourself that you are able to do it.

When you say, "I will!", deliberately and resolutely, you immediately feel the energy, the determination and the will power to tackle your goal.

The words "I will" consist of five letters, each one being the first letter of a word that in itself is a formula for success.

The "I" stands for integrity. To

have integrity means to be honest. This means to be true to everyone, including yourself, to say what you mean and mean what you say.

The "W" stands for work. No goal can be reached without effort.

The second "I" stands for initiative. Everything ever achieved by man exists because someone had initiative.

The "L" stands for learning. Knowledge is the foundation on which the road toward your goal is built. Learn everything necessary to achieve your goal.

The second "L" stands for love. It is the ultimate positive force. When you love life, and apply integrity, work, initiative and learning in that spirit, you can reach your goals and enjoy success.

There we have our formula for success: I will! Two little words with tremendous power. Why wait for a new year to make new year's resolutions? Make new resolutions every day by setting your goals and saying, "I will achieve these goals!" ♣

Phil Minnaar is Director of the Bureau for Management Information at the University of South Africa. A Toastmaster, he's a member of Club 4795-74 in Pretoria, South Africa.

If at First You Don't Succeed, Try a Different Way

The importance of persistence.



BY B. EUGENE GRIESSMAN

“I was not an overnight success, even after I sold the strip,” said Charles Schultz. The quiet, serious man who has made untold millions smile through his “Peanuts” comic strip sat behind his desk at One Snoopy Lane in Santa Rosa, California, describing how long he had worked to perfect his craft and gain acceptance: “‘Peanuts’ did not take the world by storm immediately. It was a long grind,” he recalled. “Even after I sold the strip, it took about four years to attract nationwide attention. It took ten years to become really entrenched.”

Persistence is an essential element in the cycle of achievement, one that is mentioned again and again by major

figures in countless fields—from cartooning to retailing, from auto racing to politics, from chemistry to football. And it is certainly essential for those who intend to communicate effectively with the spoken word.

Take Jack Lemmon for example. He had discovered how much he loved being in front of people when he filled in for an ill classmate for a school play. By age 18, Lemmon had committed himself to an acting career, and was positioning himself for a break—apprenticing for summer stock, building sets, pulling curtains and auditioning for small parts.

But young Lemmon didn't take the world by storm either. He didn't get many parts, and the few that he got, he quickly lost.

“I was ready to chuck it and think that, well, maybe I should start at the bottom in my old man's business. Here I had dreamed I was going to be a terrific actor, and I couldn't even keep five- and six-line parts...I got small parts and was fired three times.”

What kept him going?

“Young, blind hope,” he said. “That, and feedback from my friends who told me I was talented.”

Aaron Copeland had similar experiences and feelings. Early in his life, he discovered that he was enchanted by music and wanted to be around it and create it for the rest of his life. But the music he wrote was different, and often after his work was performed, audiences found Copeland's distinctive new sound strange and inaccessible.

When asked how he reacted when his music wasn't well received, Copeland explained: “You have a feeling always in the back of your mind that whatever

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You see it frequently. Sometimes as a filler, sometimes as a news story. It's a report of a survey concluding that people's number one fear is public speaking.

According to this survey, standing up to "say a few words" represents a greater threat than death, illness, loss of a job or a host of other misfortunes.

It's a great space-grabber and so it has assumed a life of its own. The survey is an easy beginning for any article on public speaking and as such, will probably appear in print for many years to come.

Pity.

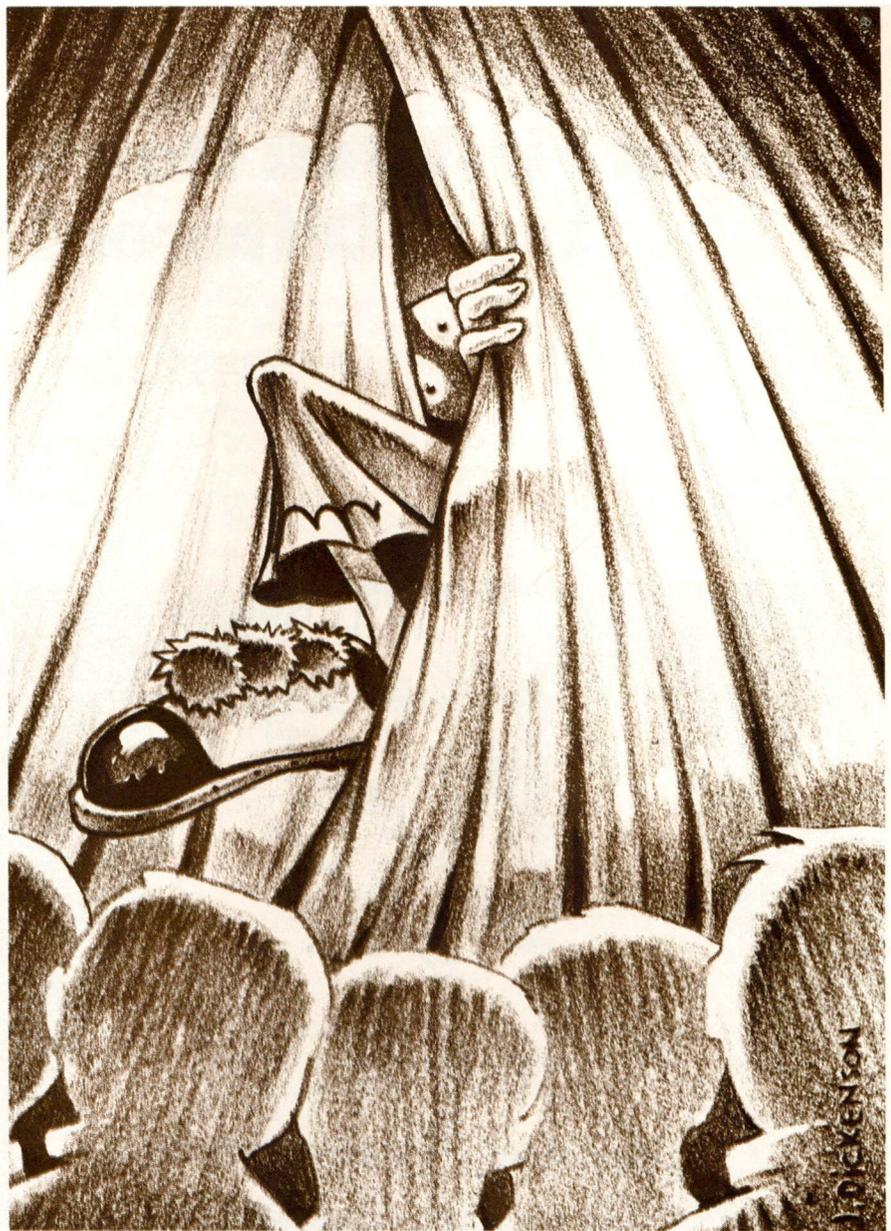
Personally, I have never seen much in the way of detail as to the who, what, when, where and how of this survey. More important, I have never heard of any attempt to validate the results. I doubt that there ever will be.

Stage fright is a reality. In varying degrees, we all suffer from it. But to list the fear of speaking in public as greater than the fear of death, loss of eyesight, loved ones or a job places a tax on our credulity that sorely needs cutting.

There is no question that standing up and becoming the focal point of a group's attention is a challenging action. It invites expectation and interest, and if these hopes are not met, it can result in disinterest and disdain. And so, for most people, public performance is a difficult, if not unnatural, act.

A revealing profession

Rosalind Russell wrote that acting was like "standing up naked and turning around very slowly."



Reflections on Stage Fright

"Comedy is the most tension-filled of all the performing arts."

BY ROBERT ORBEN

And if you do humor, I would add one more element: That comedy is like "standing up naked and turning around very slowly"—and then asking, "What do you think?"

In my opinion, comedy is the most tension-filled of all the performing arts because it demands an immediate audience reaction. If you're a singer, you're judged every three of four minutes when you finish a song and the audience is called upon to applaud. If you act in a drama, you're judged when the curtain comes down at the conclusion of each act. But if you do humor, you're judged every time you come to a punchline—and if you work at the pace of a Bob Hope, Joan Rivers or Rodney Dangerfield, that can be as often as three to five times a minute.

I don't know of any other profession that puts an individual's emotions on the line as frequently or that calls for a reaction that is so indisputable. People can applaud insincerely: it's easy to do. It takes no great skill to slap one's hands together.

But laughter is the most honest of emotions. Even professional actors know the difficulty of producing a staged chuckle or belly laugh that sounds genuine. In real life, we've all heard the strange and strained attempts at laughter on the part of employees who have just heard the boss tell a weak joke.

Perhaps the most poignant comment on the difficulties of causing laughter is found in a book by Don Widener titled "Lemmon." The book is about Jack Lemmon, but in it Widener tells a hard-to-forget story about Edmund Gwenn. When the famed character actor was close to death, he was visited by his friend, movie director George Seaton.

Gwenn, feeling his life coming to an end, said, "It's frightening and I hate it." Seaton, unsure of what to say, ventured, "I guess dying can be very hard."

Gwenn turned this over in his mind for a moment, then looked up at Seaton and said, "Yes, but not as hard as playing comedy."

And so, more than any other aspect of communication, humor produces the most stage fright. But *any* time you stand up to speak and look into a few hundred pairs of judgmental eyes—whether you're providing humor, instruction or inspiration—can be an intimidating experience.

Clammy hands and stomach flutter are part of any speaker's territory. I remember standing in a hotel elevator with a top comedy star, on our way

down to the ballroom where he was to perform. As the elevator approached the lower floors, he grew unusually silent. I asked if there was anything wrong. His answer was a shake of the head, a bemused smile and the observation that he had been a performer for forty years, but every time he walked on stage, it was like "facing a firing squad."

So much for the bad news. Now for the good news. What's wrong with

your glasses, (or you lost your notes, you didn't have enough time to prepare, you're not feeling well or it's your first time), so please be kind. You gain nothing from it, but you do make the audience more critical of everything that follows. It's a do-it-yourself demotion from pro to amateur.

Don't find relief from stage fright in bottles, pills or prescriptions. The mood adjustment hour that often

Comedy is like standing up naked
and turning around very slowly— and then asking,
"What do you think?"

sweaty palms and a racing heartbeat if it means the adrenalin is running and every part of your body is mobilizing to meet a challenge?

Using nervous energy

I begin to worry when I'm sitting at a head table, waiting to be introduced, and I'm *not* nervous. It invariably means that emotionally I'm in second gear rather than in power drive.

If you're revved up to the point where every nerve ending is sparking and ready to go into action, that's not stage fright, that's the way it should be.

But what do you do if your symptoms go beyond normal signs of tension? How do you handle the nerves, the anxiety and the sheer panic that can adversely affect performance?

Let's examine what you *don't* do:

Don't wait to the last minute to prepare your remarks or presentation. Procrastination is the booking agent for stage fright. The more you delay, the more time you'll have to create fantasies of failure. So get down to the nuts and bolts of what's required as quickly as possible and let your fantasies roam in more pleasurable areas.

Don't pretend the audience doesn't exist. What would you think of a salesman who talked to you without ever looking you in the eye? Would you feel at ease with such a person? Would you relate to him? Would you trust him?

Some speakers do just that with an audience. To relieve anxiety, they ignore their listeners and talk to the back wall, the ceiling and the lectern. I'm sure that back wall, ceiling and lectern appreciate this attention but your audience wants to say hello.

Don't cop out. Don't say you forgot

precedes an event does far more for audiences than it does for speakers. As one successful platform personality used to say: "Butterflies are bad enough. Drunken butterflies are even worse."

When tranquilizers first appeared on the market some years ago, they looked as if they might be the answer to the jitters problem. They weren't and they aren't. Before tranquilizers, speakers would worry themselves sick about giving a bad performance. Thanks to tranquilizers, they can still give a bad performance—only now they don't worry about it.

Why take drugs, stimulants or depressants just to be able to reach out and communicate with your fellow human beings?

I have read that Robert Anderson, the noted playwright, has a sign on his desk that reads: "Nobody asked you to be a playwright." Well, in today's world, quite frequently people *are* asked to speak in public even when they are not exactly thrilled with the idea.

But if they eventually say "yes," it means that under all that pile of chicken, there's a little pile of ham in them trying to get out. And that ham doesn't need seasoning with alcohol, tranquilizers or beta-blockers. All they really need is a little bit of preparation, rehearsal and experience. ♣

Reprinted with permission from Current Comedy for Speakers, published in Wilmington, Delaware.

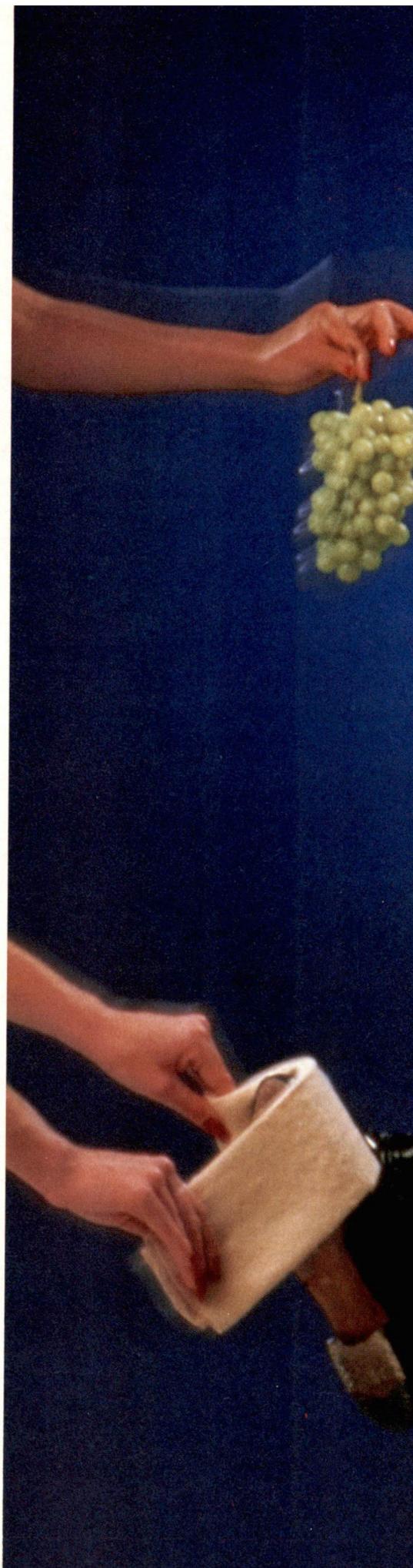
Bob Orben, who lives in Arlington, Virginia, speaks and conducts workshops on the uses of humor in business communications.

The Care and Feeding of Professional Speakers

What do speaking pros really want? A former president of the National Speakers Association reveals what meeting planners need to know.

BY JIM CATHCART

Professional speakers—people who earn all or a significant part of their income from speaking—are a recent phenomenon in our culture. Whether you are planning to become one or if you just want to be prepared the next time someone asks you to address a non-Toastmasters group, it's a good idea to know what meeting planners expect of you and what you, in turn, should expect from them.





A professional speaker is a meeting planner's closest ally. They both want to achieve the same result: a satisfied audience. The chances for success increase, however, if planners understand what speakers need to make the relationship work well. Here's a rundown of what speakers expect before, during and after the presentation:

Before the meeting

1. Initial contact. Upon receiving an inquiry, by phone, mail or through a bureau, the speaker wants to get a fair chance to win the engagement. This means finding out what the planner is trying to accomplish—at the meeting itself and afterward. The speaker can give examples of how he or she has done this for other clients or might do it for your particular group.

Suggestions for meeting planners: Specify the results you want, such as more sales or greater customer service. Also describe how you would like the speaker to fit into the overall program. Tell what criteria you are using to select your speaker: audience-involvement techniques, use of slides and music, humor, customization, industry knowledge, and so on.

No truly professional speaker will "sell" himself into a presentation that is beyond his ability. That could result in a one-presentation career.

2. Discussing fees. Most speakers have set fees based on their market demand. But most are flexible. Speakers want to book a program at a fee that will keep them from feeling exploited. Often they'll agree to speak for one group at a special reduced fee only to find that later three other potential clients wanted the same date and were willing to pay the full fee.

Suggestion: Try to shop for speakers in your price range. If you ask for a reduction in fee, you might offset it by offering to promote the speaker's books or tapes or by providing free expenses for a traveling companion.

3. Discussing travel expenses. What class of air travel is the speaker accustomed to—first class, coach or supersaver? Speakers have a number of good reasons to fly first class, but sometimes the high fares embarrass them.

Suggestion: If the speaker flies first class, ask if she will fly on a coach ticket and use her frequent flier card for an inexpensive upgrade.

Note: most speakers split the transportation expenses between clients when they fly directly from one engagement to another.

4. Incidental expenses: After agreeing to pay a speaker's fee and travel expenses, it really seems "cheap" to then ask the speaker to pay you back for the \$3.78 phone call charged to the room. Yes, the fee was \$X, not \$X plus \$3.78, but be reasonable.

Most speakers expect that "reasonable" incidentals will be picked up by the client. Some prima donna speakers have abused this by charging champagne and caviar to the room, but they are the rare ones.

Suggestion: If concerned, ask your speakers to pay their own hotel incidentals and then submit copies

In speaking, as in medicine, a prescription without a diagnosis is malpractice.

for reimbursement when they bill you for taxis and tips.

5. Confirming the engagement. Many speakers have contracts or scheduling agreements that specify the responsibilities of all parties. This is to assure you and the speaker that your expectations are clear. The agreements may note audiovisual needs, date, time, fee, expenses, topic, and sometimes, cancellation penalties.

Remember that the main thing the speaker has to sell is his or her time. Once the date is booked and other engagements are turned down, if you cancel, the speaker is left high and dry.

Suggestion: Only confirm when you really mean it. Force yourself to have a signed agreement even if you have to draft it. And if you have to change or cancel the date, call the speaker immediately. If she resells the date at the regular fee, you may owe nothing.

Note: Don't expect your speaker to hold a date until you've confirmed. Thousands of dollars in fees have been lost by speakers saying, "I'm sorry, I have a hold on that date already." Tell the speaker to check with you before confirming with someone else, but don't expect a "hold."

6. Speech preparation. In speaking, as in medicine, "a prescription without a diagnosis is malpractice." The speaker needs to know as much about the audience as possible.

Suggestion: Send annual reports, newsletters and product brochures well in advance and provide two or three contacts within the organization to help the speaker research further.

7. Last minute preparation. Speakers want to know what the final program agenda looks like, *exactly* where the meeting will be held and what their audiences expect from them.

Suggestion: Have the final program agenda sent early and have it on hand when they arrive at the meeting.

At the meeting

1. Upon arrival. Some speakers expect to be met; others like to make their own way. But *none* likes to wonder which will happen.

Suggestion: If you're meeting the speaker, be exactly on time. If you miss her at the gate, go directly to the baggage claims area and have her paged.

Arrange immediate contact between the speaker and the program coordinator regarding any last minute details.

2. After hotel check-in. Provide access to the meeting room. Speakers like to get a sense of its atmosphere, and they can make special suggestions that might avoid potential problems.

3. Room and audiovisual requests. Speakers know how they work best with their presentations. If mobility, lighting, microphone or audiovisual placement can be manipulated for the better, they want to do it early—one little oversight can cause the entire presentation to "bomb."

Suggestion: If you're paying \$1,000-plus for a speaker, don't blow the moment by refusing to

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Preparing for the Impromptu Speech

How not to be caught off guard.

BY JACK W. PURDY

What?" you may ask. "Impromptu means formed at the spur of the moment; improvised. So how can someone prepare for an impromptu speech?"

Before answering this, let's review some important characteristics of effective speeches. Any effective speech—impromptu or prepared—will have these features:

Content. There will be substance in what the speaker says. A message will be communicated to the audience.

Organization. There will be an opening, a body and a close. Within each of these parts of the speech, particularly the body, a logical flow of ideas and thoughts will be communicated.

Speaker Support. This includes all of those elements that the speaker can interject to make the speech more effective: gestures, eye contact, voice variation, etc.

Speaker Command. The speaker who is articulate and has command over his or her performance will command the audience's attention.

So how can one develop the ability to have all these elements present when giving an impromptu speech? The following will tell you how.

Opening-Body-Close. Don't forget that an impromptu speech should have this basic organizational structure. Start out with very brief opening remarks that will lead into the body of the speech.

Keep it simple. When you have to collect your thoughts quickly for an impromptu speech, don't try to collect too

many. For the body of the speech, think only of one or two basic points you want to make. Then, depending on the nature of the speech, use an appropriate closing thought.

When you have to collect your thoughts quickly for an impromptu speech, don't try to collect too many.

Create a moment to think. The time to think is before you get into the body of the speech. Your thinking time will be in two phases. The first phase is when you are asked to speak and you are going before the audience. The second phase is during the opening of your speech. So it is during these two phases that you should look for "stall time." Use these few brief moments to decide what your one or two key points will be.

Read. A well informed person will be better prepared for impromptu speaking. Therefore, a regular reading program should be part of your daily regimen, even if it's just for 10 or 15 minutes a day. It will be particularly helpful to be up on current events.

Have a mental catalogue of topics. The serious speaker—one who searches

for speaking opportunities—will have some topics and tidbits of information in mind and ready for use. Having mentally catalogued some general subjects and one-liners can prove especially helpful in an impromptu speaking situation.

Learn to twist around the subject. You've probably heard someone, especially a politician, respond to a reporter's question without answering the question. Being able to twist a question or subject around is characteristic of an impromptu speaker. If asked to speak on some topic that you are not interested in talking about, use the opening of your speech to lead into a different (but possibly related) subject that you feel more comfortable addressing.

Develop support techniques. Good speaking habits develop with practice. Practicing prepared speeches contributes to one's impromptu speaking ability in terms of the use of gestures, vocal variety, eye contact, etc.

Develop your speaking confidence. Belief in your ability largely determines your effectiveness and capability as a speaker. Your confidence will improve through practice. And what better place to build your speaking confidence than through Toastmasters?

Use these ideas and techniques and you will be prepared for Table Topics and other impromptu speaking situations.

♦
Jack W. Purdy, ATM, is a member of Pacesetters Club 1589-43 in Memphis, Tennessee. He has served as Area Governor and club president. He is vice-president of sales and marketing at Screen Graphics, Inc.

change an \$85 piece of equipment. Redoing the room setup may inconvenience a few people, but it will have a positive impact on the entire audience later.

4. Introducers. Speakers have been destroyed by inappropriate introductions. Prepared introductions are often tied into the opening story or a subtle message in the speech.

Suggestion: Use the introduction just as the speaker presents it. Choose a confident, mature introducer who will help focus the attention on the speaker.

5. Staging the room. Speakers hate head tables! Why? Because they inhibit the speaker's movement and place others on the platform as potential distractions to the audience.

Suggestion: Have a raised platform with one or two lecterns (no tables). Place VIPs at reserved tables toward the front. Then they are in the spotlight only when necessary.

6. Staying within the time limit. I've been asked to inspire audiences who've sat through a four-hour program without a break. At the end of long programs, I've been asked to cut my time in half. Speakers plan their talks to fit the time originally agreed upon. To expect the same result after drastically reducing the time available is unrealistic.

Suggestion: Demand that *all* your presenters stay within the time limit. When they don't, politely walk to the lectern, announce that you've run out of time and thank the speaker.

7. Recording the presentation. For some reason, clients find it hard to understand how recording a speech for internal distribution affects a speaker. It's awful to have to say to someone, "You had to be there..." when explaining why the tape or video didn't capture the exact experience. The sound quality, audience response, visual quality and ambient noise all play a part in creating a good recording. Many speakers prefer to offer special prices on their professionally produced recordings rather than submit to the risk and distractions of on-site recording.

Suggestions: Always get agreements in writing before recording a copyrighted speech. Be prepared to pay a premium for the copyright if your recording is in competition with the speaker's products.

8. During the presentation. In many situations, speakers have had to embarrass themselves and others by stopping in the middle of the presentation to ask someone to handle distractions such as noise outside the room, uncomfortable temperature or poor lighting.

Suggestion: Appoint a troubleshooter to provide speaker support as needed, without distraction.

9. At the end of the presentation. A pleased audience wants access to the speaker. This is when speakers—usually eager to discuss ideas and answer questions—truly hone their skills.

Always get agreements in writing before recording a copyrighted speech.

Suggestion: Allow time for individuals to talk with the speaker. Wait patiently until your audience has gotten its fill, then escort the speaker away. Allow time to collect audiovisuals, notes and unused handouts.

After the presentation.

1. Returning home. It's a big letdown to receive a warm welcome and then no good-bye. Many speakers like to discuss the presentation or potential follow-up after the program. It helps them get a clear perspective on what worked best. It also gets you their best suggestions for the future at no charge.

Suggestion: Arrange for a key officer to debrief the speaker after the program, and make sure that return transportation is arranged.

2. Paying expenses. Cash flow is the biggest challenge of most businesses. This is especially true for independent speakers. Several clients in one month can mean thousands of dollars in outstanding travel expenses. Slow reimbursement can really put the speaker in a bind.

Suggestion: Request an invoice that lists the items you are paying for and then pay it promptly.

3. Paying the fee. Imagine your boss saying, "I'll give you the paycheck only after I've seen how well you perform." Professionals are used to being paid at or before the engagement. It is really awkward to have to corner the client and ask, "Do you have my check now?"

Suggestion: Give the fee to the speaker upon arrival or promptly after the speech. Don't make him track you down to ask for it.

4. Thank yous. It's nice to say thanks with applause and in person. But there is something special about a written thank you. It also helps to give a testimonial on the client's letterhead, specifying what the speaker did right.

Suggestion: Send a testimonial letter when you are pleased with the speaker's work. Make it clear why you were pleased. If you weren't pleased, say so and be specific as to why. If you're neutral, send a thank you, but don't word it in such a way that it could be used as a testimonial.

5. Follow-up. Speakers hate the idea of seeing a client only once. After all that research, preparation, travel and contact, why not build on it?

Suggestion: Don't let all your work go to waste. Stay in touch and find out about other services the speaker can offer.

If you respect the abilities of your speaker, trust him or her to be professional and to recommend the right approach. By following the above suggestions, you'll both do your jobs more effectively and get what you expect. ♦

Jim Cathcart was the 1988-89 President of the National Speakers Association. Based in La Jolla, California, he has been a professional speaker for 12 years. He is a frequent presenter at meeting industry events, as well as a contributor to trade publications. Cathcart also has served as a meeting planner for several conventions. He is the author of *Relationship Selling: How to Get and Keep Customers*.

proposed to his guest, Monica Vatamaniuck. Once the shock had subsided, the blushing bride-to-be accepted—thank goodness!

Another first for Toastmasters International?

*Fred Rapson, CTM
Daybreakers Club 6131-42
Regina, Saskatchewan, Canada*

A World First?

We in the Goldfields Club 3775-74 may have achieved a "world first" last May by holding a combined Toastmasters meeting with the Bloemfontein Toastmasters Club 1385 meters below the surface of the earth. The venue was "The Saints Gold Wine Cellar" at the St. Helene Gold Mines' Ltd. No. 4 Shaft.

What an enjoyable meeting it was! How unusual to be interrupted in the middle of one's speech not by hecklers, but by the whine of a high speed pump coming into operation. How strange it felt to cuddle into one's coat against the chill of the evening air on entering the cage and some 15 minutes later to be enveloped in a warm and cosy atmosphere in the bowels of the earth. This indeed was a Toastmasters meeting with a difference.

*Area Governor W. Durholtz
Welkom, South Africa*

Auckland Toastmasters Descend to New Depths

In a bid for something new and exciting, 30 Toastmasters representing 11 clubs descended into the bowels of the Mt. Eden volcanic crater at 7:30 on a Monday morning to hold the world's first Toastmasters meeting inside a volcano.

Auckland Club 3593-72 was host, and the complete meeting went according to plan, without a rumble of discontent from members or the volcano.

The Auckland club extends the challenge to any other club in the world to hold a meeting in a more demanding venue with more members present. Any takers? Look for us in the next Guinness Book of World Records.

*Ian Jeffries
Auckland, New Zealand*

Humor as Escape Valve

A big thank you to Keith R. Frost, ATM, for his excellent suggestions in the October 1989 issue on giving a eulogy.

As the oldest of five children and the only one who is a Toastmaster, my mother asked me to "say a few words" at my Dad's memorial service last March.

Somehow, by trying to remain objective in the telling of several interesting aspects of my Dad's life, including humorous things he had said and done, I managed to get through the five- to seven-minute talk without folding. My sister thought I did such a good job that she requested me to speak at her memorial service!

Only because of my Toastmasters training was I able to give that eulogy.

I'd like to underscore Frost's advice to use humor, if possible. It definitely provided an "escape valve" for me and for the audience, too.

*Marcia C. Hackett
Toast of Tustin Club 124-F
Tustin, California*

An "Upbeat" Eulogy?

I must take issue with the "The Eulogy: A Public Speaking Challenge!" (October). Reflected in the writer's words is our society's uncomfotableness with feelings—sad feelings in particular—and I would like to challenge this.

The purpose of a eulogy should be to help family and friends to *experience* their sad feelings, so that they can let them go and resume their lives. Keeping the eulogy "upbeat and factual" as the writer advises, robs the occasion of its meaning and denies the listeners an opportunity to grieve. I disagree that "the greatest danger in delivering a eulogy is the tendency to become too emotionally involved." The greatest danger is that we will deliver a talk that is lacking in feeling, that will touch noone, that is merely a recitation of the deceased's resumé. So what if your voice wavers once in a while? It shows you care, and that will go a long way toward comforting a grieving family.

Granted, a eulogy written from this perspective is not an easy speech to give. But it's the opportunity to give your listeners something they may

long remember. My grandmother still takes comfort from, and occasionally quotes, a thought spoken at her husband's eulogy thirty-six years ago.

*Janet Piggins
John Alden Club 2467-31
Cambridge, Massachusetts*

Bulletin Exchange

For our district to grow and progress, we are interested in learning what other Toastmasters are doing and how they are doing it.

Please add my name to your district or club mailing list. I will be happy to keep you on our mailing list if you wish. Please send all bulletins to:

*Kirk Carney
P. O. Box 61000, B/20
New Orleans, LA 70161*

Letter from Down Under

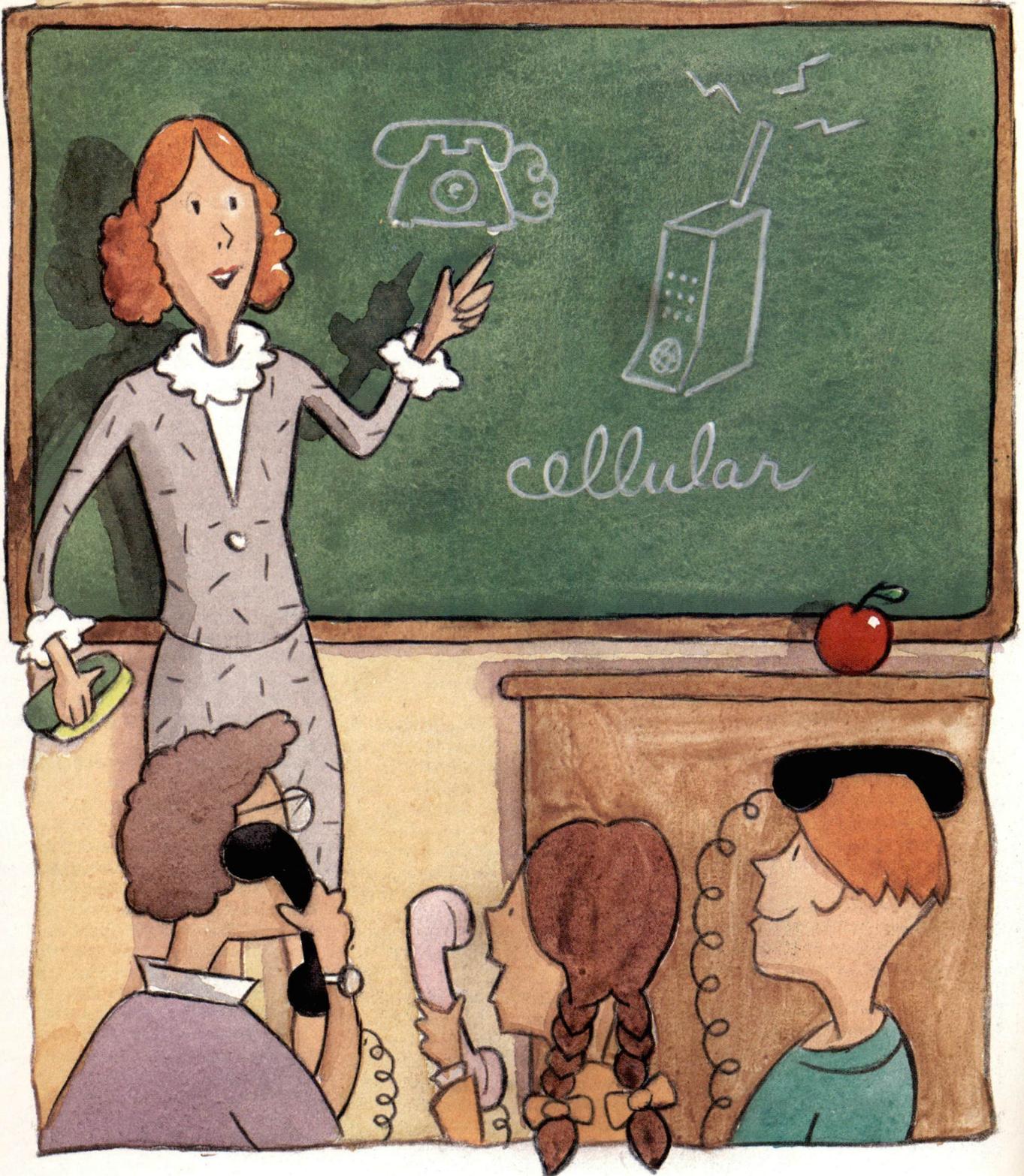
I just had to tell the world what a wonderful team of Toastmasters we have here in Perth, Western Australia. We have just completed a very successful Speechcraft course—the first of its kind in Western Australia—for a group of intellectually handicapped people.

Teaching public speaking to people who are unable to read or write, including some who have short memory retention, was an experiment that proved a huge success. The development of the Speechcraft participants from the first night's stunned silence to the free-flowing eloquence of graduation night was incredible. How proudly this group received the cheers from family and friends. Many a tear of happiness was shed as they received their graduation certificates.

The twelve months of hard work developing this course were worth it. I received help from social worker Trudy Woodall and speech therapists Elspeth Meyer and Julie Bloor, as well as from Toastmasters from all over Perth. The Speechcraft participants had the opportunity to meet people from all walks of life. One of the highlights of the course was when the chief of the Western Australian Fire Brigade, John McCarthy, attended and gave an education module.

Thank you Perth Toastmasters!

*Irene Vorey-Bushell, CTM
Talkabout Club 3077-73
Perth, Western Australia*



cellular

"MR. WATSON, I'M NOT IN RIGHT NOW, SO PLEASE LEAVE A MESSAGE..."

Telephone etiquette in the electronic age.

BY CAROL RICHARDSON

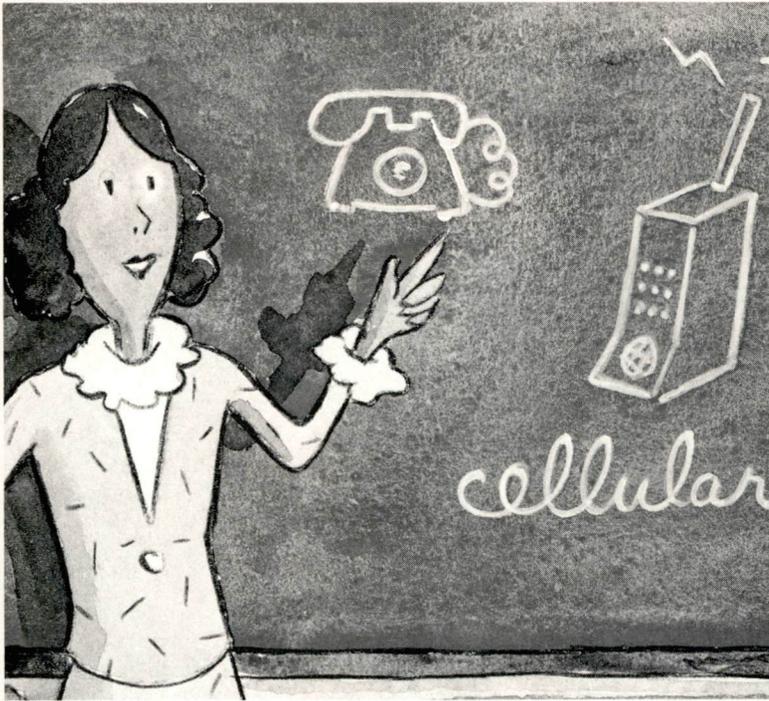
My schooling in telephone manners began in Mrs. Hoffman's second grade class. After the alphabet, socialization was a second-grader's thorniest discipline. Resolute and armed with plastic, rotary dial counterfeits, we paired off to practice our cordial I'm-fine-thank-yous.

And for the next thirty years or so, the rules of the wire stayed pretty much the same. Speak up, identify yourself, be courteous. And if your parents are home, say they're in the shower.

But over the past few years, advances in telephone technology have produced astonishing new ways to reach out and bug someone. Even at 40,000 feet, airborne terrestrials can phone home. Like all innovations, these new gadgets create as many problems as they alleviate. From car phones to call-waiting, unanticipated social quandries arise.

Lives of the cellular

Take the car phone, for instance. Sure, the regular rules of telephone civility apply. But courtesy now extends to not sideswiping the car in the next lane while dialing. Believe me, no one feels sorry for the owner of a car phone who bumps a fellow traveler *in flagrante telefono*. Until voice activated dialing arrives, your best bet is to dial only when at a complete stop.



Remember, too, that a car phone is really more like a radio than a phone. That means conducting phone business (or pleasure) while driving through underpasses or tunnels is simply bad form. And like citizens band radios, a car phone's waves can be picked up by most any high-tech busybody. A car phone, therefore, is not a good medium for passing along military secrets, arranging illicit trysts, or anything wherein discretion is advisable.

Bad vibrations

Maybe there's someone who thinks the speaker phone is a good idea. And whoever he is, it's a good bet he's not on the receiving end. The squawk box may be the only tool capable of alienating Mother Teresa. People just hate talking to someone who sounds like he's at the bottom of a swimming pool. And they resent a speaker who can't be inconvenienced enough to pick up the phone. Sure, it's OK to use it as it was intended: to conference call. But other than that, don't use it.

The hold button, and its evil twin, call-waiting, pose additional challenges to telephone civility. In fact, being trapped in hold purgatory was reckoned to be the phone world's most grievous offense, according to a recent business survey. And hold-Muzak is merely salt in the wound. Thirty seconds of quiet is always preferable to a string rendition of "Stairway to Heaven."

Don't try to juggle two phone calls either. The prom advice my mother gave me is also good phone advice. You go with the first one who calls. If you're tied up with call number one, take the name and number of call number two. And when you're finished with call one, return call number two.

I consider owning a phone machine part of one's obligation to society.

Unreturned phone calls rank high on the rub-the-wrong-way irritant scale. While some peacocks seem to believe that failing to return calls is an emblem of standing, it is rude. And whether in business or pleasure, the rude die young.

After the beep

I make no apologies for being the answering machine's biggest fan. It effectively repels salesmen and heavy breathers, while allowing friends and family to leave messages when you are away. In fact, I consider owning a phone machine part of one's obligation to society.

I have one brother, the president of a large company, who simply refuses to buy an answering machine. While certainly well within his first amendment rights, he leaves his family, and whatever friends that remain, making innumerable calls, hoping to find this oft-travelling fellow at home. Apparently he believes that living in Tennessee gives him an immunity from things electronic that his more urban siblings lack.

Of course, like all good things, the answering machine can be abused. A second brother of mine not only has one, he has a habit of calling up his friends' machines to retrieve their messages—just to see who's calling whom. He is sure to lose more friends than brother number one.

And speaking of messages, creative messages are usually inaudible and always tedious. One friend of mine regales callers with a hearty Bible verse and an effusive "Have a nice day." Still another, a whippet breeder, precedes his message with the Devo tune, "Whip It."

One apartment-hunting friend, with a penchant for recording weird, plunger-like noises, lost a good lead when the landlord phoned and was offended.

In fact, I don't know anyone who enjoys scratchy recordings, garbled stand-up routines, or celebrity impersonations. Most of us just want to leave a message.

If you want to entertain, buy your own 976 line. Otherwise, save the yacks and stick to a brief message. Your friends will be grateful. They might even call again.

Giving good phone

Despite the introduction of all these phone gadgets, not all that much has changed since Mrs. Hoffman's class. Sure the delivery systems have changed. Touch-tone has replaced rotary dialing. Credit cards have eliminated the need for carrying lots of change for phoning collect. (Except for my friend Keith, who *always* calls collect.)

But the people using all these advances haven't changed. They expect a human exchange, as free as possible from mechanical and social road blocks. Even in second grade good phone manners were a plus. A good class meant ten more minutes of recess.

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

DTM

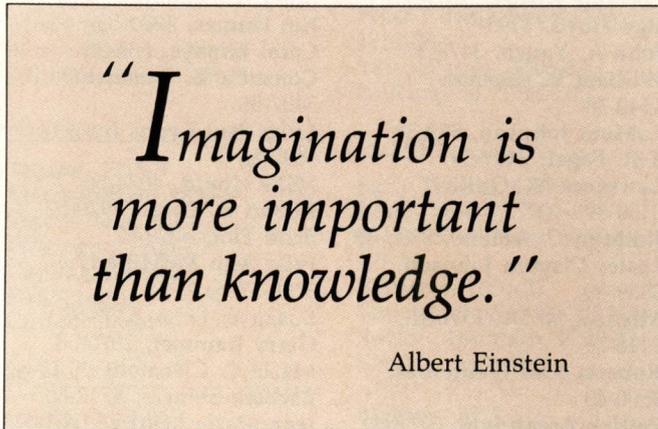
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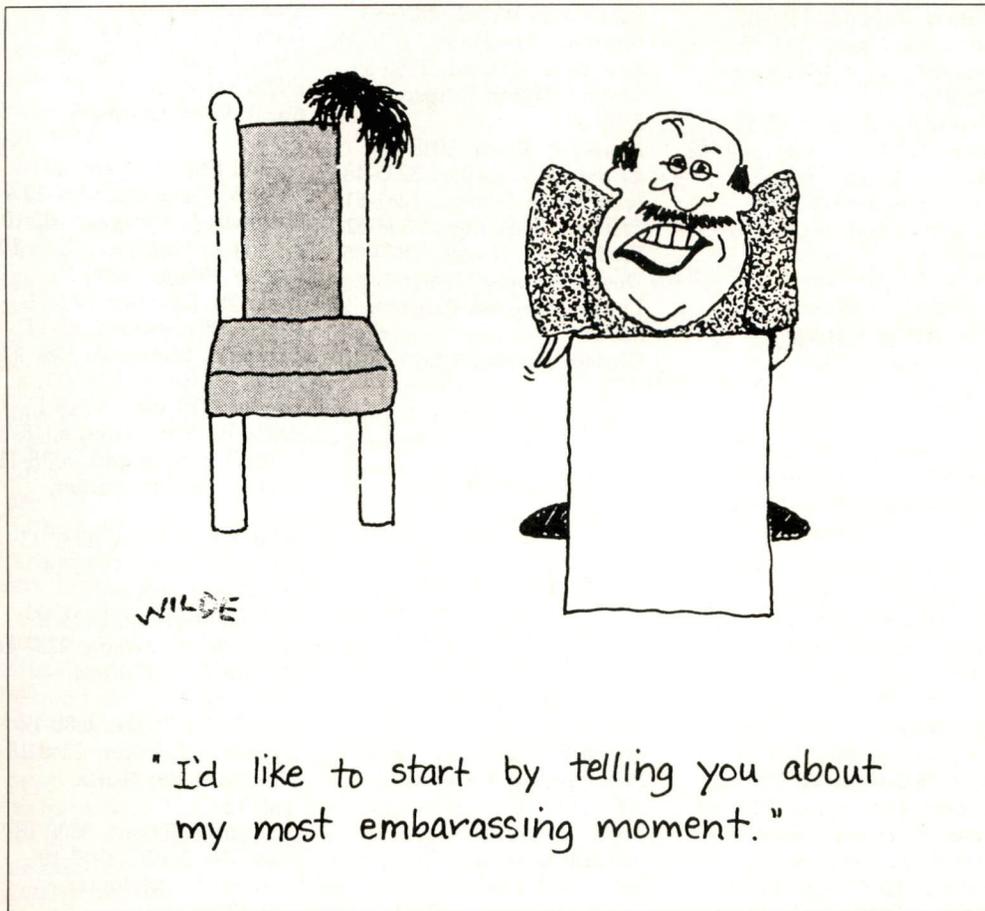
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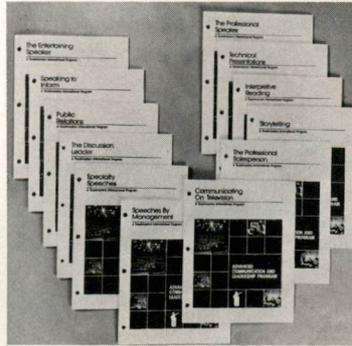
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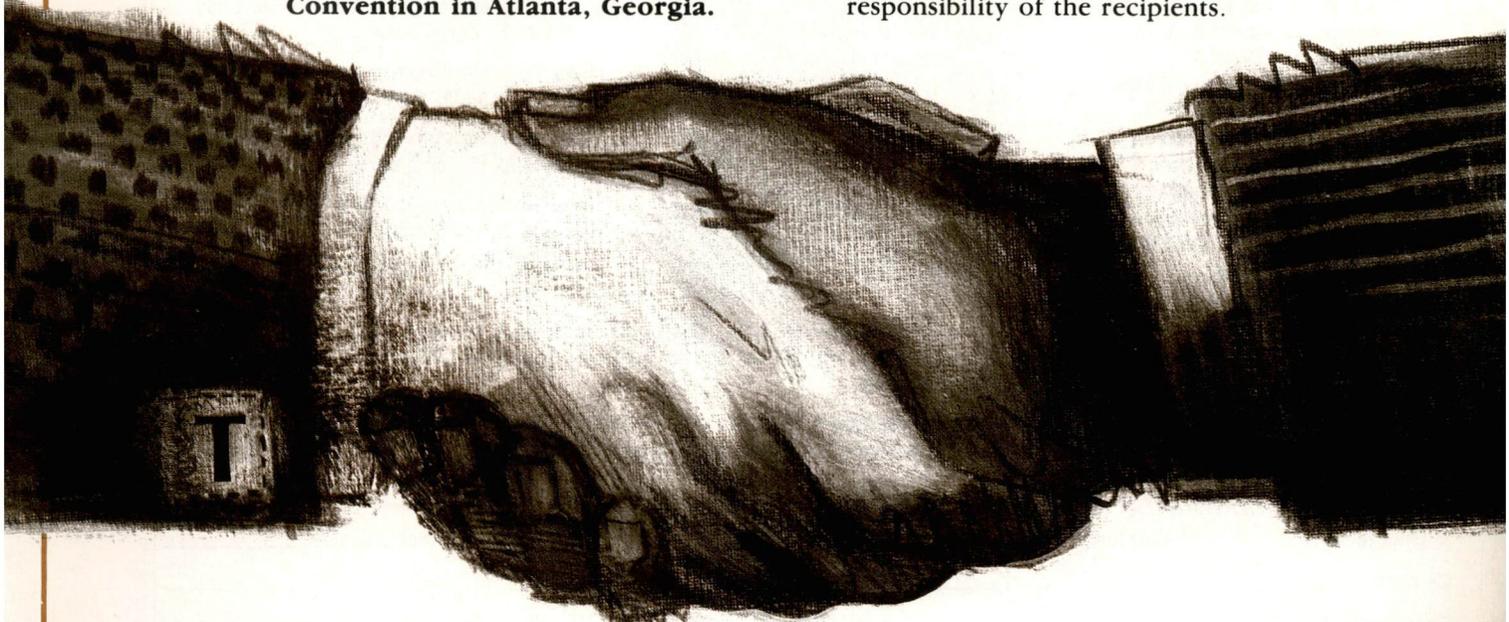
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You've Got a Friend Requirements:

1. This membership program begins January 1, 1990 and ends December 31, 1990.
2. All Toastmasters are eligible and encouraged to participate.
3. To receive credit as a sponsor, your name must appear on the Application for Membership (Form 400) along with your *home* club number. Please print or type information so that it is legible. **No additions or changes may be made to the applications once they are submitted to World Headquarters.**
4. New, dual and reinstated members count for credit. Transfer and charter members do not.
5. The new member must join during the calendar year 1990. The application must be received at World Headquarters no later than December 31, 1990.
6. Awards will be sent automatically upon qualification.
7. "President's Sponsor" and "President's Circle" Awards will be presented at the 1991 International Convention in Atlanta, Georgia. However, they do not include transportation or other expenses. If the recipient is not in attendance, the presentation will be made to the District Governor.
8. Custom duties (or taxes on awards) are the responsibility of the recipients.



Reach Out and Touch Someone

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If at First You Don't Succeed

Continued from page 13

happens now, they'll see. The future will prove that you were right and they were dumb not to be able to appreciate it now."

Then he added: "Unless you have that feeling, you're bound to get discouraged."

Persistence takes several forms

Persistence can be blunt, as un-diplomatic as the motto on Ted Turner's desk: "Lead, follow, or get out of the way." Some of the world's great achievers simply grit their teeth and outrun, outwit and outlast their detractors, opponents and competitors.

But persistence can be subtle too. Norman Vincent Peale, one of America's great public speakers, said: "I never let go of something I desperately want to do or think needs to be done. If I can't do it head on, I will look for a circuitous way to do it. The idea is to do it no matter what method you use."

The famous preacher, without realizing it, offered a powerful operational definition of persistence: Persistence is "doing it, no matter what method you use." It is achieving something you desperately want by taking whatever steps are necessary—for as long as necessary. That may require a frontal attack or guerilla warfare; it may involve mind-numbing repetition or the discovery of an easy, efficient way to achieve the goal.

The great diplomat, Benjamin Franklin, knew how important it is to create a new plan whenever the old one fails. Catherine Drinker Bowen describes his tactics in her book *The Most Dangerous Man in America: Scenes From the Life of Benjamin Franklin*: "Again and again, we see Franklin project some public plan: in Philadelphia, in London, in Paris. Again and again the plan is defeated and the news of it is noised abroad. Franklin does not wilt, nor does he snarl and strike back. He simply waits, writes out his ideas in letters to friends—invariably made public—and begins the charge from another position."

A cumulative process

Helen Gurley Brown, editor of *Cosmopolitan*, calls the process "mouseburgering"—creeping toward your objective as quietly and unobtrusively as a little mouse. "Study," she advises. "Inch

along. Pile up goodness until you are so good that everybody can see it and not ignore you."

The essence of that attitude is striving to be excellent at whatever you do. For the Toastmaster, that means doing the best job you can when you do your research, when you write your speech,

Most people are not restrained from achieving their goals; they are simply diverted from them.

when you practice in front of a mirror and when you actually deliver the speech. It involves taking the assignment seriously and stretching and stretching. Maintain that attitude long enough and it becomes a habit.

What happens is that gradually more and more of what you once had to consciously think about becomes automatic. It's analogous to learning to drive a car with a clutch and shift. At first it's hard to do, maybe even nightmarish. But then, with practice, the moves become easier, more rhythmic, until they are automatic. In public speaking, the persistent application of the excellence attitude gradually produces a repertoire that is larger, richer and more easily retrievable.

Charles Schultz says it this way: "You should start doing your great things right away. I think this is the secret in any sort of performing art—not trying to save yourself for the great day when you become famous, but just do the best you can each day."

An educational process

You must get feedback—good, honest feedback. Otherwise you may be wasting effort or converting bad practice into bad habits. The wonderful thing about Toastmasters International is that feedback—evaluation—is built into the educational process at every stage.

Get the best evaluation you can from the best evaluators you can find. Pay for it if necessary. I discovered that many of the high achievers moved to different cities so that they could study under, be associated with, and get feedback from major figures in their craft or field.

Needs to be focused

Most people are not restrained from achieving their goals; they are simply diverted from them. A baby can be easily distracted by any bright, shiny object, a loud noise or a sudden movement. But a mature achiever sets goals and ranks them so that they become priorities that easily stay in sight.

Without focus, you may work hard every day, but at the end of each day you may be further from the goal than when you started. That kind of persistence gets you calluses, not achievements.

Focused persistence involves asking whether doing *this* today will get you *that* tomorrow.

B. Eugene Griessman is author of *The Achievement Factors: Candid Interviews With Some of the Most Important People of Our Time (Dodd Mead)*. He teaches principles of self-management in Georgia Tech's College Management and is a member of the Georgia Tech Club 3509-14 in Atlanta, Georgia.



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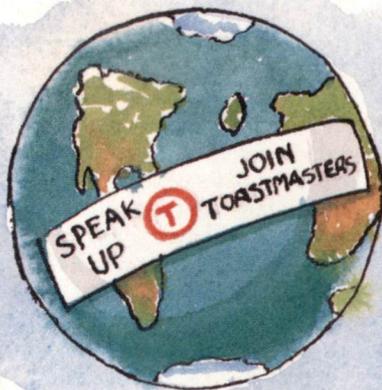
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