

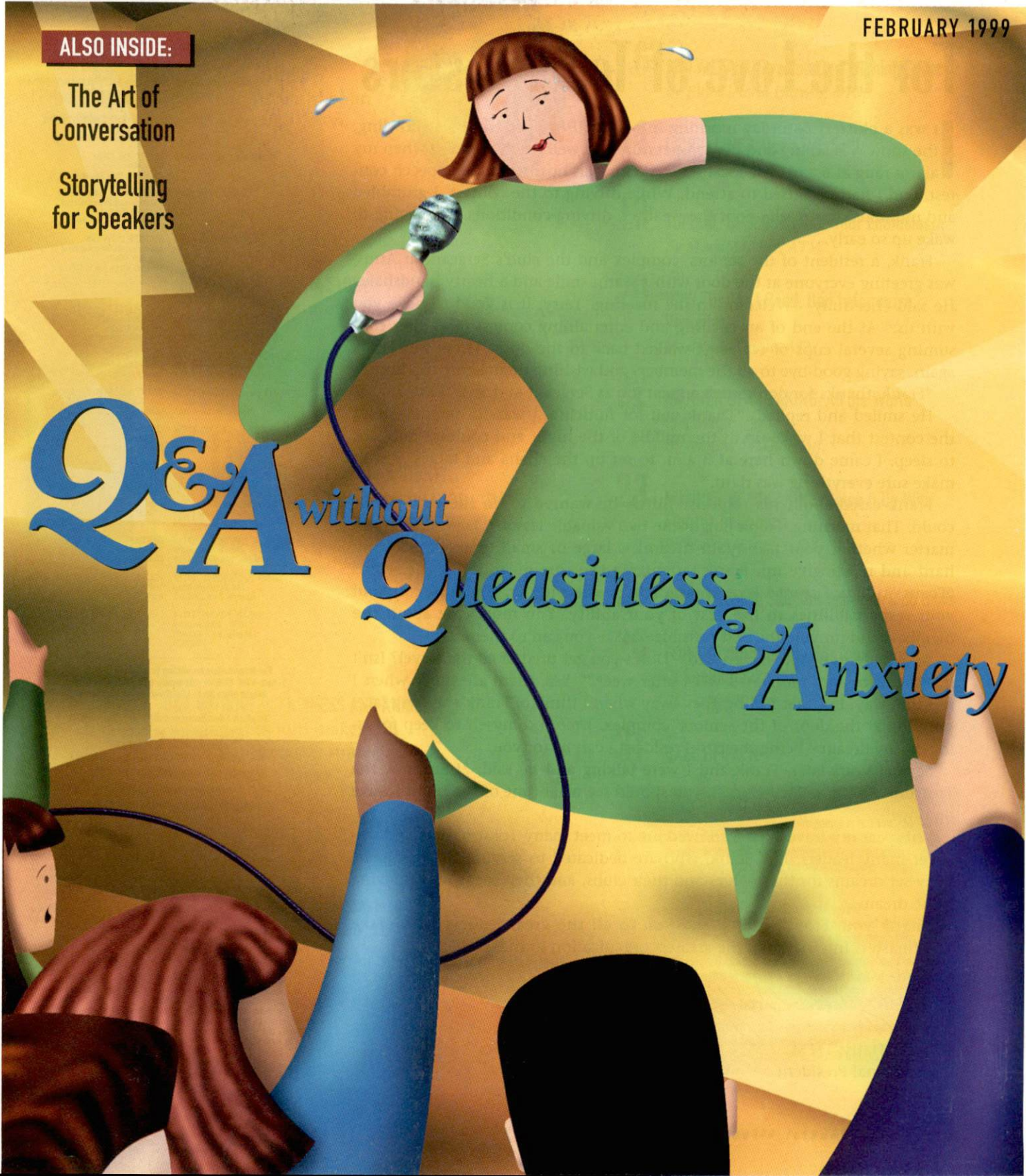
The TOASTMASTER®

FEBRUARY 1999

ALSO INSIDE:

The Art of
Conversation

Storytelling
for Speakers



*Q&A without
Queasiness
& Anxiety*



VIEWPOINT

For the Love of Toastmasters

It was a blustery Saturday morning in March 1989. The wind was howling, the snow was falling and the temperature was well below freezing when my alarm rang at 6 a.m. The local seniors' club was hosting an area speech contest, and I had promised to attend. While driving to the contest, I grumbled and mumbled to myself about the weather, driving conditions and having to wake up so early.

Frank, a resident of the seniors' complex and the club's Sergeant at Arms, was greeting everyone at the door with a warm smile and a hearty handshake. He said cheerfully, "Welcome to the meeting, Terry; it is good to have you with us." At the end of an exciting and entertaining contest (and after consuming several cups of coffee), I walked back to the door. There was Frank again, saying good-bye to all the members and wishing them a safe trip home.

"Frank, thanks for doing such a great job as Sergeant at Arms," I said.

He smiled and replied, "Thank you for noticing. I was so nervous about the contest that I woke up in the middle of the night and couldn't fall back to sleep. I came down here at 3 a.m. to set up the chairs and tables, just to make sure everything was right."

Frank cared about his responsibilities; he wanted to do the best job he could. That morning, Frank taught me two valuable lessons. First, it does not matter whether your task (your dream) is large or small, you should work hard and never give up. Frank taught me the true meaning of the words "Focus on Your Dream." Second, as a Toastmasters leader, you must carry out your responsibilities to the best of your ability. You must care about the members and provide the best possible service you can to them.

As President, people have asked, "Don't you get tired of all the travel? Isn't it difficult to stay motivated week after week?" Yes, there are times when I feel that way. But that feeling goes away when I think of Frank's smiling face, standing at the door of the seniors' complex. I remind myself to keep focusing on my dream - being the best President I can be for you.

Several years later, Frank and I were talking and he said, "I am now the Treasurer of the seniors' club . . . you should see what time of the night I wake up now!"

This year my travels have allowed me to meet many Toastmasters and discover many leaders, like Frank, who are dedicated to serving the members. They set dreams for themselves and their clubs, and then focus on achieving those dreams.

Thank you, Frank. And thank you to all the great leaders who make Toastmasters International the greatest organization in the world.

Terry R. Daily

Terry R. Daily, DTM
International President

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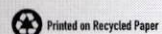
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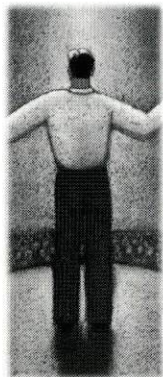
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The Toastmasters Vision:

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.

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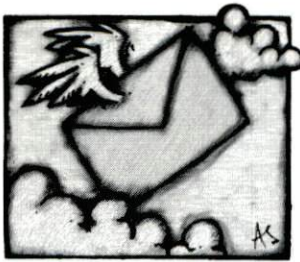
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LETTERS

TOASTMASTERS LAST A LIFETIME

As a university student, I have studied courses ranging from physical and social sciences to various foreign languages. One day I took a chance and decided to enroll in a Toastmasters course. I call it a course because there was homework, often referred to as role assignments, and a grading system known as critical evaluations. As with my other classes, I was assigned homework at the end of every meeting. However, unlike most university courses, the homework was designed to improve self-confidence, leadership and communication skills.

Ironically, the most important course I took was not academic in nature but practical – it was my Toastmasters membership. I strongly believe that every university student should join a Toastmasters club. Too many students graduate with a head full of knowledge but with limited communication skills. How valuable is knowledge if you can't adequately express it?

If you know any college students, do them a favor and tell them about Toastmasters. The skills they'll gain will last a lifetime!

Jason Garlepy
Toastbusters Club 5826-42
Edmonton, Alberta, Canada

PUT TO THE TEST

When I joined Toastmasters in March 1998, I was convinced I would never overcome my fear of public speaking. I just knew I could not express my views in front of a group of people without my mind going completely blank. Then I gave my Ice Breaker speech, and the members of my club gave me a rave review. I was so elated, I embraced every suggestion for improvement. The support and encouragement spurred me on. I deliv-

ered eight speeches in seven months, and entered two competitions, in which I even advanced to area level.

But the real test came when I had to deliver a brief speech at a Parents & Friends meeting at my children's school. I used the guidelines for a persuasive speech in the Communication and Leadership manual. During the speech, I imagined my fellow club members sitting in front of me. I had no fear, my mind stayed alert and clear. I recalled what I had been told to emphasize and what to avoid. I passed the test, and was even elected to serve on the school's committee! I give credit to Toastmasters, my fellow members and my mentor.

Sigrid Cawley
Dialtoners Club 749-69
Bulimba, Brisbane(Qld), Australia

A GOOD INVESTMENT

I came to the United States as a refugee from Vietnam and joined Toastmasters to practice English. Years after my Ice Breaker in March 1979, my friends told me that they didn't have the slightest idea what I was trying to say when I made that speech. In retrospect, I am getting higher return on investment (ROI) from Toastmasters than from the bluest of the blue chips.

Tuan Q. Pham, DTM
Monument Club 898-36
Fairfax, Virginia

RISING TO THE OCCASION

Recently my boyfriend/partner/best friend of 14 years died from cancer.

When asked if I would speak at his funeral, I didn't think I could; I'd be too emotional. The next day, I thought: But I'm a Toastmaster! Can't I even show my best friend my love for him by speaking on his behalf? So I sat down and wrote from the heart about him and our happy times together, and the words

just flowed onto the page. I wanted to arouse mourners' memories so we all could feel his presence right there in the chapel.

I gave that eulogy, and everyone told me it was a beautiful tribute.

I am so grateful to Toastmasters International for the skills it has taught me, for giving me the discipline necessary to deliver that speech in trying circumstances. I am grateful that these oratory skills enabled me to give my friend the final demonstration of my love and affection. But the greatest gift of all was to myself; I was able to say farewell after all, in front of his family and his friends.

This experience has shown me that Toastmasters everywhere have the ability to rise to any speaking occasion.

Sandra Lasky, ATM-S
Bel-Air Club 5431-70
Sydney, Australia

ON HANDLING WITH CARE

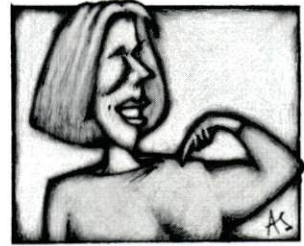
Regarding the article, "An Awfully Good Speech" (January): Concluding the evaluation of a very uncomfortable speech with the words, "You did an awfully good job, terribly well," could be accepted when the criticism is delivered with a smile, but this word play is risky, especially if a more pertinent issue is involved.

Having a Toastmaster place his loyalty to the club above his serious illness may appear to be admirable, but it is unwise. How his speech is to be evaluated is a secondary issue.

The primary issue is how to best use our Toastmasters skills to let this dedicated member know it is all right for him to take some time off for recovery, then return to Toastmasters and public speaking when he has recuperated.

Al Vopata, DTM
Haworth-Wichita Club 193-22
Wichita, Kansas

By Diane Pearson, ATM



Passion and personality are what make a good speech great.

Speak From the Heart

ONE OF THE MOST POWERFUL TOOLS YOU HAVE AT YOUR DISPOSAL as a speaker is your emotions, your true feelings, what you feel in your heart. My husband has been involved in politics for most of our married life, so I've had many opportunities

to use my speaking skills. Toastmasters is a great place to practice my speeches.

Recently I put together what I thought was a fantastic speech on why he was the best candidate for the job. I had all the facts and figures on his career and lots of reasons why his experience was a perfect match for the position. I sat down after that speech thinking, "I'm going to get a great evaluation on this one." I just knew I had done a good job! My evaluator was kind in his remarks. He even said, "Your husband is the best man for the job, and I would probably vote for him."

But he also said something I wasn't expecting: "I was disappointed in your speech. When you said you were going to tell us why we should vote for your husband, I thought you would mention personal things – his beliefs – what kind of person he truly is. You've been married to this man for 27 years. You know him better than anyone. Share some of your deepest thoughts with us."

In Paul Harvey style, he said, "We want to hear the rest of the story – those things we don't read in the newspapers or in his biography. For example, did you agonize for months over his decision to run for statewide office? Did you have late night conversations about the impact this campaign might have on your marriage, your family, your job?"

He added, "It was a good speech, but I think you can make it better. Speak from the heart."

I went home that night a little miffed that I had spent so much time and effort on a speech that received less than glowing remarks. But once I got past those feelings and looked critically at the text of the speech, I had to agree – it lacked passion and personality.

In rewriting the speech, I kept the same basic format, the same facts and figures, but I added personal comments wherever I could. We had indeed spent months talking about the decision to run for office. Would I have

to quit my job to help with the campaign? Could we afford to do that with kids in college? Could we withstand the negative publicity that goes along with statewide races? Was it worth the time away from the family?

Would I have the confidence to go out and give speeches on his behalf – something that's expected of political spouses these days?

The rewriting of the speech was painful. I'm not the type of person who likes to share personal feelings, especially in front of hundreds of people. But the result changed my speaking style forever.

One newspaper article in particular summed up my speaking style. It said, "Diane Pearson added a seldom-seen human touch to the campaign trail by speaking of a long, hard road and personal hardships. From the campaign money (which she says has been raised one dollar at a time) to the negative press that keeps her from reading the papers, it's been tough for her and her family."

I also added a plug for Toastmasters. The article said, "She found opportunity for growth through Toastmasters, a group that develops members' public speaking skills. She is a private person, but Toastmasters prepared her for talking on her feet."

I concluded the speech with a quote from my husband. He said to me, "If I don't run for this office, I will wonder for the rest of my life what might have been – if I could have made a difference." I talked about how sad it is to see people at the end of their lives who never had the courage to take chances in life. I admired my husband for his willingness to take risks – to step out in faith for something he believed in.

Thanks to an honest evaluation from a fellow Toastmaster, now it was more than a good speech – it was a great speech, one that people remember – because I spoke from the heart. **1**

Diane Pearson, ATM, is a member of Tippecanoe Talkers Club 5882-11 in Lafayette, Indiana.



One of the greatest lessons we can learn in life is to *be* our message, to live by our values.

Are You Your Winning Speech?

Well rehearsed and confident, she builds to her resounding conclusion, shakes the Toastmaster's hand, and sits down amid hearty applause. This is her most moving speech yet, and she is unanimously voted Best Speaker of the meeting. You probably know her. She is a department manager for a large company, is actively pursuing her CTM, has read all the leadership bestsellers, and loves to give motivational speeches at her Toastmasters club.

Anyone who strives to improve leadership and communication skills needs a steady diet of inspirational and motivational speeches. They are not just good cud for speakers to chew on. They offer one of the hidden benefits of being a Toastmaster: the ongoing opportunity to review the values and principles that shape who we are – or need to become.

And yet, how many times have you wondered about the person delivering the message? Is the speaker secretly saying, "Do as I say, not as I do"? I once attended a breakout session in which two husband-and-wife psychologists were lecturing on the importance of good communication in relationships. Their words were useful, but something inside me sensed that they themselves

weren't genuine. A few years later I came across a book on the subject of healing oneself following a marriage breakup. When I saw the author's name, I thought, "Wait a minute! Isn't she one of the psychologists who gave that lecture?" I picked up the book and read the author's introduction. Sure enough, it was the same woman, and she had divorced.

An oft-told story about India's great spiritual leader, Mahatma Gandhi, was that while boarding a train, a reporter asked him if he had a message to give. Gandhi simply replied, "I am my message." One of the greatest lessons we can learn in life is to be our message, to live by our values. I've said many times that Toastmasters is a laboratory: a place to experiment, to practice communication and leadership skills and learn what works and what doesn't. More than that, your Toastmasters club is an ideal place to hone skills that reflect your highest values.

In the seminars I conduct on the topic of personal growth, I often discuss what I call our "personal vote." In an election, we "vote our conscience" by placing our mark by the proposition or candidate who best reflects our values and concerns. If enough people share our

values and concerns, that is what (ideally) will be carried out in our society. This concept is not limited to the voting booth. When we cast our personal vote, we are making a statement, by our own actions, about what kind of society we want. For example, I abhor violence, so I do not "vote for" it by spending my time or money on violent entertainment. A personal vote, then, is simply any personal action that reflects the higher principles we value.

We all aspire to the same basic principles. In his book, *Principle-Centered Leadership*, Stephen R. Covey states, "To the degree people recognize and live in harmony with such basic principles as fairness, equity, justice, integrity, honesty and trust, they move toward either survival and stability on the one hand or disintegration and destruction on the other." Although we may not state our goals or reasons for joining Toastmasters in such blunt terms as survival or destruction, we all recognize that, on some level, Toastmasters will help us to become better – not just better speakers or better workers, but better people.

How can we use our Toastmasters experience to exercise such principles as honesty, integrity and fair-



ness? Here are some questions to ask about what kind of society you'd like to see, what principles you value, how you'd like to be treated. Turn these desires into personal votes to cast at your Toastmasters club and notice how you (and eventually your club) will shift to reflect principle-centered values:

- **Do I want to enter a new situation and feel welcome?** Then use your Toastmasters club as a place to practice welcoming others. Don't wait for the Sergeant-at-Arms or the club president to approach a newcomer; you do it.
- **Do I enjoy having people say negative things about me behind my back?** If not, then don't speak ill of others. Former U.S. President Jimmy Carter said, "Always add and multiply; never

subtract or divide." Be known in your club as one who always speaks well of others.

- **Do I enjoy it when people I'm counting on fail to deliver?** If not, then be someone who can be counted on. If you sign up for a task, come prepared to carry it out. If you're scheduled to speak and you can't, take it upon yourself to find a replacement and notify the meeting's Toastmaster ahead of time.
- **Do I want to be listened to?** Then listen to others. Give them your undivided attention when they speak to you. One of the main things people say when describing someone they admire is "he/she made me feel as if I'm important."
- **Do I enjoy being made fun of?** If not, then don't make anyone

else the brunt of your sarcasm or jokes.

- **Do I want to be able to give and receive constructive criticism?** Then use your Toastmasters club as a place to give honest, non-threatening, constructive feedback. Feedback is a device for learning. It should never be "whitewashed" or used to hurt others.
- **Do I want to be valued?** Then value others. Show by your actions that other people are entitled to their opinions, even if different from yours. Be open to the "lessons" (both obvious and subtle) that can be learned from others.
- **Do I want peace on earth?** Then promote peace in your family, your club and your community. Toastmasters Founder Dr. Ralph Smedley's motto was, "Don't dabble in dirt." Be someone who puts a stop to ugly rumors, who refuses to continue a pointless argument, and who creates win-win resolutions.
- **And ultimately: Do I want to have friends?** Then be a friend.

"I wouldn't want to join any club that would have me as a member," a comedian once quipped. Does this describe you or your Toastmasters club? Gandhi lived his message by authentically being the kind of person he believed one should be. Any Toastmaster can deliver a rousing speech that calls for principle-centered behavior. The truly great Toastmaster casts personal votes by consciously putting the message into action. While it's a worthy accomplishment to deliver a winning speech, the epitome of principle-centered behavior is to be your own winning speech. **T**

Elly V. Darwin, CTM is the past-president of Northshore Toastmasters Club 5379-68 in Mandeville, Louisiana. She writes and presents seminars on personal growth.



To be an interesting person,
you must be an interested
person. Read, think, listen.

We Toastmasters, striving to improve our speechmaking skills, have an equal obligation to improve our conversational skills. Most of us engage in telephone and electronic conversations daily, not to mention face-to-face ones. We can assess whether our conversational skills are pleasant, informative or entertaining by asking ourselves the following questions:

The Art of Conversation

- ▼ Do I consider each conversation an opportunity to share inspiring, interesting ideas with others, or do I settle for idle chatter?
- ▼ Does my conversation reveal my best personality traits? Or do I gossip, grumble and make belittling remarks?
- ▼ Do I try to bring out people's best qualities and wisdom? Or do I monopolize the conversation? Do I interrupt?
- ▼ Do I listen intently to what others say so I can understand and empathize with them? Or do I divide my attention and concentrate on what to say next?

You make and use a grocery shopping list, a Christmas card list. You would make a list of materials needed if remodeling the bathroom. It's equally acceptable to make and use a conversational topic list. You should be no more embarrassed to look at such a list in front of others than to look at your appointment book.

Ethel Cotton, who has taught a 12-week course in conversation etiquette to thousands of business executives, advocates such a list. And one of the most popular women I know is slightly deaf and in her late 60s; yet she is invited to luncheons and parties almost daily by people half her age.

Her secret? She's a dynamic conversationalist who stimulates others to respond. She openly uses a conversational topic list.

To be an interesting person, you must be an interested person – interested in people, new ideas, your environment. Read, think, listen. These are the keys.

Read to widen your general knowledge, not just about your business and hobbies. Purposeful reading for just 15 to 30 minutes per day will enable you to eliminate the common "I don't know what to say" complaint.

Think. Digest what you've read and heard. What new facet of a topic have you learned lately? Has added information changed an attitude? Widened your horizons? Motivated you to action? Keep an open mind on all debatable topics.

Jot down quips and key words to remind you of amusing or strange incidents, family sayings and traditions that invariably remind others of similar ones to relate. Keep your list current. Add to and delete from it to avoid repeating yourself.

"Purposeful reading for just 15 to 30 minutes per day will enable you to eliminate that 'I don't know what to say' complaint."

List bits of information about acquaintances' interests and use this knowledge to start conversations with them. "That's hard work!" you exclaim. Yes, but such effort results in lively conversations and popularity.

Be specific. Use descriptive words, illustrations and anecdotes. As in speeches, suit your voice and vocabulary to the type of conversation and your listener.

LISTENING VS. HEARING

Listen to what others say. There's a difference between hearing and listening. You probably hear and are aware of cars going by as you read this. But if you expect someone to arrive, you listen for a car to stop. Like playing the piano or baseball, listening is a skill that can be learned.

Since you can think four times faster than you can talk, it is difficult to keep your mind from wandering into tangential paths. Listen so you can adjust your attitude to the speaker's purpose – is it to inform, persuade, entertain?

Listening is difficult too, because we think we can relax and listen at the same time, especially in a pleasant social situation. We also may have emotional reactions to words or ideas that cause us to blot out the rest of the conversation.

Ask yourself, "Do I listen to the words, the symbol or the person?" We use too many abstractions, words such as "honesty," "patriotism" and "truth." These have different meanings for different people. Observe people's body language to determine if you and they are interpreting the words similarly.

You can't respond well unless you listen attentively and actively. Look at the person speaking. Show your interest by a smile, a nod of the head or an encouraging remark like, "Oh, I see," or "That sounds complicated." Your attentive listening will give the speaker confidence and encourage him or her to improve the quality of remarks, which, in turn, will stimulate your thinking responses.

By speaking "with your eyes," you can convey warmth and conviction. Likewise, you can tell if you are pleasing others by watching their eyes. If you recognize gladness or sadness, hope or despair, friendliness or hostility in people's eyes, you can adapt your conversation to fulfill their unspoken needs.

WHEN FACED WITH BOREDOM

Boredom too can usually be spotted easily if the conversationalist is looking for nonverbal cues – glazed eyes, stifled yawns, fidgeting. When bored, most people tend to daydream and don't listen actively or participate effectively. Now and then, they are apt to mumble "Uh huh," so the speaker keeps on talking.

Conversation

If you're on the receiving end of this conversational problem or if you're faced with a boring partner in conversation, ask him or her a question. Questions direct the conversation into areas in which you're interested. This is where preplanned conversation starters are helpful – consult your conversational topics list.

Learn to ask questions to elicit information instead of ones that prompt a flat "yes" or "no." For example, a question like, "What was the central theme of *Death of a Salesman*?" will promote conversation with a theater-goer, but asking, "Did you enjoy the play?" may stop the conversation cold or worse, start a tirade of negative remarks.

Asking thoughtful questions about a person's background, occupation and hobbies is an effective way to make a stranger or timid person feel at ease. And well-phrased, well-timed questions may turn a potential disagreement into a beneficial sharing of ideas, a worthwhile learning experience.

Conversation is like a tennis game. Each participant should lob information back and forth. Each statement or question should excite, inspire and challenge another to give pertinent responses; it should advance the subject discussed.

Advancing the subject with humor is always a sure bet (except on occasions of grief, of course). If you can make a person laugh, you can make him think and make him like and believe you.

AVOID CHIT CHAT

Brief encounters with friends will be more satisfactory if you converse instead of chat. If you meet a friend on the street, in an elevator or at a reception, begin your conversation with a remark linked to your last meeting or to his or her special interests.

Skip "How are you," unless the person or his family has been ill. Ask if he knows about the upcoming museum exhibit, or has seen the latest movie, or how far he's progressed in the Toastmasters educational program.

If none of your friends will attend that upcoming wedding or awards dinner, fortify yourself with brief and timely information about the honorees. This will help you make easy, pertinent conversation with new people you meet. But if you think a formal affair among strangers will be tiresome, it probably will be. If you anticipate a pleasant experience and plan a few conversation starters, you undoubtedly will enjoy the occasion.

TRY PROVERSATION

Try proversation – positive, optimistic, enthusiastic conversation. Too often we begin a conversation with negative, fault-finding remarks such as, "This rotten weather is for the birds," or "What a lousy ball game." Such conversation is why many social gatherings leave us bored.

People are imitative and tend to follow conversational patterns. Say you don't like sports cars, salami or songfests and you are apt to start a flood of "I don't likes" that will be difficult to stop. Instead, emphasize the positive aspects of a problem and suggest constructive solutions. Chit-chat and small talk should be positive and light. Instead of "I hate mugs," say, "I prefer to drink coffee in china cups."

We Toastmasters can improve our conversational skills if we listen carefully, ask questions pointedly, speak calmly, answer enthusiastically – and stop talking when we have no more to say. **1**

Elizabeth R. Sphar, a former Toastmaster, has taught conversation workshops at adult school, lectured at service clubs and written several articles on the topic.

"Conversation is like a tennis game. Each participant should lob information back and forth."

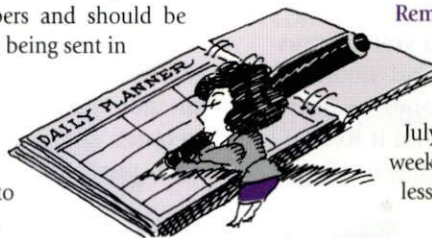
Coming Soon To Your Club

Toastmasters International regularly mails items to your club president, many of which affect members and should be shared with them. Following is a list of items being sent in the next few months:

Last week of February. Semiannual membership report forms for the April 1-September 30, 1999, period will be mailed to presidents of clubs outside the United States.

First week of March. Semiannual membership report forms for the April 1-September 30, 1999, period will be mailed to presidents of clubs in the United States.

March 31, 1999. Club proxies will be mailed to all club presidents.



Third week of April. Distinguished Club Program progress reports, account statements, award applications and other items will be mailed to all club presidents.

Reminder: All clubs must elect officers at their first meeting in May 1999, and these officers begin their terms on July 1. Annual terms are July 1 through June 30, and semiannual terms are July 1 through December 31. Only clubs meeting weekly may elect officers semiannually. Clubs meeting less frequently must elect officers for annual terms.

Also, all club presidents recently received a mailing which included a Distinguished Club Program progress report, account statement, award applications, membership-building aids, and a 1999 Supply Catalog. The Supply Catalog contains a wealth of items of interest to you and your club, including club supplies, books, tapes, and awards. **Ask your president to circulate it at the next club meeting!**

Create the Conversational Masterpiece

By Penny B. Devlin

"Conversation, like drinking water, is something we take for granted, until there's a drought," says speech communications expert Gretchen de Baubigny. "Yet conversation is a complex interaction. If much of our daily interaction with others is routine, chances are we could be getting more out of life."

"Conversation has a definite pattern," she continues. "You must go through layers, like an artichoke, to get to the heart of a conversation . . ." The layers are comprised of (1) small talk (to establish a comfort level), (2) facts, (3) viewpoints/opinions and (4) feelings.

To hold interest, de Baubigny maintains, a conversation must cultivate two qualities: an ability to anticipate commonalities and a positive attitude that assumes everyone is both interested and interesting.

To interest others and cultivate commonalities, approach new social situations prepared with three topics, including one that you want to learn more about. Design ways to bring in your own expertise.

Keep a file of clippings related to topics that interest you. One corporate historian says she looks to current events or to her own frequent travels for subjects that establish a personal rapport and trust before launching into business with a client. Accustomed to dealing with chief executive officers, she anticipates and ascertains their interest to guide her exchanges with them.

IMPRESSION MANAGEMENT

In a visually oriented world, fostered by television's instantaneous messages, one must pay special attention to adopting positive nonverbal skills. De Baubigny labels this "impression management," explaining that although first impressions may not always be right, they are important.

When entering a room full of new faces, a person can command interest by using three direct signals: (1) a smile (conveying optimism), (2) good eye contact (conveying credibility) and (3) an energetic posture (conveying vitality).

To handle the sometimes sticky chore of introducing yourself, create a mini-resume about yourself that might vary slightly according to different social situations. Once you've introduced yourself, ask lots of questions. People love talking about themselves.

WORD POWER

A good vocabulary enhances conversation. But word power does not mean keeping a thesaurus in your purse or pocket. Start by purging favorite clichés – weary words like *real*, *get*, *great*, *terrific*, *thing* – replace them with more precise and descriptive terms.

Of course, some of the nicest words are contained in compliments. As Mark Twain said, "I can live for two months on a good compliment." We all need strokes, and people appreciate sincere praise. Compliments can be excellent conversation starters.

What if someone compliments you? Take time to savor and acknowledge it, thereby making the giver feel good in return. Do not brush aside kind words with abrupt comments like, "This old rag."

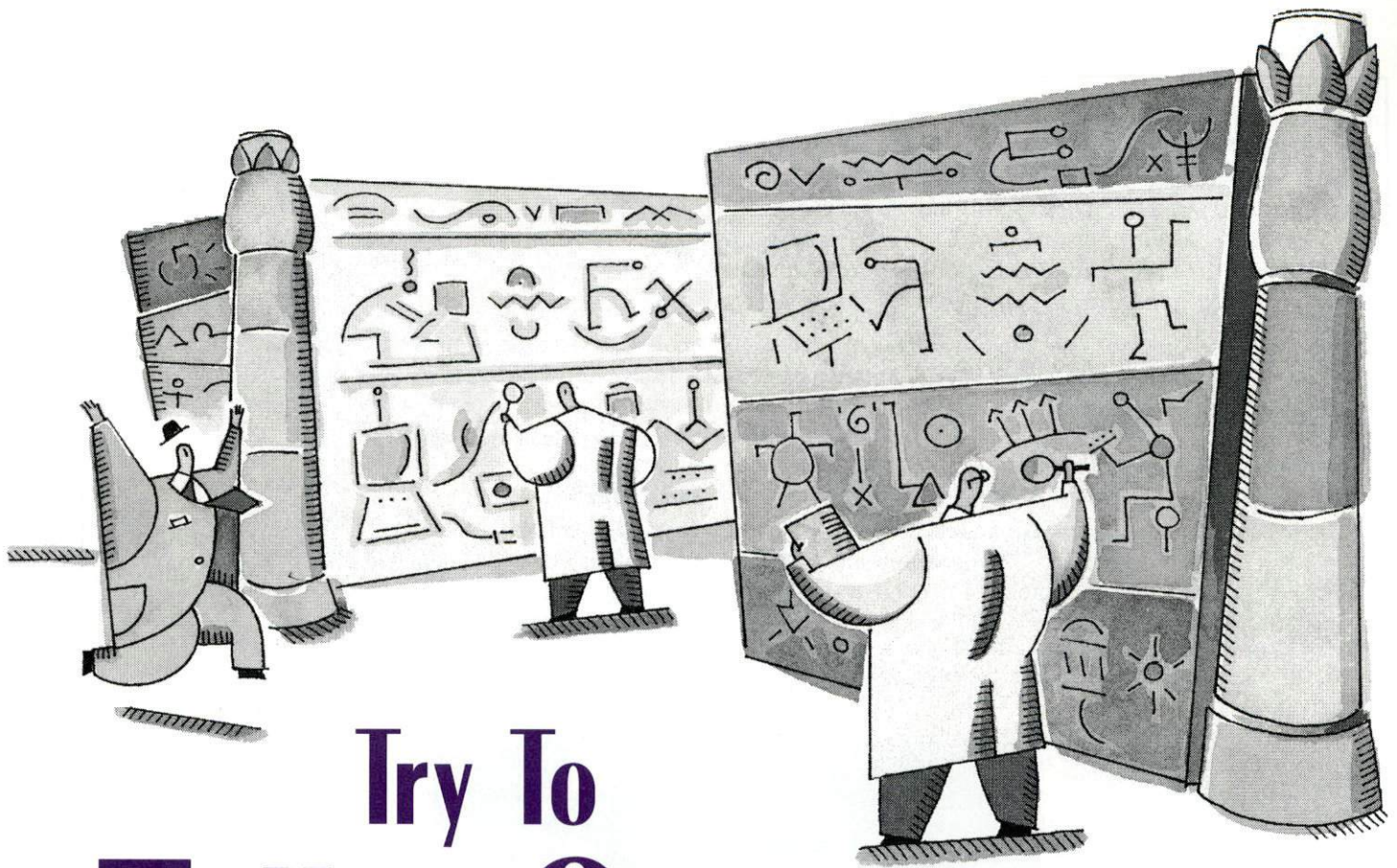
On the other hand, if for some reason you encounter criticism, remember that the critic's greatest need is to be heard. If you are defensive, the discussion will break down. Instead, de Baubigny proposes, "First you must acknowledge and repeat the criticism (you don't have to agree); this calms the critic down, allowing the message to get through."

Watch for signals that may indicate you are not listening on the same level; that the other person may be preoccupied or burdened. Invest time in allowing the person to vent his or her emotions, to free the passageway for exchange.

Some of the world's best-loved people have had nothing more in common than a knack for conversation. If you take the time and effort to stretch your conversational agility, you'll be energized by the workout, and well-liked besides! **T**



Penny Bunn Devlin is a former newspaper columnist living in San Francisco, California.



Try To Tell a Story

By John R. Ward

A story has a destination — you simply stay on the road.

To take people from where they are to places they haven't been, to help them see things they haven't seen and to foster understanding of matters not previously understood, try speaking in "story." Stories are as old as civilization. Finding stories, telling them, overcoming speaking anxiety and using body, voice and language are all part of the communication process.

Telling a story well takes skill and practice. You already know that a speech needs a strong beginning, an organized body and a solid finish — like a story. Elaborating on this simple structure, you can turn complex material into a concise story that will be understood and remembered. You will communicate.

The purpose of communication is to convey information that brings understanding. Begin the process by knowing what you want to relate. The *what* comes well before the *how*.

Clarify your purpose. Ask yourself: Why am I saying this? What do I want to accomplish, change and express? This helps you say only what you need to.

Using a story as the catalyst, you can stir the audience's imaginations, compel them to action, tickle their funnybones or touch their heartstrings.

Stories are all around us. To find them, you must develop an active curiosity — the way a child does, listening *for* rather than simply *to* them. A good story defines relation-

ships, puts events in sequence, provides cause and effect and resolves conflict. Stories have always been a means of communication — myths, legends, epics, parables, folk tales, fairy tales, ballads and sagas have explained the origin, purpose and meaning of life for centuries. In business, stories take a slightly different form — they are used as tools to motivate listeners toward extraordinary service, performance, quality and innovation.

Stories require a probing mind — you'll find them while you go about your daily activities. Here's an example: A man had been asked to give a speech about "excellence." He had enough background but lacked a strong focus point. At breakfast on the day he was to make the speech, his young daughter handed him a picture she had drawn. He wasn't sure of the subject matter, but the picture was colorful. After a moment, the child said, "Wait, let me put my name on it."

After she had printed her name, Dad put the drawing in his briefcase and left for work. Soon a "light bulb" flashed. He had the theme he had been looking for: "Excellence is doing anything as if you had to put your name on it." At his presentation that day, he told the story of how his little girl had given him one of the power principles of excellence. The story won him a contract.

A story is what you make of it. Never tell a story you don't love. Unless a story is alive to you, you cannot make it real for others.

When you link a story with an idea or project you are trying to sell, one reinforces the other. However, content (your story's message) constitutes only a small portion of the impact a message has on its audience. The main part of your communication and your audience's reaction to it comes from your non-verbal gestures, facial expressions and posture – not to mention your appearance, dress and vocabulary.

Know what you can do with your voice – how to use pauses, inflections and pacing. Be sensitive to the story. Does it call for calm, dramatic or matter-of-fact presentation, for playful, light or heavy use of voice? What is the sense of place in your story? Feel it, and express it through your voice. The most effective moment in your story may be one of silence. A well-placed pause creates intensity. Don't rush your story. Consider it a gift, and present it joyfully.

If it is hard to get started, use the four magic words, "Once upon a time." They can be calming for you while alerting the audience to get ready for a story. And if your energy and excitement about your story moves you, it will move others.

My close friend used to be a chronic stutterer. He considered it a

death sentence to speak in front of an audience. A college teacher once threatened him with non-graduation unless he gave a five-minute speech. He practiced in front of a mirror – over and over and over. At the appointed time, he gave the speech. He made a fool of himself.

"Telling a story is like peeling an artichoke, each layer revealing an opportunity to get to the heart of some issue or the resolution of a problem."

But something happened inside when he confronted his fear. He became determined to overcome it and he tried public speaking again and again and again. He joined Toastmasters and took a Dale Carnegie course, using every opportunity to face his fear. Today he speaks nationally; the stutter is gone.

Telling a story is like peeling an artichoke, each layer revealing an opportunity to get to the heart of some issue or the resolution of a problem. Use your Toastmasters experiences strategically. Package them into stories and offer them to others. Use them to build membership in your club. Professional organizations don't use stories enough – and Toastmasters no doubt have more than the usual amount of exciting yarns to spin.

If you accept that public speaking is, in its simplest form, communication, then any tool that improves communication is worthy of consideration. The listener benefits from the graphic images a story evokes. Packaging your words in a story format that encourages a clear visual image significantly increases your chances of being understood. For the speaker, a story has a destination. You simply stay on the road. When the listener is immersed in

your story and understands it, your message will be remembered.

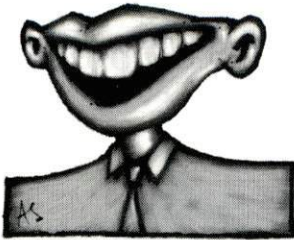
When the library at Alexandria burned, so the story goes, only one book remained. It wasn't an important or valuable book, but inside was a small strip of vellum on which was written the secret of the Touchstone. The Touchstone was a pebble, like thousands of other pebbles, except that if someone touched any common metal with a Touchstone, the metal would turn to gold. The secret was: If found, the Touchstone would feel warm to the touch, while the ordinary pebble would feel cold.

The man who found the note in the charred library book sold his few belongings, bought some supplies and settled on the seashore to try to find the Touchstone. His plan was to pick up a pebble and – if it was cold – throw it into the sea. That way he wouldn't touch the same pebble repeatedly. Day after day, he picked up pebbles, found them cold, and threw them into the sea.

After months, one afternoon he picked up a pebble that felt warm. But before he realized what he was doing, he had thrown the pebble out to sea. He had formed such a strong habit of tossing stones into the sea that when he found the one stone he wanted, he threw it away.

Unless we are diligent, alert and aware, our habits just as easily cause us to miss and to throw away opportunities. Don't throw away the opportunity to work with "story." Instead, create a stir by being a collector and teller of tales. **T**

John R. Ward is a writer, storyteller and public relations consultant. He is a member of Albuquerque Weekenders Club 8326-23 in Albuquerque, New Mexico.



LAUGH LINES

By Gene Perret

No material will work
if you don't deliver it with
confidence and gusto.

Don't Tell, Sell!

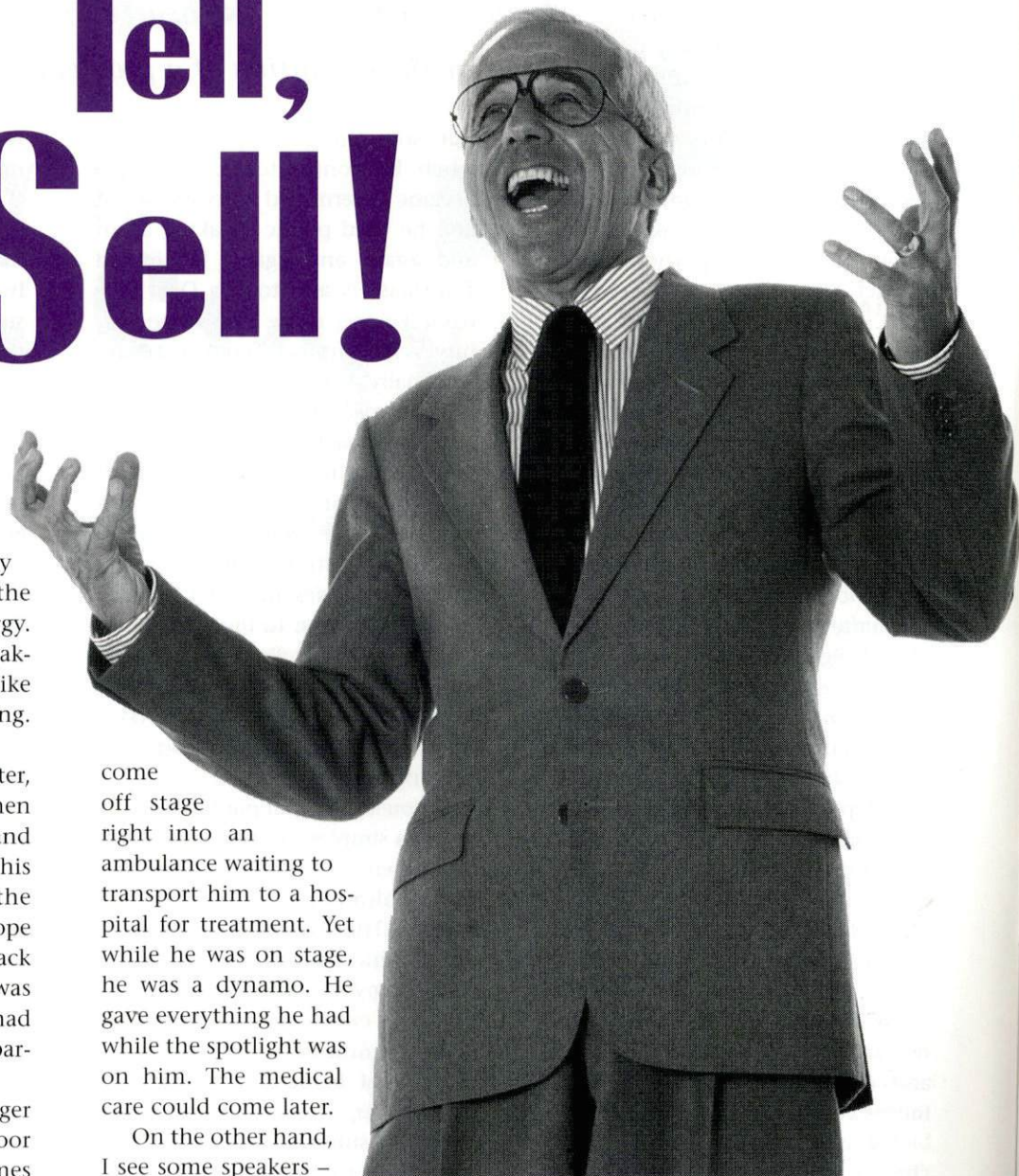
Great entertainers don't walk onto a stage; they prance onto a stage. When Frank Sinatra grabbed the microphone, it was an event. Shirley MacLaine bursts in front of the audience in an explosion of energy. All topnotch entertainers and speakers stand before their listeners like they belong there. They're selling. It's called showmanship.

In my work as Bob Hope's writer, I've been with him backstage when he was weary from traveling and nonstop performing. Yet when his theme music came up and the emcee announced his name, Hope stood tall, threw his shoulders back and paraded center stage. He was tired, but he had work to do. He had to go out there and sell to this particular audience. And he did.

Bobby Darin, the late pop singer and song writer, had such poor health that he would sometimes

come off stage right into an ambulance waiting to transport him to a hospital for treatment. Yet while he was on stage, he was a dynamo. He gave everything he had while the spotlight was on him. The medical care could come later.

On the other hand, I see some speakers –



good speakers – back off when they try to do humor. They don't sell, they don't project, they show no enthusiasm. It's as if they're saying, "I'm not good at this, but I'm told I must include humor in my presentation, so I'm doing it. Then I'll get back to what I know how to do."

That's the wrong approach to humor. I advise young comics to present themselves on stage as if they were the greatest comedians in the world, introducing the funniest material. Although their material isn't yet polished to professional perfection, I want them to sell it as if it were.

That's what speakers should do too. Present your humor confidently, as though you have unwavering trust in it and as if it is the funniest, most creative story anyone will ever hear. "Why?" You may ask. "My message is important and that's the reason for my presentation – not humor. Why do I have to sell it like a professional entertainer?"

I'll give you three reasons:

1 Because the audience picks up its enthusiasm from the presenter. If you want an audience to be excited about your presentation, you must be excited about it first. No one would pay top dollar to see a Garth Brooks concert if he were to come out and say, "Look, I'm tired tonight, and I don't really feel like singing. Oh, I'll do the show, but I'm not going to go all out." People would be clamoring to get their money back.

Humor serves a purpose in your presentation. Since it's a part of your performance, it should be done full out, with all of your dedication.

2 Only by presenting your humor properly – with enthusiasm – can you honestly evaluate its quality. Does the audience respond? Does it serve the purpose you want it to serve? Is it good

enough to be a part of your speech? You, the speaker, should know the answer to these important questions.

I've worked with performers who questioned material their producers wanted them to try before an audience. After giving it a lifeless reading, the performer would say, "See, I told you it wouldn't work." Well, no material will work if you don't try to *sell* it to the listeners.

To include humor in your presentations, select material you have confidence in, rehearse it until you're reasonably sure you can present it competently, then deliver it with confidence and gusto. Only then can you properly decide whether it's good enough to include in your repertoire.

3 An energetic, enthusiastic presentation is required for your own self-esteem. There will be times when the audience is not as responsive as you would like. Some speeches are better than others. Some speeches, let's be honest, are downright failures. Do you blame yourself or do you blame the audience? You're free from blame if you've researched, rehearsed and delivered your speech with all your devotion. You've done all you could. You never want a bad speech to be your fault.

Similarly, the humor you use can be good or it can be bad. Is that your fault or the audience's fault? You can be certain that you're not to blame if you've delivered it with all the energy you have.

The question that frightens most speak-

ers is: "What if the humor doesn't work?" My answer is: "So what? Who cares?" All humorists occasionally have a joke that doesn't work. It doesn't ruin their careers.

Audiences appreciate a touch of humor, and they're very understanding and forgiving. If your humor "doesn't work," don't let it bother you. It won't bother the audience. Remember, too, that a speaker doesn't have to generate nonstop, uproarious laughter like a professional comedian does. You just want to get a chuckle from the crowd, maybe just a smile. Generally, just attempting humor will accomplish that for you. If you get giant laughs, all the better.

One reason humor is an effective tool for any speaker is that it refreshes the audience and rewards them for listening. Use it sparingly, but use it. Introducing humor by giving it your full devotion, telling your story with gusto and giving it all the energy and talent you have, equals showmanship, which in turn, equals effective speaking. **1**

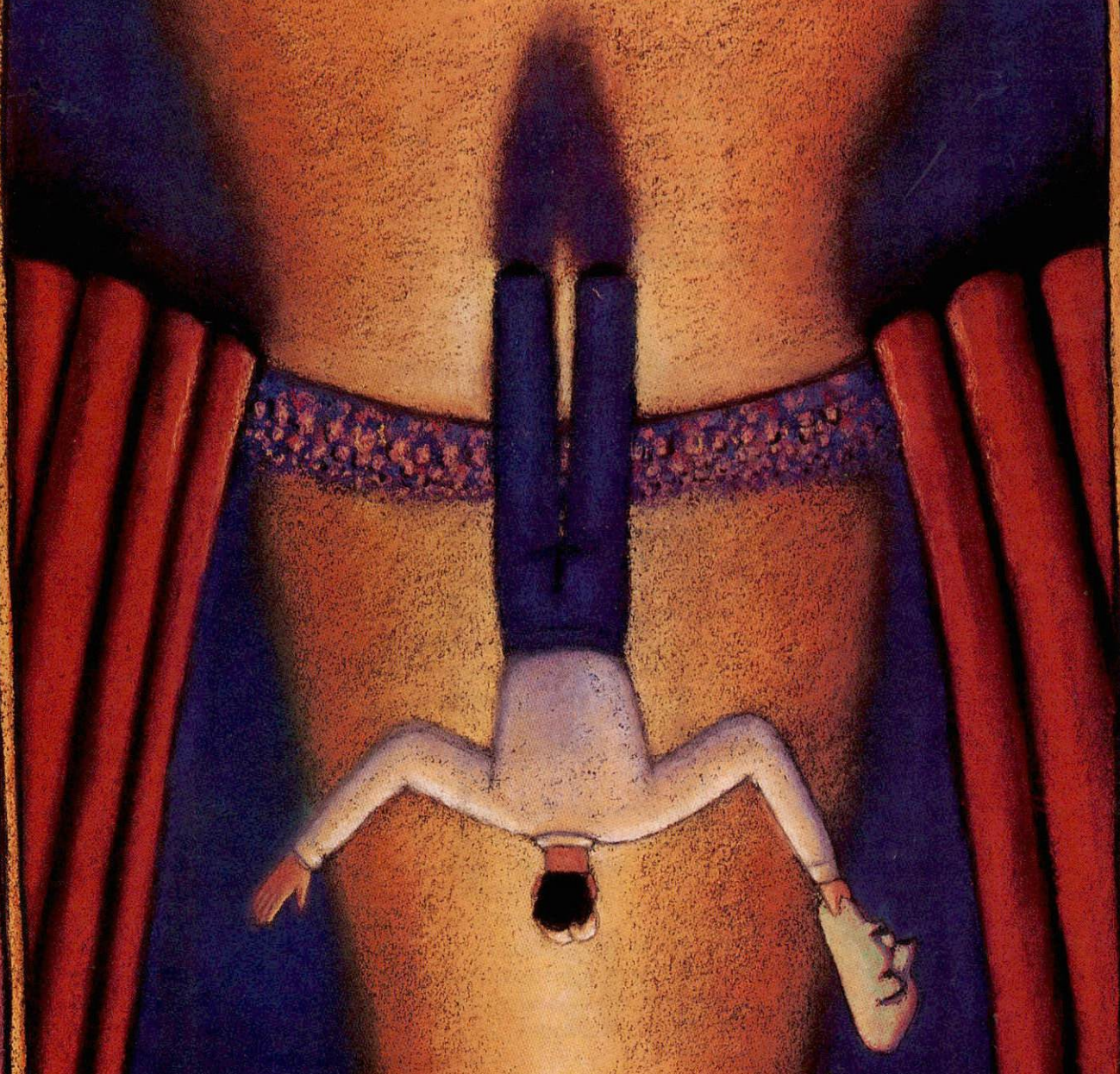
Gene Perret is a professional comedian and author whose most recent book, *Talk About Hope*, is about his experiences as a joke writer for Bob Hope. He lives in Westlake Village, California.

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A man in a white suit is hanging upside down from a blue patterned banner. He is positioned in the center of a stage, flanked by red curtains. The background is a textured, brownish-gold wall. The entire scene is framed by a decorative border with a repeating blue and red circular pattern.

*"Get Me Tell
You About..."*

The right story can drive your fact into the listeners' hearts, sway their opinions and even move them to action.

When Wade first joined Toastmasters, he could barely cough out his name in front of a crowd. When he gave his Ice Breaker speech, the butterflies in his stomach wore army boots, and he had to squeeze the lectern with both hands to keep them from shaking. Today, Wade is an ATM and president of his club. He has a list of standing invitations to speak because his speeches are enjoyable and informative, and he presents them with style and confidence. How did Wade become such an effective speaker? He learned a powerful secret to making great speeches.

I've just told a story. My goal was to get you interested in learning how stories can improve your speeches.

Stories come in many forms. Choosing the right story and presenting it in an interesting way helps you gain and hold your listeners' attention. Often, telling a story is the best way to drive home a point or illustrate an idea.

All of us are storytellers by nature. We tell stories about how lousy our day was, the time we almost made a hole in one or the thing our kid did last week that was so funny. There's a reason for our tendency to tell stories; we know instinctively that people identify with a story. If the story is interesting, people will listen attentively until the end. Effective speakers understand this instinctive process and use stories to give power to their speeches.

Although at times, stories will enhance a speech, it's not always appropriate to use them. Stories are not, for instance, the best way to relate facts. People want facts straight out. Present facts any other way, and your audience may think you're being evasive. If you're speaking to corporate shareholders about your company's lackluster performance during the last quarter, just say so. You don't need a story.

The direct approach also is best when stating your opinion. People want to know where you stand, so tell them. If you have three reasons for your opinion, tell those also.

Facts are facts, opinions are opinions and logic is logic. An effective speaker states them as such. Nevertheless, as the Greek orators figured out centuries ago, there's more to winning hearts and minds than stating facts, opinions and logic.

*"The Greek orators
figured out centuries ago,
that there's more to
winning hearts and minds
than stating facts,
opinions and logic."*

People often make decisions based on how they feel. To evoke feelings, there's no better vehicle than an appropriate story. The right story can drive your fact into the listener's heart, sway his opinion and even move him to action.

How do you find the right story? By understanding the different types of stories and their uses.

HUMOROUS STORIES are jokes and funny anecdotes. Their purpose is to entertain the audience and establish rapport. This is the reason many speakers start speeches with a joke.

Jokes can be treacherous though. Telling a joke successfully requires control and an innate sense of timing — talents novice speakers often lack. Funny anecdotes, on the other hand, are more like conventional stories and are easier to tell than jokes. This can be a real plus if you're nervous.

Telling a funny story on yourself is a great way to build a bond with your listeners. Everyone has committed a bonehead mistake. When you tell yours, your listener thinks, "This person is just like me." Then he or she is ready to hear your speech.

Humorous stories also can carry a serious message. The late newspaper columnist Erma Bombeck was a master at this. When asked her age in a television interview, she replied, "I'm between estrogen and death." Our first response is to laugh, but on reflection we know she was stating a profound truth about life. We're all living in stages that follow one another to a common conclusion. You can use humorous stories the same way: To illustrate truths that would otherwise be considered grim or maudlin.

Stories with satire and sarcasm are often used to discredit opposing ideas, people or institutions by making them seem ridiculous. In the hands of a master, this form of humor can be potent. Cervantes' satire *Don Quixote* helped end the European feudal system by making knighthood look like foolishness. Mark Twain's *A Connecticut Yankee in King Arthur's Court* is a damning indictment of the "progress at all costs" philosophy, and his message still carries force today.

As with jokes, the problem with using satire or sarcasm is that those types of stories require skill. An error in tone or emphasis can make the speaker appear rude, insensitive or mean-spirited. You should use stories with satire and sarcasm sparingly and only when you're sure you have the ability to carry them off.

ALLEGORIES use everyday people, objects and events to explain abstract concepts. Their purpose is to make complicated ideas clear and to evoke an emotional response in the listener. Because allegories engage the emotions, they can be powerful speaking tools. Jesus used allegories extensively in his teaching. He called them parables. Jesus's parables continue to shape our culture and world, 2,000 years after he walked the earth.

Constructing an allegory properly requires thought. Typically, subjects for an allegory are drawn from one of four sources: nature, objects, people or history. Since you're seeking the emotional buy of your listeners, it's important to pick a subject they care about. Stories about children, animals or patriotism are good because they have wide appeal.

Once you've told your allegory, you must tell the audience how the story relates to your topic. This step is important because this is how you collect the emotion generated by the story and focus it onto your topic.

If you were speaking to a group of veterans about the need for a homeless shelter, you might want to develop a story involving a soldier. We'll call him John, and the story might go something like this:

"John volunteered for the service because he thought it was his duty. In the war, he fought bravely and was wounded twice. Finally, he finished his two years at the front line. The Army gave him a medal and sent him home. While he'd been gone, though, the government bulldozed his house to make room for a highway. John got to the site where his house had been and found he had no place to go."

"The homeless are like John. They're veterans of a war, but theirs is a different kind of war, one in which their goal is daily survival. They didn't get to choose whether to participate. Many have been wounded, some mentally, some physically, but they get no medals. Like John, these people have no place to go."

Now your audience is ready to listen sympathetically to your appeal for the homeless shelter. What if, instead of veterans, your audience is made up of animal lovers? You might develop a story about a lost pet to make your point.

As with humorous stories, there are errors to avoid in using allegories. Be careful that your story doesn't trivialize your topic. For instance, you wouldn't want to develop a story about the loss of a goldfish if your topic concerns the death of a trusted friend. The goldfish doesn't carry enough emotional weight.

Likewise, if your story is much more dramatic than your topic, you risk sounding melodramatic. For example, you wouldn't want to compare how you felt when your best friend betrayed you to the way America felt about Pearl Harbor.

"If your story is much more dramatic than your topic, you risk sounding melodramatic."

TRUE-TO-LIFE STORIES show how an idea or object can solve a problem in a character's life. Their purpose is to raise interest or to motivate listeners to action. The opening paragraph about Toastmaster Wade is a true story, and its purpose was to get you to read the rest of this article.

Commercials often use true-to-life stories, like the often-repeated format where a housekeeper says, "I had a problem with dingy laundry until I used Crudout. Now my whole wash looks great!"

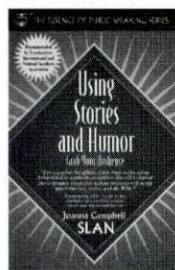
In true-to-life stories, you need to state the problem clearly, preferably in the opening. This establishes the problem in your listener's mind. Also, the problem must be relevant to your topic. If your speech is about gardening, and specifically about curing squash bugs, don't start with a story about George's problem with tomato worms. To pick an appropriate story, consider your audience. A story about how a lawyer solved a legal problem probably wouldn't interest a group of engineers.

Decide what you want your story to do. To generate interest in your topic, use a true-to-life story in the opening of the speech. Show that the problem gets solved. But save the solution to the problem for the main part of your speech.

To motivate your audience to action, place your true-to-life story in the body or conclusion of your speech – after you've stated the problem and how it was solved. The goal here is to get your audience to follow your advice to solve their own problems.

As with any technique, you'll get better at using stories as you practice. And once you start listening for stories, you'll learn tips from other speakers. Before long, like Wade, you'll be giving more powerful, more interesting speeches and giving them with greater confidence and control because you've mastered one of the secrets of great speaking. **1**

Roger Martin is a professional writer and a member of Huntsman-Odessa Toastmasters Club 7072-44 in Odessa, Texas.



Everyone Loves a Story!

The Advanced Manual on *Storytelling* (Catalog No. 226-K) teaches the various types of stories and how to tell them, and the Advanced Manual on *Interpretive Reading* (Catalog No. 226-L), provides instruction on how to present stories, poetry and drama with thespian flair. The book *Using Stories and Humor* by Joanna Slan (Catalog No. B-918) demonstrates how professional speakers use humor and offers step-by-step ideas, tips and exercises to help you use stories effectively in your own presentations.

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By Mark Majcher, ATM

Toastmasters Share Their Lessons Learned

Don't Hide Your Enthusiasm

We may hesitate to display showmanship or enthusiasm in our speeches for fear the presentations will come across as too strongly animated. But take heart. What may seem excessive to us as speakers probably will not seem that way to an audience. Your listeners likely will appreciate your eagerness to give an interesting presentation. Here are some readers' ideas to help you enliven your speeches:

■ I wanted my speeches to have more resonance and better voice projection. Voice and mouth exercises helped. But joining my church choir helped even more.

RICK CAREL, ATM • LUBBOCK, TEXAS

■ Once people start making progress with their Table Topics, I encourage them to sometimes use an approach contrary to their actual feelings. "Lie a little, look at the problem from the opposing viewpoint, be imaginative, tell a tall tale." Doing that stimulates thinking and is fun as well.

REX D. RUTHERFORD, DTM • NEW PLYMOUTH, NEW ZEALAND

■ If possible, I move away from the lectern when speaking because it gives me greater opportunity to make my body gestures a meaningful, and sometimes humorous, part of my delivery. I think people are more apt to believe what I say if they see my gestures acting out the words.

BOB COUCH, PH.D., ATM • SAN ANTONIO, TEXAS

■ Practice your speeches in front of a mirror to increase your comfort level with using gestures, body language and facial expressions. To build confidence, speak as loudly during practice as you would before an audience. I often begin speeches when I'm commuting to work and always have a hand-held tape recorder that helps me formulate ideas and remember key words and phrases.

MERIDETH HILDRETH, DTM • MIDWAY, KENTUCKY

■ I have learned a lot about communication skills during my two-and-a-half years as a Toastmaster. I'd like to pass on to fellow Toastmasters one thing I learned from an unexpected source while attending a class for young singers in Germany.

The teacher, an American woman, advised one student: "Open up a little bit of your soul to your listeners and they will be extremely grateful to you for it."

I believe that applies to public speaking as well. Like many things in life, it takes courage, but it's worth the effort.

ANNE CHENG, CTM • HONG KONG

■ Holding a "Toastmasters Olympics" should inspire your club members. Our club awarded gold, silver and bronze medals in each of four events: (1) humor, (2) poetry reading, (3) visualization and (4) persuasion. Humor and poetry reading each included two subcategories. In mandatory divisions in humor and poetry, each participant told the same joke or read the same poem, whereas in freestyle, each told his or her own joke or read a poem of his or her choice. In visualization, each contestant created a mental image with words. In persuasion, each presented a talk on the merits of joining Toastmasters. It was a lot of fun!

PAUL SWERDLOW, ATM-B • NORTHPORT, NEW YORK

■ As a Toastmaster since 1978, I was "note dependent" even as the 1994 Central Division Humorous Speech Contest winner in District 6. But since then, I have given all speeches without notes. I rehearse during my daily lunchtime walks – even at 25 degrees below zero – concentrating on three points: the speech's opening, body and close. I also visualize myself sitting in the audience listening to my speech.

ROGER DUBOIS, ATM • MINNEAPOLIS, MINNESOTA

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

Send to: Mark Majcher
 "Topical Tips"
 1255 Walnut Court
 Rockledge, FL 32955
 or E-mail: majcher@spacey.net



HOW TO

By Brenda Caine, ATM

Are you hanging on to speech notes for dear life, afraid of drowning in a sea of uncertainty?

Don't Read. Don't Memorize. Visualize!

Scene 1: The speaker, Mr. Eubie Dozin, walks up to the lectern, puts on a pair of black reading glasses that perch precariously near the end of his nose, adjusts a sheaf of papers on the lectern, clears his throat, looks down and begins reading. On and on he drones, turning over the pieces of papers with machine-like regularity. Every now and then he glances up to reassure himself that the audience is still out there.

Scene 2: The speaker, Ms. Imatta Loss, has been talking nonstop for five minutes with no notes; she has obviously selected each word with care. She never strays from the script running in her mind. Suddenly she stops in mid-sentence. She looks up to the ceiling, her eyes search for something. The silence continues. Ms. Loss begins to wring her hands; a wave of red starts to swell up her neck and over her face. She takes a drink of water, says a few incoherent words and sits down.

Both of these speakers are every audience's nightmare. In Mr. Dozin's case, those who can't escape begin to daydream, or worse, nod off. In Ms. Loss' situation, everyone feels her discomfort right along with her.

Many Toastmasters have a hard time letting go of notes or memo-

"When we have strong ideas, words flow easily and effortlessly. Write down every word and repeat these words over and over in the exact same way each time, and they begin to die."

riated speeches. Those meticulously prepared scripts or hours of memorization serve as a lifeline that keeps us from falling into the sea of uncertainty where we may have to improvise our verbal strokes, grab onto less-than-perfect words or tread water in complete silence, waiting for our words to come back to us. Yet it is the overly crafted feeling of read or memorized words that drains the very lifeblood from them.

Are you hanging on to scripts or memorized words for dear life, afraid of drowning in the sea of uncertainty? Don't read. Don't memorize. Visualize! When you turn your speeches into vivid visual stories, your ideas become unforgettable.

Notice I said your ideas become unforgettable. Humans think in terms of ideas, not words. When given a subject in Table Topics, most Toastmasters can launch into a well-organized, persuasive, funny presentation with no script and no memorization. When we have strong ideas, words flow easily and effortlessly. Write down every word and repeat these words over and over in the exact same way each time, and they begin to die. We no longer have our heart in them, and our audience can tell.

Ideas, unlike individual words, are full of rich visual images. Why is it easier to remember a story than the points of a presentation to the marketing department? Because we see

the story vividly in our imaginations, with images flowing into one another.

Can we apply this principle to any speech? Of course. Most of my techniques may be found in self-improvement books on memory or public speaking. But I have combined these tools into a unique strategy that can work for anyone, and it can work for you.

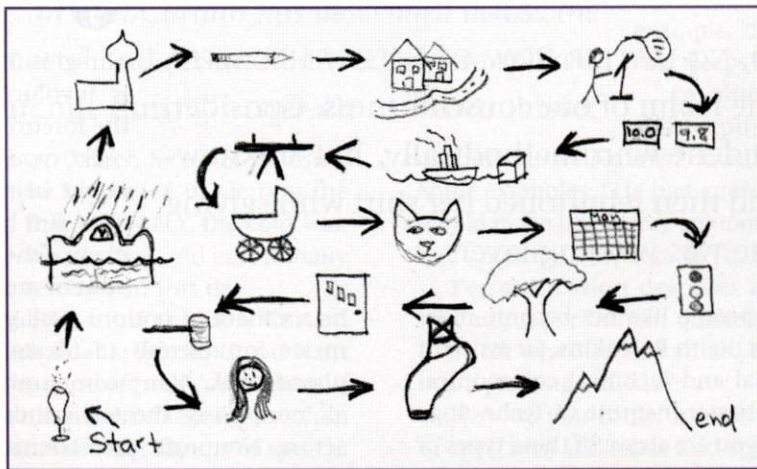
Create a map of your speech using pictures, add a story line and free yourself from written scripts and memorized lines. The steps are simple:

- Develop your speech as you normally do, whether you write it out word for word, make an outline, use mind mapping or just jot down points.
- Take the first idea in the speech and create a visual image to represent it. Don't worry if you can't draw; only you need to recognize it.
- Draw the image on a piece of paper wherever you want your map to start. It can travel straight across, in a circle, in a spiral or any other path you choose. Use pencil so you can modify later.
- Draw an arrow pointing to the spot where you'll draw the next idea in your speech.
- Create an image for the second idea and draw it.
- Keep working your way through your presentation until you have a picture for every major point.
- Now you have the visual map of your speech, but how do you connect the ideas? This is where the fun begins. Create a silly story that visually links the ideas.

Here's an example of an actual speech of mine to help you picture this. I wanted to begin by reminding the audience we were gathered

to celebrate our accomplishments, so I drew a picture of a glass of champagne. To begin my story, I imagined my club members and myself drinking champagne and celebrating.

From there, I wanted to tell a joke about adjusting to my new hometown, San Antonio, Texas. It referred to the torrential rains we had just after I arrived. For this idea,



I drew a rough outline of the Alamo with waves across it and rain coming down. As I imagined my club celebrating, the camera in my mind pulled back to get the bigger picture. We were celebrating outside at the Alamo. I can practically see the stones of the building and smell the air. Gee, it smells like rain. It begins to pour. It's time to tell my anecdote.

Next, I had a particularly silly story about how I misunderstood a street name when I moved here. I heard the name De Zavala as "Days of Allah." So, I drew a representation of a mosque to help me remember the story. In my story line, suddenly I notice a mosque across the street from the Alamo. This cues me for the story.

Now it's time to get to the real point of my after-dinner talk; i.e., the pencil. To continue the links between pictures, I imagine that after prayers are over at the mosque, a worshiper stands up, walks to a

pencil sharpener, pulls out a pencil and sharpens it. It's time to get to the point of my speech. By now you're getting the point here, too.

I continue through the entire speech this way. If I get stuck in the middle of speaking, I simply grab onto the mental image and make the connection to the next idea. The sillier the story, the more memorable.

When it's time for you to speak, you can bring your map with you to the lectern for security. (Put it on a single 3" X 5" index card, so it's all right there in front of you.) Of course, you've practiced, so you know your material well. The words will flow naturally as you speak to the ideas. As you gain confidence, you won't even need the index card.

The caveat is this: Each time you give the speech, the words may come out a little differently. But the images are strong, jogging your memory to the ideas you've attached them to and allowing the words to come naturally. You may say something in a slightly less eloquent way than you would have liked, but at least it was conversational. Audiences appreciate that. They'd rather listen to a human than to an automaton reciting fancy words without even recognizing the audience.

The images you create and the story that links them together are mnemonic (ni-mon*-ik) devices, from the name of the Greek goddess of memory, Mnemosyne. But the name is unimportant. The only thing you have to remember is that mnemonics can work for you. Just picture it!

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



MANNER OF SPEAKING

By Jennifer M. Gangloff

Lessons in acting can
fine-tune your public speaking.

All the World Is a Stage

SOME THINGS WE DO, NO MATTER HOW COMPLEX THEY SEEM, take place beyond the realm of our consciousness. Consider, for example, the student who methodically, but unknowingly, unbuttoned and then rebuttoned her shirt while giving a speech. Luckily, she was wearing layers.

Acting classes can help people like her become more aware of themselves, says Dr. Keith B. Jenkins, an assistant professor in the professional and technical communication department at the Rochester Institute of Technology in Rochester, New York, "If you are aware of these types of weaknesses, you can take steps to prevent them."

Movement – action – is a big part of what is taught in acting. Acting can teach you how to move deliberately, with a purpose, making you more self-aware. And that, in turn, helps you identify actions that distract your audience, such as idle hair-twirling, playing with your tie, fiddling with your glasses, or even unbuttoning your shirt.

Actress Kathleen McManus, education director for the Georgia Shakespeare Festival, says beginning acting classes generally focus on movement exercises. In one exercise, for instance, participants sprawl on the floor and learn to isolate different muscles or areas of their bodies to heighten their sense of self-awareness. "We walk around all day unconscious of what our body does," she says, "and actors have to become more conscious of their bodies."

Acting also teaches a variety of ways to improve vocal techniques, such as vocal variety, articulation, projection and appropriate tempo. McManus uses breathing exercises to teach students new ways of speaking. In one exercise, students recite the alphabet without pausing to breathe; in another they sing the alphabet. "You have to feel where the breathing comes from," she says. "A lot of people don't breathe fully. They have to consciously learn to bring it way down into their dia-

phragms. It's bringing something that is involuntary and subconscious to the forefront."

So, you've now decided that you might benefit from taking an acting class. But how do you find one? Most likely, whether you live in a metropolitan area or a small town, there'll

be a variety of options. Call your local chamber of commerce for referrals to theater groups, or check in the phone book. Many community theaters (nonprofessional, nonpaying theater) conduct acting classes or need actors. Nonprofit professional theater groups also hold classes. Most communities, McManus says, have both types of theater groups.

Community colleges, universities and adult continuing education programs may have acting classes. Check to see if your nearby college or university has a drama department and begin there. Before you sign up for a class, however, find out if it's for actors or non-actors and at what level the class will be taught. Most classes run about eight weeks. Don't expect instant results. "It's very difficult to see some gains if you don't attend a class for at least two months," McManus advises.

To help you decide if a class is right for you, research the instructor's background – find out about his or her reputation, experience, education and what he or she focuses on in class. Knowing the emphasis is important, Jenkins says, because some classes highlight work with the body, whereas others emphasize space or objects.

"The more classes someone can take, the more effective they'll become," Jenkins adds. "The goal is not to turn you into an actor, but to allow you to showcase your expressive abilities, and acting is one avenue you can take." **T**

*"Acting can teach you
how to move deliberately,
with a purpose, making
you more self-aware."*

Jennifer M. Gangloff is a freelance writer living in Waterbury, Connecticut.

Spice It Up With Figures of Speech

"Beware...time may be short...from Stettin in the Baltic to Trieste in the Adriatic, an Iron Curtain has descended across the continent." These immortal and oft-quoted words were spoken by Sir Winston Churchill during a speech at Westminster

College in Fulton, Missouri, on March 5, 1946. By using the Iron Curtain metaphor, he succeeded in alerting the entire free world to the fact that a new era, the cold war, was upon them. This image was so vivid and emotionally charged that it continues to resonate to this day.

What has since been referred to as the Iron Curtain speech teaches speakers an invaluable lesson: If you want your presentations to be more concrete and compelling, if you want them to sparkle with memorable imagery, then pepper them with metaphors and other figures of speech.

What exactly is a figure of speech and why is it such a useful communication tool? A figure of speech compares two dissimilar things in such a way that one helps explain or describe the other. It is particularly effective when trying to explain a complex or abstract concept.

Suppose you want to explain to a group of neophyte computer users what Random Access Memory (RAM) is. You could start by noting that RAM is like a blackboard (here you would be using a simile). It is a temporary data storage device; data is stored electronically inside the computer. When you turn off the computer, the data is deleted, just as writing is deleted by erasing a blackboard. When you turn the computer on again, new data can be entered. Hence, RAM functions just like a blackboard: information is constantly being added and deleted.

By comparing the familiar with the unfamiliar, you are able to make your point by evoking a vivid image in your listeners' minds. But whether you are trying to explain a complex concept or merely trying to spice up a lackluster speech, you can create an infinite amount of memorable images by using figures of speech. There are many types of figures of speech; following are some of the more popular and effective ones:

A **metaphor** makes a comparison by referring to one thing as if it were another. For instance, an up-and-coming junior executive might be referred to as "a diamond in the rough"; and "he's a sly fox" could describe an unscrupulous salesman.

A **simile** is simply a metaphor with the connective word "as" or "like." For example, "She's as sharp as a tack" and "He sleeps like a hibernating bear."

An **allusion** enlivens a point and adds depth by referring to something or someone well-known, usually a high-profile personality. Some examples: "He had a range of facial expressions that would make Jim Carrey envious" and "She has the strength and ambition of Margaret Thatcher."

Personification describes an inanimate object as if it had animal or human qualities. Consider the following: "The car wheezed like an old horse" or "The tea kettle let out a piercing whistle."

How do you come up with fresh and inventive figures of speech to add sizzle and spark to your speeches? Some suggestions:

- If an original or interesting figure of speech should pop into your mind, write it down immediately. Remember: The dullest pencil is sharper than the sharpest mind. If you don't write it down, you're likely to forget it.
- As you prepare your speech, actively search for appropriate figures of speech. Do whatever it takes to get your creative juices flowing: Take a break, drink a cup of coffee or go for a walk. Engage your mind and imagination and see if you can come up with the perfect phrase.
- During the rewriting stage, search for possibilities. You may find that along with discovering a better word here or a more insightful quotation there, you will also come up with a suitable figure of speech.
- Let a hackneyed phrase suggest a fresh alternative. For example, instead of saying, "He runs like a rabbit," you might say, "He runs like a cheetah chasing down its prey."

It may take extra effort to invest your speeches with colorful figures of speech, but your presentations are guaranteed to be more powerful, vivid and memorable. Don't take my word for it, take it from Winston Churchill: His words are as good as gold. **1**

Hartley Engel, CTM, is a member of Culver City Toastmasters Club 4211-1 in Culver City, California.

Q&A without Queasiness

If soliciting questions makes you nervous, try these seven strategies.

Many speakers dread asking, "Are there any questions?" They ask because a question-and-answer period is expected. The audience wants the opportunity to clarify points and obtain additional information.

The audience's eagerness is rarely matched by the speaker's, however. The basic fear gripping a speaker is of being asked a question he or she cannot answer, of losing control of the presentation and thus, losing respect and credibility.

A few simple strategies can end such fears. If you have previously stammered when soliciting questions, these seven strategies will help you field questions comfortably and successfully. They will even help you succeed in situations when you do not know the answer.

1 Stop and think. Before you respond hastily with "Uh..." "Ummm," or the first words that come to mind, pause and collect your thoughts. Remain poised even when you don't know what to say. It may take some practice, but realize it is okay to not answer right away.

Have you ever walked away from a presentation and regretfully snapped your fingers (or slapped your forehead) as a better response occurred to you? This behavior suggests that you knew the answer all along, but were unable to conjure the right response within the constraints of the situation. Thoughts such as, "I should have mentioned..." or "I wish I had remembered to add..."

indicate that you could fare better when you don't feel pressured or rushed to answer.

If you find yourself overwhelmed by the temptation to say something quickly in response to a question, try these five words: "Let me think a minute." This response may seem awkward at first, but it will become more comfortable each time you use it. You may be surprised at how acceptable and effective this strategy is.

There is often a noticeable break in the tension during this brief and informal pause. But listeners will typically sit back and wait politely for you. Until you feel at ease with this strategy, you can "fill" the thinking time by slowly drinking a glass of water.

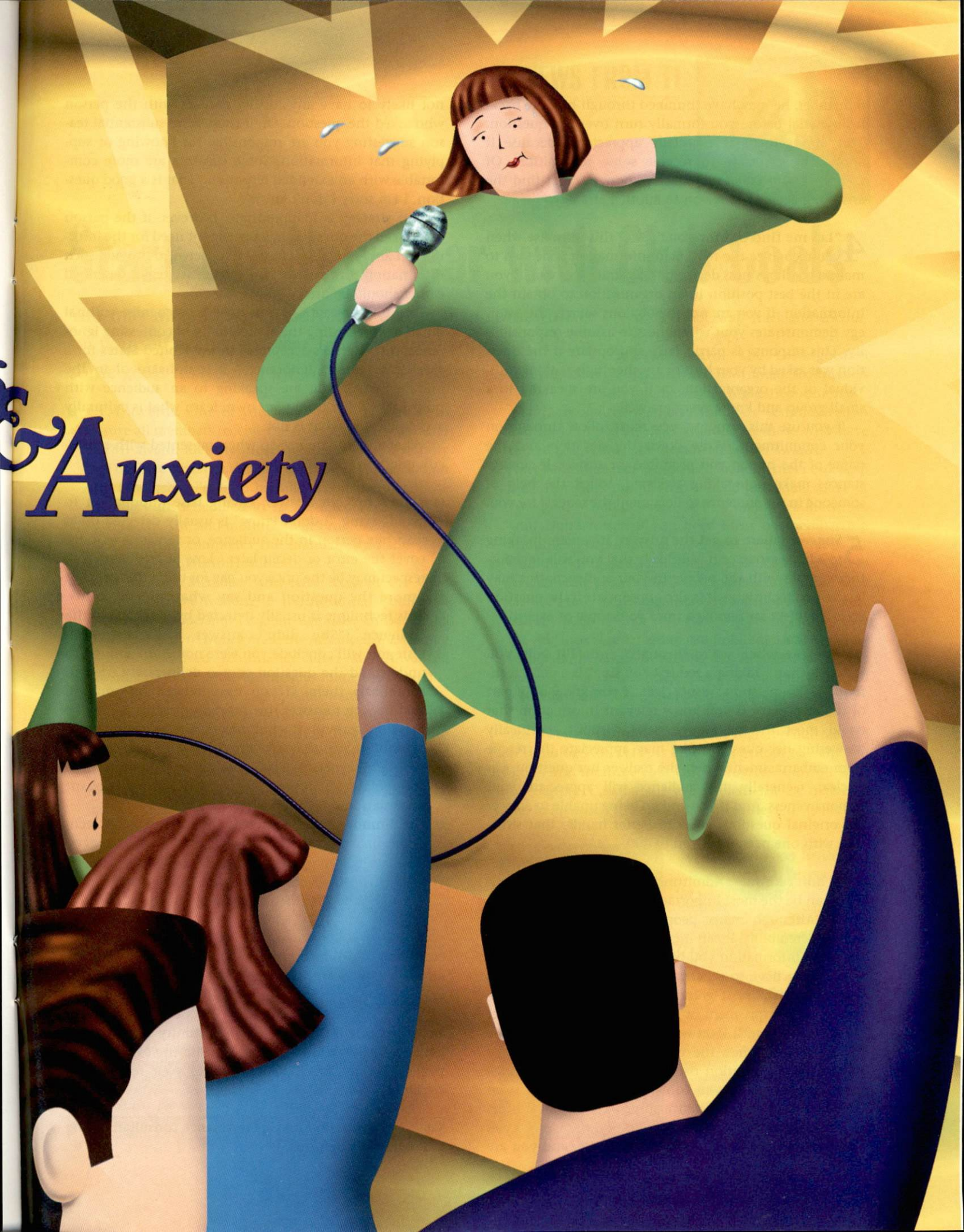
2 Look at your notes or speaking materials. This strategy is another way to buy time while you collect your thoughts. The sight of familiar words and numbers may prompt a pertinent response or help you remember material as casually as if you were having a private conversation.

3 Refer the question to someone else. In business meetings, an associate or subordinate who helped prepare the material is usually present. The best way to use this strategy is to call on the person you think is most likely to know: "Donna, do you recall what that number is?"

You may want to arrange for this assistance ahead of time. Ask an appropriate coworker to bring backup material to the presentation and announce the assistance at the start of the question-and-answer period: "Mark Lewis, from Accounting, is here to help answer questions."

Your colleague may find it easier to remember an answer because he is not in the spotlight. If he cannot

Anxiety



remember, he may have thumbed through half the back-up material before you formally turn over the question. This arrangement is especially appreciated because it allows the associate to receive some recognition. Of course, if your colleague doesn't know or can't find the answer, gracefully move on to another strategy.

4 "Let me find out for you." Offer this response when you recognize the requested information is needed to make a good business decision. This strategy is vital if you are in the best position in an organization to obtain the information. If you are not the obvious source, this strategy demonstrates your willingness to assume responsibility. This response is particularly appropriate if the question was asked by your boss or another high-ranking individual of the organization, or if you are speaking to a small group and know everyone well.

If you use this response, you must follow through on your commitment. Write down the question and the name of the person you promised an answer. If circumstances make note-taking awkward, solicit the help of someone in the audience to document the request for you.

5 Suggest where to get the answer. If you are speaking to a large group or it is unlikely that you will have further contact with the people in your audience, this may be the best technique. It is also appropriate if the question is on a subject far removed from your topic or expertise.

6 "See me when we're through" and "I'll help you with that." Taking a request "off line" is a good technique if the question wasn't clear, if you know only part of the answer, or if you know relevant information that could meet the requester's need without specifically answering her question. She may appreciate the rescue from embarrassment when she realizes her question was unclear. Generally, the audience will appreciate your responsiveness. And if you end up being unable to answer the original question, you can better handle that situation with one person instead of 100.

7 "I don't know." Admitting this may be difficult, but it can be the most important step in raising your credibility. Although many people fear such a confession destroys credibility, it can increase the audience's belief in the other information you have provided.

You may have to practice this response several times before you can say it gracefully, that is, without defensiveness, embarrassment or incredulousness ("You expect me to know *that?*"). Fortunately, there is usually ample opportunity in one's life to practice - with family or friends, in conversation or in small meetings. Your discomfort in admitting you don't have an answer will soon vanish and your self-assurance and confidence will shine.

There are times when this response is sufficient - if you are speaking to a large group, for example, and you are

not likely to have any further contact with the person who asked the question. Or, if there is no substantial reason suggesting you are responsible for knowing or supplying that information. Some speakers are more comfortable with an extended response: "That is a good question. I am sorry I don't know."

This strategy is inappropriate, however, if the person who asked the question has a pertinent need for the information and you are reasonably expected to provide such information. In that case, one of the strategies described earlier should be used.

One further caution: You need to recognize cultural differences regarding the acceptability of confessing ignorance. Although it's acceptable in the United States for a speaker to admit "ignorance," it is unheard of in the Middle East. If you are speaking to an audience with norms that differ from your own, learn what is culturally acceptable and what is not.

What should you *not* do when presented with a difficult question? DO NOT:

- **"Make up" an answer.** Giving false information to avoid saying "I don't know" is usually detected by at least one person in the audience, or someone will discover the error or deceit later. Loss of credibility and respect may be the price you pay for using this strategy.
- **Ignore the question and say what you do know.** This technique is usually detected by everyone in the audience ("She didn't answer his question!"). Listeners will conclude you were not sharp enough to understand the question or you deliberately tried to bamboozle them. If you have related information that does not answer the question directly, it may be helpful to provide it - but make the relationship clear. "I don't have that specific answer, but I can tell you..." The person who asked the question can often extrapolate an appropriate response from relevant information.
- **Use humor alone.** Although humor is a good technique in conjunction with any of the other suggestions, using humor alone conveys the message that you were unable to provide an accurate answer. Moreover, it often belittles the person who asked the question.

These strategies will help you solicit questions with confidence. Each technique becomes easier with practice, and can significantly diminish pre-question queasiness and anxiety.

When you are not afraid of a question you can't answer, you will welcome the opportunity to make sure your message was understood, increase the overall effectiveness of the speech, and enhance your respect and credibility. **T**

Kathy S. Berger is a business performance consultant living in Rossmore, California.



Start the New Year with Club Goals

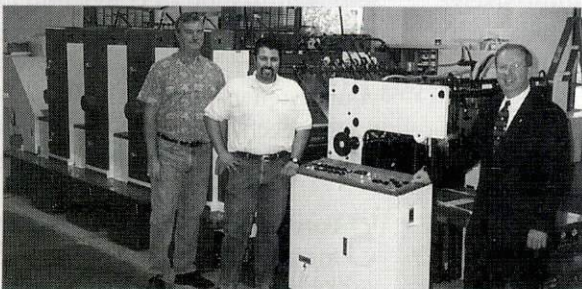
You may already have resolved to accomplish some things for yourself in the new year, but have you considered setting some goals for your club? Following are some suggestions:

- **CTM awards.** One of your club's goals should be to ensure all members receive the Competent Toastmaster (CTM) award. Identify those members who have only two or three speeches remaining in the Communication and Leadership Program manual and make sure those members are scheduled to speak. Encourage them to earn their CTM, and monitor their progress. As soon as each member completes the manual, send the CTM application to World Headquarters.
- **ATM awards.** Members who have received the CTM award should be working in the Advanced Communication and Leadership Program manuals. Encourage all CTM recipients to work toward the Advanced Toastmaster Bronze, Advanced Toastmaster Silver and Advanced Toastmaster Gold. Motivate them to fulfill award requirements and apply for the appropriate awards.
- **Leadership awards.** Members also may work toward the Competent Leader award, which recognizes them for their leadership accomplishments within the club, and toward the Advanced Leader award, which recognizes members for their leadership accomplishments in the district. Make sure members are aware of these additions

to the Leadership Track and encourage them to apply.

- **DTM award.** The Distinguished Toastmaster (DTM) award, Toastmasters International's highest educational award, recognizes members for their communication and leadership skills. It is awarded to those who have earned the ATM-G and Advanced Leader awards.
- **New Members.** All clubs need new members to keep meetings fun, productive and educational. Make it your goal to add at least one new member a month to your club's roster. If you need ideas on membership building or promotional brochures, contact WHQ.
- **Club Building and Rebuilding.** Assisting a new club in its chartering process can be a rewarding experience. Your club can earn the Founder's Award for sponsoring a club, and members of your club currently attempting to earn the Advanced Leader award can fulfill one of the requirements for the award by serving as a club sponsor or club mentor. Your club can also put its communication and leadership skills to the test by rebuilding a struggling club.

Toastmasters Distinguished Club Program/Club Success Plan (Catalog No. 1111) is an excellent tool to help you set goals and monitor your club's progress. Consult your club's Supply Catalog for a complete list of materials (some in Spanish) to help your club achieve its goals. ①



New Printing Press

Toastmasters International is essentially a publishing house, creating, printing and shipping nearly all its products in-house. To speed up efficiency, the organization recently purchased a Mitsubishi four-color printing press capable of creating 15,000 impressions per hour. From left: Production Manager Larry Langton, Printer Ray Pruneda, and International President Terry Daily, DTM.



WHQ Employee Retires After 35 Years

Her voice is familiar to many Toastmasters who have called to order products from TI's Supply Catalog. As Senior Order Clerk in TI's Marketing Department, Connie Kull handled supply orders and purchased materials not produced in-house. Known for her helpful, upbeat attitude, Connie will be missed by her more than 50 coworkers. She is one of only three World Headquarters employees who knew and worked with the organization's founder, Dr. Ralph Smedley. But after 35 years, Connie is ready to hang up the office phone and instead pick up a shovel and spend more time in her garden.



FOR THE NOVICE

By Tamra B. Orr

While feeling nervous
is understandable,
showing it isn't.

Keeping Your Cool...Or

Let's face it... when you walk to the front of the room to begin your speech, you are almost always accompanied by at least one tell-tale symptom of fear – clammy hands, wobbly knees, shaking voice or the ever-dreaded total paralysis. While *feeling* nervous is understandable, *showing* it isn't. As the commercial says, "Never let them see you sweat." After all, you want your audience to walk away remembering your message, not your nervousness!

But how can you appear calm, cool and collected when you are feeling quite the opposite? Here are some tips to help control your fear:

1 Accept your nervousness as normal. Even the most experienced speakers feel some trepidation before they speak – you are certainly not alone. If you accept your fear as normal, then you can proceed to control it rather than eliminate it.

2 Practice, practice, practice! Believing beyond a doubt that you

know your material and your subject is one of the best ways to feel more confident. This is not the time to ad lib or "wing it." Although most professional speakers do not recommend memorizing your speech – you can sound artificial, and if you lose your place, you're in big trouble – you may want to memorize your introduction so you can get through it strongly when your nerves are at their peak. After you've survived the introduction, you will most likely feel more relaxed and able to launch into the body of your speech.

3 Think positively! Before you begin your speech, think positive thoughts. Tell yourself "I can do this!" or "Everything will go smoothly."

Another positive thought that usually helps is the age-old affirmation "To become, act as if." In other words, to become confident or calm, act as if you are. Think how a confident person would look, move and sound and then imitate, act. You may soon find that what was once role playing has become a reality.

In addition to mental self-affirmation, try writing "one" at the top of your notes or some place where you can easily see it. Even a "smiley face" can do the trick of reminding you to stay positive.

4 Be interested in your topic. Having a sincere interest in your subject will definitely boost your confidence. As you focus more on your message, rather than on yourself, your passion or conviction can override your nervousness. Look beyond yourself to what you want your listeners to do after hearing your speech – perhaps sign a petition, hire you or sign on as clients.

5 Forewarned is forearmed! Learning all you can about your audience can instill confidence and help you avoid embarrassing mistakes. For instance, speaking on the benefits of vegetarianism to a group of cattle and dairy farmers or outlining the basics of childcare to senior citizens could easily doom your speech. Before preparing your

speech, find out your audience's age range, occupations and other background information – including the approximate number of people you can expect. It would be unsettling to face 200 if you only expected 20.

Not being familiar with the room layout can also result in confusion. If you need an electrical outlet for your projector, for example, and there are only two, both 40 feet away, or if you planned on a lectern and all you have is a table, your already shaky confidence can quickly shat-

and strongly. Even if your voice wavers now and then, try to stay confident. Also watch the pace; nervous speakers usually talk too fast and their messages are often lost.

How about your body movements and gestures? Are they jerky? Stiff? Non-existent? Each of these tells your audience that you are apprehensive. Try to move casually; use your tension in purposeful gestures. Watch out for slumped shoulders, tight fists or swaying feet.

Finally, avoid wearing loud or

The fear that you feel before and during your speech is natural and normal. It can either give your speech vitality and energy or weaken or destroy it. Learning to control – not conquer – the fear is vital to your success as a speaker. These techniques can make you appear calm, cool and collected even when you don't feel like it. **T**

Tamra B. Orr is a former Toastmaster living in Warsaw, Indiana.

Looking Like It!

ter. To ensure no surprises will undermine your success, make a few calls or visit the speaking location well before the presentation date.

6 Keep in mind non-verbal messages. Remember that when you speak, your image and body language speak louder than words. To ensure that you don't relay unintentional messages, establish and maintain eye contact to project confidence. If possible, have a friend sit in the audience and look into his or her supportive eyes for help during anxious moments.

Watch your breathing. If you are breathing quickly, your speech will sound choppy and your audience will detect your fear. Try to take slow, deep breaths between paragraphs or parts of your speech so that they are not obvious.

Listen to the tone and volume of your voice. Speak up clearly

distracting jewelry or clothing that can either draw your listeners' attention away from your speech or tempt you to play or fidget with it.

If you still feel panic lurking around the corner, be sure to (1) use the bathroom before it's time to speak; (2) take some deep breaths during your introduction and (3) don't consume any alcohol or caffeine for several hours beforehand. If nothing works for

"To become confident or calm, act as if you are."

you, go down the hall, out the back door or into the restroom and allow yourself a few minutes of uninterrupted, uninhibited anxiety. Moan, whine, shed a few tears, pace up and down – whatever makes you feel better. When you are through, compose yourself, put everything back into place and return to your seat. That quick burst of panic can do wonders to keep you calm as you approach your speech.

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PS Form 3526, September 1995 (Use instructions on Reverse)

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A. Total Number of Copies (Net press run)		B. Total Number of Copies (Net press run)	
1. Total Number of Copies (Net press run)	165,368	1. Total Number of Copies (Net press run)	172,863
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PS Form 3526, September 1995 (Rev. 9/95)

Better Speeches & Better Meetings

The new Advanced Toastmaster Silver and Competent Leader awards require members to conduct programs from *The Better Speaker Series* and *The Successful Club Series*. Here is information about these programs and how they will benefit you and your club.

THE BETTER SPEAKER SERIES

People join Toastmasters Clubs to improve their speaking skills. Manual speeches are one way to learn these skills, but there are other ways to learn them, too. One of these ways is *The Better Speaker Series*.

The Better Speaker Series is a set of nine 10- to 15-minute educational lectures that can be presented during club meetings by the Vice President Education or other members. Each offers helpful tips on some aspect of speaking and includes a script; overhead transparencies are also available. Following are the programs with brief descriptions:

- **Beginning Your Speech** (Catalog No. 270) – Suggestions for starting off your speech right.
- **Concluding Your Speech** (Catalog No. 271) – Tips for ending your speech with power.
- **Take the Terror Out of a Talk** (Catalog 272) – Techniques for overcoming nervousness when speaking.
- **Impromptu Speaking** (Catalog No. 273) – Suggestions for speaking off-the-cuff.
- **Selecting Your Topic** (Catalog No. 274) – Ideas for finding speech topics.
- **Know Your Audience** (Catalog No. 275) – What you need to know to tailor your speech to your audience.
- **Organizing Your Speech** (Catalog No. 276) – Methods for arranging an effective presentation.
- **Creating an Introduction** (Catalog No. 277) – How to write an introduction that will add impact to your speech.
- **Preparation and Practice** (Catalog No. 278) – Techniques for preparing and rehearsing your next speech.
- **Finding New Members for Your Club** (Catalog No. 291) – Proven methods to help you locate those vital new members.
- **Evaluate to Motivate** (Catalog No. 292) – How to give evaluations that benefit the speaker, the evaluator and the audience.
- **Closing the Sale** (Catalog No. 293) – Techniques to persuade guests to join your club.
- **Creating the Best Club Climate** (Catalog No. 294) – Tips for creating and maintaining a healthy club environment.
- **Meeting Roles and Responsibilities** (Catalog No. 295) – How you can successfully fill each meeting role.
- **Mentoring** (Catalog No. 296) – Information about the benefits mentors bring to members and clubs and the responsibilities of mentors.
- **Keeping the Commitment** (Catalog No. 297) – A review of the 10 standards that comprise “A Toastmaster’s Promise.”
- **Going Beyond Our Club** (Catalog No. 298) – The learning and leadership opportunities available to members in addition to regular club meetings and activities.

THE SUCCESSFUL CLUB SERIES

Many club members think that only officers are responsible for making sure the club has good meetings and provides a positive learning environment. In reality, all members are responsible for the club’s meetings and its success.

The Successful Club Series is a set of nine educational lectures that can be presented during meetings by the Vice President Education or other members. Each offers tips on what every member can do to ensure club success. Each program includes a script; overhead transparencies are also available. Most take 10 to 15 minutes to present.

Following are the programs with brief descriptions:

- **The Moments of Truth** (Catalog No. 290) – How to recognize and address situations critical to club success. (This is a one-hour program.)

To purchase any or all of the programs or for more information, consult your club’s Supply Catalog or contact the Orders Department at World Headquarters at: (949) 858-8255.

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.

Harrison Lee, 5844-U
 Gary Anthony Schmidt, 3697-7
 Edward J. Stahlman, 1760-9
 Cherylann B. Sommerfeldt, 7350-10
 Guy Michael Zumpetta, 9728-10
 JeShawna A. Chiles, 289-14
 Reginald Williams, 1209-19
 Clifford Gardner, 3422-23
 Van A. Branham, 4357-23
 Sharon H. Chyr, 6397-26
 Hsu Terry Wang, 8282-27
 Stan Hammer, 7342-32

Colin McKechnie, 5353-33
 Shirley J. Davis, 8642-36
 Marcia T. Barney, 2946-37
 Jacqueline L. Schnider, 3489-42
 Greg J. Alcorn, 9227-42
 Peter H. Renner, 1066-47
 Arthur Daniel Knapp, 5899-47
 Patricia Elmira Bolin, 8351-58
 Rosalie June Chant, 7797-69
 Russell Martin Eade, 986-70
 Suresh Kumar, 7453-72

Hub City, 1431-43
 New Providence, 1095-47

40 years

Communicators, 1129-11
 Pacific Missile, 2930-33
 Cape Fear, 2879-37
 A-R, 1481-39

35 years

Nanabijou, 2090-6
 Oregon State, 3722-7
 Bergen, 2581-46
 Sarnia, 3700-62

30 years

Airborne Articulators, 430-6
 Euphasia, 1209-19
 Eye-Opener, 1675-33
 Clara Gelfand, 2096-47
 Towns of York, 1609-60
 RAAP, 3633-66

25 years

Brea, 2757-F
 Edison Loquacious, 3364-F

Bilingue, 3052-5
 Simply World Class, 2633-24
 Rooster Rousers, 1774-42
 Toast of the Town, 2424-44
 Steel Centre, 3285-45
 South Central/State Farm Insurance, 2409-63

20 years

Borealis, 522-U
 SCE Short Circuits, 1391-1
 Green River, 92-2
 Speakeasies, 1401-4
 Peninsula TMS, 2697-4
 Excelsior, 699-5
 Salmon Arm, 2861-21
 0630, 1756-24
 Longmont Leaders, 2642-26
 Five Flags, 3229-29
 Quaker TM of Chicago, 3911-30
 Achievers, 1625-31
 OCLC, 478-40
 Montala, 2482-48
 FUN, 3317-57
 POWER, 1080-62
 Carillon, 3406-64
 National, 1117-70
 Molave, 1592-75

Anniversaries

65 years

Pioneer, 17-11

50 years

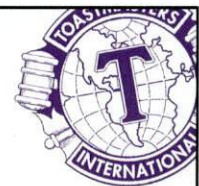
Morgan Martin, 686-66

45 years

Ogden, 140-15
 Gilcrease, 1384-16
 Homewood-Flossmoor, 1451-30
 El Dorado, 1390-39



SPEECH CONTEST Necessities!



These items make preparing for speech contests simple!

1169 **International Speech Contest Kit** \$5.00 Kits are also available for:

Contains:

- 1 Speech Contest Manual
- 5 Speech Contest Rules
- 4 Certificates of Eligibility and Originality
- 2 Time Record Sheet and Instructions
- 5 Judge's Guides and Ballots
- 1 Tiebreaking Judge's Guide and Ballot
- 3 Counter's Tally Sheets
- 4 Contestant Biographical Information Sheets

- Humorous (1169-H)
- Tall Tales (1169-TT) and
- Evaluation (1169-E) contests

Many other contest related items are available. Contact the Orders Desk at World Headquarters or consult the Supply Catalog for details.

PAYMENT MUST ACCOMPANY ORDER

Enclosed is my check for \$ _____ (US FUNDS)
 Charge my: MasterCard / VISA (CIRCLE ONE)

Card No. _____ Exp. Date _____
 Signature _____
 Club No. _____ District No. _____
 Name _____
 Address _____
 City _____ State/Province _____
 Country _____ Zip Code _____

Merchandise Total _____
 Shipping Charges _____
 CA residents add 7.75% sales tax _____
TOTAL _____

Standard Domestic Shipping Prices - 1998

TOTAL ORDER	SHIPPING CHARGES	TOTAL ORDER	SHIPPING CHARGES
\$0.00 to \$2.50	\$1.20	\$5.01 to \$10.00	\$2.00
\$2.51 to \$5.00	2.00	10.01 to 20.00	3.25
5.01 to 10.00	3.25	20.01 to 35.00	4.45
10.01 to 20.00	4.45		5.95
20.01 to 35.00	5.95	35.01 to 50.00	7.00
		50.01 to 100.00	8.20
		100.01 to 150.00	10.55
		150.01 to 200.00	13.75
		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.

Send to: **TOASTMASTERS INTERNATIONAL**
 P.O. Box 9052, Mission Viejo, California 92690 U.S.A.
 (949) 858-8255 • Fax: (949) 858-1207

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

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



The Better Speaker Series

The Better Speaker Series Set

New! A complete set of The Better Speaker Series modules, including overhead transparencies

___ 269 SCRIPTS AND OVERHEADS \$29.95

Beginning Your Speech

Suggestions for starting off your speech right.

___ 270 SCRIPT AND OVERHEADS \$3.50 ___ 270-A SCRIPT ONLY \$2.25

Concluding Your Speech

Tips for ending your speech with power.

___ 271 SCRIPT AND OVERHEADS \$3.50 ___ 271-A SCRIPT ONLY \$2.25

Take the Terror out of Talk

Techniques for overcoming nervousness when speaking.

___ 272 SCRIPT AND OVERHEADS \$3.50 ___ 272-A SCRIPT ONLY \$2.25

Impromptu Speaking

Don't be caught off balance when speaking off-the-cuff!

___ 273 SCRIPT AND OVERHEADS \$3.50 ___ 273-A SCRIPT ONLY \$2.25

Selecting Your Topic

Running out of speech ideas? Here's how to develop new ones.

___ 274 SCRIPT AND OVERHEADS \$3.50 ___ 274-A SCRIPT ONLY \$2.25

Know Your Audience

If you can relate to your audience, they will relate to you.

___ 275 SCRIPT AND OVERHEADS \$3.50 ___ 275-A SCRIPT ONLY \$2.25

Organizing Your Speech

Once you know what to say, consider next the when and the how.

___ 276 SCRIPT AND OVERHEADS \$3.50 ___ 276-A SCRIPT ONLY \$2.25

Creating an Introduction

Great introductions should precede great speeches.

___ 277 SCRIPT AND OVERHEADS \$3.50 ___ 277-A SCRIPT ONLY \$2.25

Preparation and Practice

Techniques for preparing and rehearsing your next speech.

___ 278 SCRIPT AND OVERHEADS \$3.50 ___ 278-A SCRIPT ONLY \$2.25

The Successful Club Series

The Successful Club Series Set

New! A complete set of The Successful Club Series modules, including overhead transparencies.

___ 289 SCRIPTS AND OVERHEADS \$39.95

The Moments of Truth

How to recognize and deal with situations critical to club success, from a visitor's first impressions to recognition of member achievement. Includes a club evaluation chart.

___ 290 SCRIPT AND OVERHEADS \$10.95 ___ 290-A SCRIPT ONLY \$2.95

___ 290-B ADDITIONAL CLUB EVALUATION CHART \$3.50

Finding New Members for Your Club

Proven methods to help you seek out those vital new members!

___ 291 SCRIPT AND OVERHEADS \$3.50 ___ 291-A SCRIPT ONLY \$2.25

Evaluate to Motivate

Your club members will learn to give evaluations that benefit the speaker, the evaluator, and the audience!

___ 292 SCRIPT AND OVERHEADS \$3.50 ___ 292-A SCRIPT ONLY \$2.25

Closing the Sale

Exercise your powers of persuasion during those moments when a guest is deciding to join.

___ 293 SCRIPT AND OVERHEADS \$3.50 ___ 293-A SCRIPT ONLY \$2.25

Creating the Best Club Climate

Techniques for creating and maintaining a healthy club environment.

___ 294 SCRIPT AND OVERHEADS \$3.50 ___ 294-A SCRIPT ONLY \$2.25

Meeting Roles and Responsibilities

How members can successfully fill each meeting role.

___ 295 SCRIPT AND OVERHEADS \$3.50 ___ 295-A SCRIPT ONLY \$2.25

Mentoring

New! A mentor program offers many benefits for your club and its members. This program defines mentoring, explains benefits, and discusses responsibilities of mentors. Includes a Club Mentor Program Kit (Catalog No. 1163) for starting a mentor program in your club.

___ 296 SCRIPT, 11 OVERHEADS AND ___ 296-A SCRIPT ONLY \$2.95

CLUB MENTOR PROGRAM KIT (Catalog No. 1163) \$14.95

Keeping the Commitment

New! Discusses the 10 standards that comprise "A Toastmasters Promise." Includes 25 promise cards.

___ 297 SCRIPT AND OVERHEADS \$3.95 ___ 297-A SCRIPT WITH CARDS \$2.95

Going Beyond Our Club

New! Find out about learning and leadership opportunities available to members in addition to regular club meetings and activities.

___ 298 SCRIPT AND OVERHEADS \$3.50 ___ 298-A SCRIPT ONLY \$2.95

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

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

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Exp. Date _____ Signature _____

Club No. _____ District No. _____

Name _____

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Mail to:

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

Merchandise Total _____

Shipping _____

CA residents add
7.75% sales tax _____

TOTAL _____

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.

See the Supply Catalog for more information.