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JUNE 2013

BE HEARD

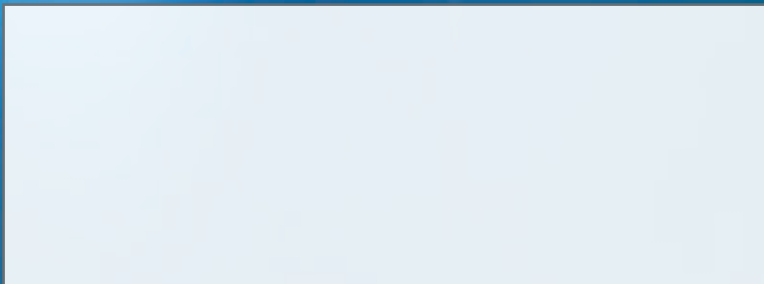
Components of a
commanding voice.

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THE LEADER IS THE MESSAGE



This is the final month of the 2012–2013

Toastmasters year. Are you achieving your educational goals? Is your club promoting the 1+1 membership campaign? Are your areas, divisions and districts helping members and clubs reach their goals? If you have achieved your goals, I congratulate you. However, if you are still working on them, I ask you to stay focused.

Toastmasters empowers individuals to become more effective communicators and leaders. Leadership is about sharing information. We all must communicate clearly about the strategies, speed, direction and results of our efforts. We need to


communicate this information, both verbally and nonverbally, in a humble, passionate and confident manner.

Our words and actions should be inspiring, but we must listen, observe and understand our audience's needs before we deliver a message. Once we understand those needs, we can communicate to inform, persuade, guide,

Sharing information about goal progress, while accepting the truth, helps us learn, unlearn and relearn.

assure and inspire. Likewise, club leaders must consider members' needs and then design training programs to meet those needs. Clubs support members—and areas, divisions and districts help clubs achieve excellence. Providing any team with adequate information is critical. Sharing information about goal progress, while accepting the truth, helps us learn, unlearn and relearn.

As leaders, we set the tone through attentiveness, attitude and body language. If we receive honest feedback from our teams, we should be grateful—even though the truth may hurt. Be positive, accept feedback, learn from the information, and move on. I find that when our team members trust us and believe in what we say, they follow what we do. As Gary Burnison, CEO of Korn/Ferry International, puts it, we need to willingly reveal more of ourselves to let others see our soul. If we don't, we will undermine the effectiveness of our leadership, and team members may soon drift to the sidelines.

We achieve excellence by participating in Toastmasters clubs, because we are evaluated on our manual speeches, leadership styles and behaviors. Constructive feedback helps us to enhance our performance the next time. All messages should be delivered with encouragement, inspiration and motivation. As leaders, we have maximum impact when we do as we preach. When we own our words, Toastmasters is where leaders are made. 

JOHN LAU, DTM
International President

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WHERE LEADERS ARE MADE
www.toastmasters.org



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Since 1924, Toastmasters International has been recognized as the leading organization dedicated to communication and leadership skill development. Through its worldwide network of clubs, each week Toastmasters helps more than a quarter million men and women of every ethnicity, education level and profession build their competence in communication so they can gain the confidence to lead others.

By regularly giving speeches, gaining feedback, leading teams and guiding others to achieve their goals, leaders emerge. They learn to tell their stories. They listen and answer. They plan and lead. They give feedback—and accept it. They find their path to leadership.

Toastmasters International. Where Leaders Are Made.



“Unfortunately we are getting better and better at communicating electronically, but we are losing the skill of communicating emotionally.”

Hermann Funk, ACB, CL

Word Power

I enjoyed reading Ann Banham’s skillfully crafted article about the excessively referenced and misinterpreted research by professor Albert Mehrabian (“The Myth of Nonverbal Communication,” March). This “7% verbal communication” study is used frequently by facilitators and speakers to overemphasize body language and vocal variety, and downplay the power of words in communication.

At a recent event for the “Speak Out Challenge” (the largest public speaking competition for young people in the United Kingdom), I was delighted when one of the speakers cited the 7% misquote to emphasize how young people are bombarded with communication that is image-based rather than substance-based.

As Toastmasters, let us ensure through our speeches that we demonstrate “word power”—as well as appropriate body language and vocal variety—as key features of effective communication.

Veronica Broomes, ATMB, CL
Women in Banking and Finance Club
London, United Kingdom

The Significance of a Smile

I have to agree with Linda Allen’s statement in her article “Leading with a Smile” (February): “People who view their work as a joy rather than a job can do great things.” I experience this maxim in running a small catering business. The impact of smiling every day and conveying a positive attitude to your service staff has a snowballing effect. The people who work for you

become efficient and customer-friendly and ultimately bring good returns to the business. That is why I stress that everyone wears a smile as part of our business uniform.

Roel C. Basera
TMX Toastmasters
Lapu-Lapu City, Cebu, Philippines

Connecting with Our Spouses

John Cadley’s column in the February *Toastmaster* (“I Agree with You, Dear”) reminds us of the importance of communication in marriage. As Toastmasters, we work hard to apply our communication skills to every part of our lives, including in our marriages. I am not suggesting we deliver speeches to our spouses, but what better place than in a marriage to understand our audience and carefully select the words we use to convey our message?

Brian Castelli, ACS, CL
Toastmasters@Centennial Campus Club
Raleigh, North Carolina

A Gift for My Dad

I was inspired by the letter written by Rob Woods (February), whose story about performing the eulogy for his father resonates with my own recent experience. Over a decade ago I wrote a very eloquent and effective eulogy for my mother; however, unable to confidently face an audience, I had to get someone else to deliver it. This time it was different.

Due to the knowledge and practice I gained through Toastmasters, I was able to publicly see my magnificent dad off with a speech that impacted and satisfied all. I was able to deliver what my dad deserved.

From the bottom of my heart, I want to thank all the members of my Renaissance Speakers Sydney club and the whole Toastmasters organization for this.

Mario Cardile
Renaissance Speakers Sydney club
Ultimo, New South Wales, Australia

The Art of Conversation

Patricia Fry’s article “The Art of Small Talk” (February) went beyond small talk and dealt with a very important subject: the art of conversation. Organizations and communities are networks of conversations, and the quality of our conversations determines the quality of our relationships. Unfortunately we are getting better and better at communicating electronically, but we are losing the skill of communicating emotionally.

Toastmasters has a large role to play in this regard. Also, enabling people to conduct conversations that matter—when important things are at stake—is something we should be practicing in our clubs.

Hermann Funk, ACB, CL
Benoni Club
Benoni, South Africa

Do you have something to say?

Write it in 200 words or less. State your name, member number and home club, and send it to letters@toastmasters.org. Please note: Letters are subject to editing for length or clarity, and may be published in both the print and electronic versions of the magazine.

PRACTICE PAYS OFF

How I talked my way into a book contract.

By Lynn MacKaben Brown

“**W**hat else are you working on?” the literary agent asked me.

It was the kind of situation that drove me to Toastmasters. You know the one: that Very Important Question posed by a Very Important Person with no warning whatsoever. And your answer had better be right. Your career could depend upon it.

Giving a speech was no problem.
It was Table Topics that terrified me.

But let’s rewind the film reel.

I was very shy growing up. However, when I became a nurse, my view of myself as a patient advocate and protector forced me to develop the ability to speak up when I felt that a situation interfered with the greater good of the patient. Unfortunately, all of those years of shyness had not allowed me to develop tactfulness.

Later I became a nursing professor. I was comfortable in front of a class and with the students individually. But I was terrified of a surprise question that would expose my flaws.

I knew I had to learn how to speak on the spot. Therefore, I joined Toastmasters two years ago.

Giving a speech was no problem. It was Table Topics that terrified me—especially when each speaker was given his or her own topic while approaching the lectern. However, I recognized that I needed this medicine

if I were to master the skill of answering impromptu questions.

I had given only one speech, had learned one meeting role, and had spoken during six Table Topics sessions when the writer’s conference opened. I attended with no thought of speaking to an agent. True, I had signed up for a “pitch session,” but I later discovered that what I offered was not exactly

within that agent’s guidelines. I asked the conference organizer to remove my name from the agent’s list.

At the conference, I roamed, coffee in hand, past the board listing the pitch sessions. I stopped and stared. My name was on the board. My mood of happy contentment vanished. An icy chill crept down my back.

I would have to speak to one of those legendary fire-breathing, writer-devouring agents after all: those guardians of the book-publication gates who ingest your carefully crafted cover letter and belch it out in flames. To keep options open for the future, I knew I must tell her about the scheduling snafu, so she wouldn’t feel offended.

The moment came. I introduced myself to the agent and said my piece with reasonable poise. “I thought I would let you know, so you wouldn’t think I stood you up. Maybe you can take a break or grab a cup of coffee.”

“What were you going to pitch to me?”

After I told her, she shook her head decisively. “You’re right. That’s not my area of interest. What else are you working on?”

Ah! A Table Topics question. Don’t panic. Think. Breathe. Smile.

The resulting pitch was not polished, but I didn’t run. I managed to convey enthusiasm and slant the pitch according to her body language.

Her face lit up. “I want to see that! Contact me when it’s finished.”

It was then that I recognized her as a Chinese dragon: the bringer of prosperity and good fortune. My novel, *Furs and Fevers*, is now represented by the Marianne Strong Literary Agency in New York City.

Unexpected questions can spring up as a follow-up to an elevator speech, during an interview, from employers, or even from friends and family. Answering those questions without defensiveness or tactlessness is an important life skill.

Aren’t we fortunate to have the opportunity to practice this skill within a club whose members support and encourage us? **T**

Lynn MacKaben Brown is a member of the Warsaw Noon Toastmasters in Warsaw, Indiana. She is a freelance writer and the author of the historical novel *Furs and Fevers*. Learn more at lynnbrownwriter.com.

AROUND THE GLOBE

INTERNATIONAL INTERPRETATIONS

GIVE ME A BREAK



June is the start of summer and thus a popular time for Westerners to vacation. But depending on the country you live in, you may have limited time for rest and relaxation.

The United Kingdom and Poland offer the most vacation days to employees—28 and 26, respectively, according to a 2011 survey by Mercer, a human resources consulting firm. The figures apply to employees with 10 years of service.

India, in contrast, offers only 12 vacation days, one of the lowest numbers in the Mercer survey. But Indians also get about 16 holidays off per year.

And in the United States, large companies typically offer 10-year employees a yearly average of only 15 vacation days and 10 holidays, but employers in the U.S. “are not obligated under federal law to offer any paid vacation, so about a quarter of all American workers don’t have access to it,” according to a CNN article.

WHAT’S THE BUZZ?

WHAT DO YOU THINK MAKES A SPEECH FUNNY?

Members contributed to the discussion on the LinkedIn Official Toastmasters International Members Group:

“I never use jokes in my speeches; I exaggerate real-life situations. I believe that’s the best type of humor.”

— PHYRNE PARKER, DTM, INSPIRING VOICES TOASTMASTERS, TORONTO, ONTARIO, CANADA

“I saw a comedian do a comedy routine on an Alpo dog food commercial that aired years ago. He found enough funny things in the 60-second commercial to turn it into a 10-minute routine.”

— MATT KINSEY, DTM, EXECUTIVE EVALUATORS TOASTMASTERS, CORAL SPRINGS, FLORIDA

“It’s finding something funny in the ordinary. Humor is often an exaggeration of the common or mundane. Find something you do daily and embellish it.”

— ROCHELLE WILLIAMS, DTM, BISMARCK TOASTMASTERS, BISMARCK, NORTH DAKOTA

SNAPSHOT



This past December, three Toastmasters clubs from the Goa, India, area joined together for their first tripartite club meeting. Goa is in District 41, Division E. The clubs are Goa YMCA Toastmasters, Margao Toastmasters International and Goa Marriott Toastmasters.

BOTTOM LINE

June is the final month for members to participate in the 1+1 membership-building program. Encourage your friends, family and colleagues to join a club today! Visit the 1+1 webpage for free marketing materials to help you inspire potential members. <http://reports.toastmasters.org/1plus1>



Attention, Professional Speakers

The rules and application for the updated Accredited Speaker program are now available at www.toastmasters.org/AccreditedSpeakerProgram. Applications are due February 1, 2014.

PRESENTATION TIP

OBSERVE THIS

Most comedians will agree that humor is an art form. Delivered effectively, it enlivens any speech or presentation. Observational humor is inspired by what you hear or see during your speech and conveyed on the spot. Keep these points in mind when using observational humor in your next presentation.

- **Tension relief:** One of the benefits of comedy is stress relief. A well-timed joke distracts the audience from interruptions or nuisances that suddenly emerge.

- **Customization:** By creating impromptu jokes, such as quips about the strange weather or the small size of the venue, the speaker makes the audience appreciate the fresh performance.

- **Audience bonding:** Observational humor has a more interactive feel because it comments on real-time events. This makes audience members feel more present with the speaker, as well as with each other.

MEMBER MOMENT

LEADING THE WAY IN OMAN

Freelance trainer and executive coach Yasser Sulaiman, ACB, CL, represents the country of Oman as Division D governor in District 20. A member of three clubs in Muscat, Oman, Sulaiman has chartered two clubs, including the first club in the country. He previously worked as an aircraft maintenance engineer and as a sales and customer service trainer. In his Toastmasters role, he collaborates with leaders across District 20, which comprises Bahrain, Kuwait, Oman, Qatar, the United Arab Emirates, Jordan and Lebanon.

What is your most rewarding Toastmasters experience?

Serving as a division governor is probably the most rewarding experience so far. I listen to and support more than 600 members within our division and implement new ideas to provide a better member experience.

How do you foster cooperation across so many different cultures?

Respect remains the magic touch. Appreciating the differences, thriving through the diverse cultures and enjoying the rhythm of many languages bring about a mutual respect and care toward one another.

How has Toastmasters helped you in your profession?

Toastmasters has significantly impacted my career. I have discovered my training talent through the Toastmasters education program. And by attending meetings I learned about people, perspectives and events. Through Toastmasters I became the leader I am today. It has empowered me with self-confidence, creativity and people skills. Besides, it has brought so many wonderful friends from all over the world to my life from whom I have learned a lot.

Learn more about District 20, Division D, at tmidivisiond.blogspot.com.



Yasser Sulaiman, ACB, CL, belongs to three clubs in Muscat, Oman.

Convention Countdown: Sightseeing in Cincinnati

Your trip to Cincinnati doesn't have to end when the 2013 Toastmasters International Convention does. Why not take a day trip or extend your vacation? Consider strolling the Cincinnati Zoo & Botanical Gardens or the Cincinnati Art Museum. King's Island, the largest amusement park and water park in the Midwest, is 24 miles from the convention. For more information, visit cincyusa.com/Toastmasters.

Don't forget to register before July 26 to receive the full convention package at a discounted rate. www.toastmasters.org/Convention

ADVICE FROM THE EXPERTS

IN THIS MONTHLY COLUMN, Accredited Speakers and Toastmasters World Champions of Public Speaking share lessons learned.



Lance Miller, DTM, a member of the Renaissance Speakers in Hollywood, California, is the 2005 Toastmasters World Champion of Public Speaking.

How do you choose a strong title for your speech?

If you are giving a speech to inform or persuade the audience, the title can be more straightforward than if you are trying to inspire or entertain, which is where an element of surprise is needed. If you're speaking at a conference and the audience has several speakers to choose from, your title needs to attract attendees to your session. If you are the only speaker at an event, your title is less important.

I do not like to see the message of the speech in the title. That lessens the impact of the message itself, which is the most important part of a speech.

FACTS WORTH KNOWING JUST LAUGH

You probably know the familiar phrase "Laughter is the best medicine." Well, laughter alone won't cure all maladies; however, it does have many short- and long-term health benefits, according to **MayoClinic.com**.

Short-term benefits

- Enhances your intake of oxygen.
- Stimulates your heart, lungs and muscles.
- Increases endorphins that are released by your brain.
- Activates and relieves your stress response.
- Soothes tension.

Long-term benefits

- Improves your immune system.
- May relieve pain.
- Increases personal satisfaction.

Did you know?

- Laughter yoga is practiced in about 6,000 "laughter clubs" worldwide. Participants typically begin a session by faking laughter, but are usually guffawing for real by the end.
- Women laugh 126 percent more often than men.
- Laughing is like exercise. William Fry, M.D., a Stanford University researcher, claims that just one minute of hearty laughter elevates his heart rate to the same level as that produced after spending 10 minutes on a rowing machine.

Sources: *MayoClinic.com, PsychologyToday.com, HuffingtonPost.com and WebMD.com*



FROM THE ARCHIVES

Members and guests attend the "Hi-Jinks Luncheon" at the 18th Annual Toastmasters International Convention in St. Louis, Missouri, in August 1949.

MENTOR MOMENT

No one has the potential to influence a member's experience like a mentor. Pam Missimer, CC, a member of High Noon Toastmasters in Raleigh, North Carolina, shares how she has benefited from her mentor.

Why did you join Toastmasters?

An introverted web developer, I joined to gain confidence when giving presentations and speaking spontaneously, and to develop my leadership skills. I once gave a eulogy, and that experience in particular motivated me to expand my skills. Besides, my father, a former member, recommended it.

Tell us about your mentor. A comedian and videographer, Al Herr has strong speaking skills, a warm personality and a relaxed manner. A former social worker, he also is very sensitive and a good listener. He encourages members to find their own voice, and to speak the truth, because that's where the humor is.

How does Al give feedback? At first, Al gave me feedback almost weekly, but he also sent emails offering positive comments and helpful suggestions. As my skills developed, his feedback became less frequent and now mainly consists of suggestions for improvement.

What goals have you accomplished while under your mentor's guidance? I have gained more confidence, and I developed my own style of speaking by incorporating humor. I have also taken on a leadership role as vice president membership of my club.

What is your favorite thing about Al? He brings out the best in each member and helps us have fun while learning. He also thinks I'm naturally funny, and who doesn't love that?



Pam Missimer (right) with her mentor, Al Herr.

LEARNING ABOUT OUR PAST INTERNATIONAL PRESIDENTS



John Fauvel, DTM
Past International President
1987-1988
Auckland, New Zealand

Q: What inspires you?

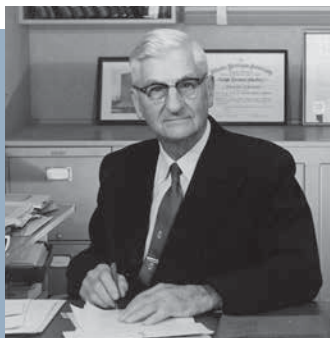
A: To be in a position where my involvement can assist others. Althea Gibson, a trailblazing African-American tennis player, wrote: "No matter what accomplishments you make, somebody helped you." I have been extremely fortunate with the encouragement, help and support given to me. From this came the confidence to become involved. To be in a position to help a person toward achieving a goal is what continues to inspire me.

One of the most rewarding opportunities I had came in 1963, when I was asked if I was interested in joining the Auckland Toastmasters club. Using the skills gained through Toastmasters—effective communication, meeting procedure and leadership—I have found it very easy to assist others in achieving their goals.

DR. SMEDLEY SAYS

Toastmasters founder Dr. Ralph C. Smedley shared many insights worth remembering, such as:

"The well-balanced, intelligent speaker is the natural leader in any group of which he is a part."



Dr. Ralph C. Smedley
1878-1965

Allison Shapira, ACS, ALS: **EXPANDING THE SCOPE OF HER VOICE**

Speaking coach gains high-profile opportunities.

By Nataly Kelly

Allison Shapira never intended to become an expert in public speaking. However, the 35-year-old's career path—with stops in the fields of opera, literature and diplomacy along the way—eventually led to her true calling—coaching clients in public speaking. How did her unconventional collection of skills and interests lead her to become a highly regarded trainer?

Shapira was born and raised in Connecticut but moved to Florida, where she attended a performing arts high school. After graduating, she enrolled in Boston University as a vocal performance major, thinking she would become a professional opera singer. However, she eventually switched her major to Italian literature. After graduation, she landed a job at the Israeli consulate in Boston, where she was expected to give speeches on the consulate's behalf.

In other words, she took on the not-so-trivial task of representing the Israeli government. The problem? She had not given a speech since her Bat Mitzvah. Her solution was to join Boston University's Toastmasters club. "I had a phenomenal experience with the club. They were very welcoming," she says. "It was exactly what I needed to give me confidence to give speeches on behalf of a foreign government, and to advance my own career." Soon, she was helping diplomats with their public speaking too.

After obtaining a Competent Communicator award, she continued on to earn an ACS and an ALS, and became club president. Then one day, an employee of a local business emailed Shapira's club to request help for a boss who had an important speech coming up. Shapira responded with a resounding yes, explaining all the benefits of Toastmasters membership and how the process works. However, the employee replied, "His speech is next week. Can you come to his office to help him prepare?" Shapira agreed.

"So much of what I had learned was relevant to him," Shapira says. This would be the first of many private coaching clients to follow. While working at the Israeli consulate, she founded the business Global Public Speaking, through which she offers one-on-one coaching and workshops on public speaking.

Tapping into Opera Training

Shapira soon realized that not only was her Toastmasters experience useful and helpful to others, but so was her opera training. "Much of what you learn in opera—making eye contact, creating a bond with the audience, having stage presence, and feeling comfortable in front of an audience—applies to public speaking," she says. She points out one very important difference between opera and public

speaking: "In opera, you have to be perfect. Every syllable in a foreign language, every note, every pronunciation must be flawless, because the audience holds you accountable if you make a mistake." She knows that isn't the case in public speaking, saying, "The audience really just wants an authentic speaker who believes in what they are saying and conveys it with passion."

Later, Shapira applied to work at the Harvard Kennedy School in a fellowship program for Israeli public officials. As part of the interview process, she sat down with David Gergen, adviser to four United States presidents, who works as a senior political analyst at CNN. Again, her Toastmasters experience came in handy. When Gergen saw Toastmasters on her resume, he was immediately impressed, and asked her if she could help teach his course, The Arts of Communication, at Harvard the following semester.

While working at the university, Shapira taught graduate students from around the world, as well as top political leaders who came through the program as fellows. "In a given workshop of 30 people, it was not uncommon for 30 countries to be represented," she says. This gave her experience in teaching people from many different backgrounds. She learned to recognize cultural differences, saying that, for example, in



some cultures, it isn't appropriate to smile when speaking, and that the use of humor can be challenging when speaking to audiences from other countries. However, Shapira emphasizes the common ground that she found among participants: "Everyone had the same fears about speaking in public. No matter what country they were from, all wanted to be more authentic and more confident. Everyone has the same issues to overcome."

Shapira also trained undergraduate students participating in an annual leadership development program hosted by the Latino Leadership Initiative. Through the program, Shapira taught not only public speaking skills, but also how to take ownership of the right to speak, making participants aware of the importance of raising their voices and standing up for what they believe. Jessica Giraldo, a participant in the 2011 program, says, "What really floored me about Allison was her teaching method. She included everyone's ideas and allowed the students to realize that they have the answers within them already. She is an expert at teaching people to feel comfortable in their own skin."

Expanding the Business

In late 2012, Shapira left Harvard and moved to Washington, D.C., to expand her business and teach public speaking full-time. She accumulated clients in international organizations, federal agencies and private companies, and also became an adjunct faculty member at the Georgetown University School of Business.

With plans to travel to Africa and Europe, Shapira hopes to empower women to get involved in political processes by improving their communication skills. She also plans to help people with accent reduction,



Allison Shapira, ACS, ALS, speaks at Harvard University's John F. Kennedy Jr. Forum in 2008.

pronunciation and grammar. "It's important for people not to lose their accents completely, because it's a part of who they are. But an accent can sometimes get in the way of being understood, even for native English speakers," she says.

Shapira studied French, German and Japanese in first grade. As a singer at Boston University, she was required to study Italian, and spent her senior year of college in Padova, Italy. She also speaks Hebrew and Spanish, and has studied Arabic, Mandarin Chinese, Georgian, Modern Greek, Polish, Portuguese and Turkish.

"Whenever I travel, my favorite way to prepare is to teach myself the language of the country I'm visiting with the goal of not speaking any English on the trip," Shapira says. "It's an incredible way to connect with people and experience the country on a much deeper level (as well as a sign of great respect for the country I'm visiting)."

Reflecting on how Toastmasters has affected her life so far, she says, "I joined Toastmasters for the same

reasons as many others, but it gave me a new career that I am uniquely qualified for because of music and diplomacy. It is such a wonderful organization to have been part of over the years." In spite of the success of her business, Shapira has not abandoned her musical roots. She recently released an album of her own original folk music.

Still, when asked whether she prefers training others in public speaking or being in the spotlight herself, she says, "I really like helping other people find their voice." After all, Allison's own journey proves that a person never knows where that voice may eventually take her. **T**

Nataly Kelly is chief research officer at Common Sense Advisory, a market research firm specializing in language services and global business. Her latest book is *Found in Translation: How Language Shapes Our Lives and Transforms the World*.



USE A PAUSE TO PUNCH UP YOUR PUNCH LINE

It's not what you say, but how you say it, that draws laughs.

By John Kinde, DTM, AS

Humor is one of the most effective tools for connecting with an audience. It builds bonds and refreshes the mind. And although the right words can make people laugh, humor is more than just words; its impact is heightened by how you say those words, what you do when you say them, and how you use silence ... the pause. The pause adds punch to the punch line.

One of the reasons the pause strengthens your laugh lines is that

it builds tension. It's easier to use comic timing when you understand the relationship between tension and laughter. Let's examine the link.

Laughter is a natural stress reliever, because when we laugh, muscle tension melts away. Even in wartime, laughter is used to relieve tension. After a bomb explodes nearby and the dust settles, soldiers in a foxhole sometimes break out laughing. It's one of nature's ways of relieving the stress. It's a safety valve.

Several years ago I witnessed this dynamic in action. A woman was driving her car directly in front of me on a San Diego freeway during rush-hour traffic. The driver of a car to her right, traveling at about 50 miles per hour on the rain-slicked freeway, swerved into her lane. The woman jerked the wheel, causing her car to spin around, and around and around—three and a half times in total! When her vehicle finally came to a stop, it was facing the wrong

direction; her car and my car—which also had come to a dead stop—stood hood to hood. As I looked her and her front-seat passenger in the eyes, they both burst into uncontrollable laughter. It's clear there is a definite relationship between tension, laughter and the *release* of tension.

Let's Pause ... and Consider the Pause

How does the pause relate to the tension principle in presenting humorous material? If you're deliberately building tension, which will culminate in laughter, a pause will heighten the tension and make the laughter more intense.

Use silence to strengthen your humor and lift laughter to new levels.

For example, the late Sid Lorraine, a Canadian magician, employed the tension principle to get laughs. Once while performing in Las Vegas, he played the role of a snake oil salesman from the Wild West. His voice started to crack. The longer he spoke, the worse his voice became, until he could no longer speak. Silence. Most people in the audience probably thought, Somebody please give the poor man a glass of water! He then took a drink of his "medicine" and immediately began talking full-throttle. He had caught the audience by surprise, built the tension, extended and strengthened it with a pause, and then reaped the comic's reward—laughter.

Years ago, when entertaining a military group in Alabama, I used the "answer man" technique made famous by American comedians Steve Allen and Johnny Carson. This is where the entertainer holds an envelope to his head, gives the answer, and then opens the envelope and reads

the question. I decided to build some tension en route to the laughter.

First came the setup. "The answer is Oscar Mayer, Ball Park and a fighter pilot." After opening the envelope, I said, "And the question is ... name three hot dogs!" By itself, this was a fairly funny line for a group of Air Force officers, some of whom were fighter pilots. But I used it primarily for setting up the joke to follow.

Holding the next envelope to my head, I said, "The answer is ... Oscar Mayer, Ball Park and General Willis." Pause. The tension built to an audible gasp, with people likely thinking, He's going to call the

general a hot dog! The group's new commander, General Frank Willis, had taken command only three weeks earlier. Opening the envelope, I said, "And the question is ... name three franks!" Pause. Tremendous laughter (and relief) filled the room. I built the tension, used the pause to enhance the tension before the punch line, and then used the pause again to let the line sink in.

Creating Anticipation


Of course, there are times when tension is not built through words or a story line. Even then, the magical pause can strengthen the punch line. When used before the punch line, a pause sets up the anticipation of "here comes the funny stuff!" Anticipation is a form of tension too.

The pause plays another important role when used this way. The most important part of the joke is the punch line, and more specifically the punch *word*. The pause focuses attention on this key element.

The pause also lets people laugh. Years ago, a friend commented, "I've figured out why you're so funny ... you insist that we laugh!" She meant that a confident speaker delivers the punch line and then pauses for the laughter because he knows it will follow. Novices often deliver the line and then nervously race on if the laughter doesn't immediately follow. So dare to be quiet, allow the audience enough time to respond, and your humor will hit the mark.

In addition, use the pause to let your listeners enjoy their laughter to its fullest. Don't interrupt the laughter while it's building, and don't wait until the laughter has completely finished to resume speaking. An audio recording of your presentation will tell you if you're discouraging laughter by resuming your speech too soon.

You can also magnify a funny line by using the pause to accentuate your physical delivery. For example, you might raise your eyebrows. Sometimes the pause can be used to do a "take," or a physical reaction to the situation. Some stand-up comics extend the laughter by making slow, sweeping eye contact with the audience, looking from one side of the room to the other.

Pauses add power to the punch line, give the audience time to recognize the humor and then react to it, and draw attention to your physical delivery. Use silence to strengthen your humor and lift laughter to new levels. 

John Kinde, DTM, is an Accredited Speaker and a member of Powerhouse Pros club in Las Vegas. He is a humor specialist and can be reached at HumorPower.com.



YOUR COMEDY CHECKLIST

Ask yourself these 10 questions to get the laughs you want.

By Gene Perret

When you turn on a light switch, you expect results. You expect the light to go on. If it doesn't, you run through a checklist to correct the problem. Is the lamp plugged in? Is the light bulb burned out? Is the fuse blown? The same process is true of using humor in your presentation. You want the audience to laugh, and if they don't, you need to figure out how to fix the problem.

This 10-point checklist will help you correct flaws so your humor will be effective.

1 Does your humor end with a surprise? Surprise is an essential element of comedy. You often hear storytellers say, "Stop me if you've

heard this one." They realize that if you already know the ending, the joke has lost its power.

Your ending must be unexpected, a twist, a surprise. The suddenness of that surprise is the jolt that produces the laughter you want.

Whatever your punch line is, be sure the audience doesn't see it coming. You might have to misdirect listeners—lead them to think in one direction and then suddenly redirect them to your real meaning.

2 Is your humor based on recognizable reality? Each joke or tale you tell must be truthful. The listeners can only respond to your humor if they recognize the reality it is based on. This doesn't mean you

can't be whimsical. Your truth doesn't have to be the kind you swear to in a court of law. It can be exaggerated, distorted and hypothetical, as long as your audience can relate to it. You want people to think, Yeah, that has happened to me, too.

3 Can you be heard and understood? People cannot laugh at a joke they don't hear. In delivering humor, you must speak loudly enough to be heard by your entire audience or use a dependable sound system that will accomplish that for you.

In addition, speak clearly and distinctly, so the audience can understand the meaning of your message. Your vocabulary, too, should be appropriate for your audience. If you

use words they don't understand or phrases they're not familiar with, they're *really* not hearing your joke.

4 Is your humor current? Humor should be up-to-date. Avoid any nostalgia. Your stories don't need to be about current events, but they should be appropriate for current times. Use contemporary references and ideas.

5 Is your humor concise? William Shakespeare said "brevity is the soul of wit." That's good advice, but it doesn't necessarily mean that shorter is better. There are at least two

Presenting humor is like conducting an orchestra: You must control the tempo.

parts to every joke—the setup, which furnishes information, and the punch line, which is the surprise twist to that information. Both are essential. *Economy* may be a better word than *brevity*. Being concise means giving the listeners all the information they need to appreciate and understand the punch line, but not offering unnecessary information that weakens the effect. A workable rule of thumb: A joke that should be short and is, is better than a joke that should be short and isn't.

6 Does your humor create a vivid image? Although humorists work primarily with words, audiences "see" images. The more vivid picture you create in their minds, the better response you'll receive.

There is a well-known line from the 1977 film *Annie Hall*, where the character played by Woody Allen says to his girlfriend: "There's a spider in your bathroom the size of a Buick."

That gag worked because it instantly evoked a funny mental picture. The character could have described the spider as "a big bug" or even said, "It was as big as a car." But the word "Buick" conjures up a more vivid image.

7 Are you letting the audience know when to laugh? Presenting humor is like conducting an orchestra: You must control the tempo. You not only want your audience to laugh, you want them to laugh at the proper time. Therefore, you, as the conductor, must tell them *when* to laugh. Do that through voice inflection, gestures and

facial expressions, and with the phrasing of your story.

As you prepare your presentation, know exactly where you demand laughter from your audience. If you don't know, how can they be expected to?

8 Are your references applicable and appropriate? Much humor consists of comparing two ideas. One is the basic topic; the other is a humorous reference to that topic.

An example: "I have a friend who is so cheap; he buys one Christmas card each year and sends it out in the form of a chain letter."

The basic topic is the frugality of this person, and the reference is a Christmas card that circulates at other people's expense.

Here's another comedic reference to being cheap: "My friend always leaves a 20 percent tip—20 percent of what anyone else would leave."

In creating humor, search for as many references as you can. The more

you discover, the more ammunition you'll have to generate effective comedy. Just make sure they're applicable and appropriate.

9 Is your humor right for this audience? Is this audience right for your humor? Certainly two components of humor are the presenter's skill and the material's quality. However, consider another key element: the audience. The more your humor applies to the people you're directing it at, the better response it will get. Perform material your listeners will appreciate.

Remember that the audience is the final judge of your comedy. If they laugh, it's funny. If they don't laugh, it needs work.

10 Is your humor clever and incisive? Humor is all around us. It's up to the humorist to uncover it and expose it to listeners.

For example, take this line: "Any time you see a man open the car door for his wife, you know right away that either the car is new, or the wife is."

People quickly recognize the irony of that line, but only after the comic points it out to them. As a humorist, your duty is to uncover truths, idiosyncrasies, ironies and contradictions, and then couch them in a unique way that produces laughter.

Follow this checklist, and both you and your audience will enjoy lots of laughs. **T**

Gene Perret is an Emmy Award-winning writer who has written for legendary comics such as Bob Hope, Phyllis Diller, Carol Burnett and others. His latest book is *The Ten Commandments of Comedy*. Visit his website at comedywritersroom.com.



SOUNDING IT OUT

I am sitting in a studio in Hollywood, listening to Marilyn Monroe's breathy purr and Michael Jackson's high-pitched inflections. That is, I am listening to Roger Love *imitate* the vocal patterns of these two icons. Which he does with spot-on accuracy.

"The goal is to keep an audience so attached to what you're going to say that they are wondering what you are going to say next. And melody is the absolute best way to do that."

— Roger Love

Love is a highly sought-after voice coach who will deliver the keynote speech at the Toastmasters International Convention in August. He has worked with a long list of marquee names in the entertainment industry, including Keira Knightley,

the Jonas Brothers, Selena Gomez, Reese Witherspoon and Jeff Bridges (the latter two won Academy Awards with Love's help). He also coaches business leaders and Fortune 500 executives.

During a recent interview in his studio, surrounded by high-quality

recording equipment and a black piano, Love talks passionately about vocal expression. Trained as an opera singer, he punctuates his points by breaking into song or plinking the keys on the piano. His speaking voice, powerful and animated, has an elastic

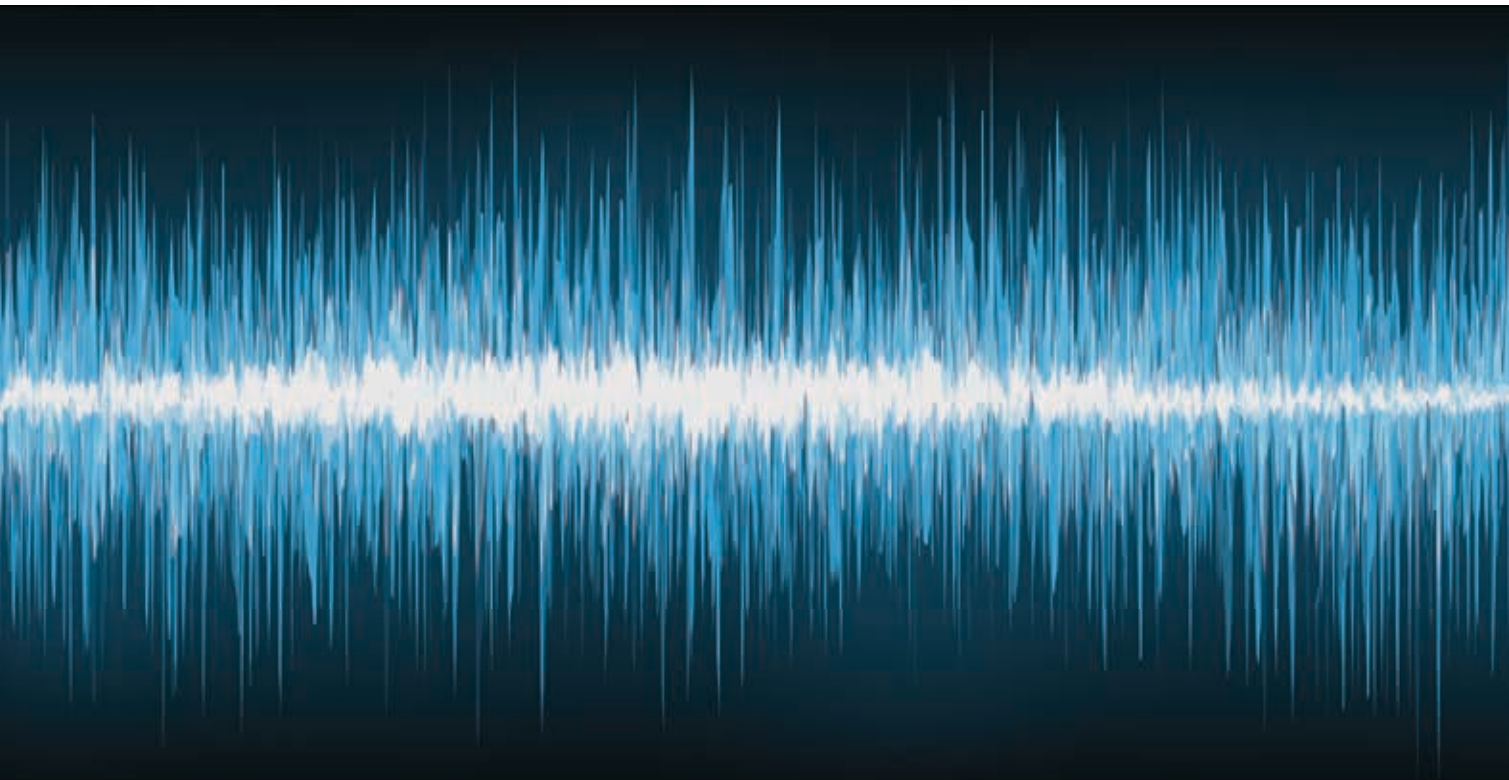
quality to it—it seems to stretch in different directions as he moves from one idea to the next. It keeps you interested.

Love says the *tonality* of your voice—how you sound when you speak—has a major impact on how you are perceived, whether you're speaking to an audience of thousands, a room full of colleagues or the woman you're asking out on a date.

"There's enough evidence to suggest that tonality accounts for almost 40 percent of whether anyone who hears you believes you," he says.

Therefore, to influence others when you speak, you must speak in a voice that commands attention and conveys authority. Love shows you how. One reason he is so popular as a coach—and a speaker—is that his methods are innovative yet easily accessible.

"The techniques are *so simple*," he says. "So when I lecture, you can sit



Celebrity voice coach Roger Love offers tips for improving tonality.

By Paul Sterman

in the audience and in a few minutes change the way you sound.”

Singers and Speakers

For years Love worked only with singers, even though many people asked him for help at sounding better when they speak. He assumed the two skill sets required different vocal techniques. But after much study and research, he discovered he could apply the same voice principles to singing *and* speaking. Love began coaching actors, business people and motivational speakers such as Anthony Robbins.

He helps people improve their tonality by working with them on five vocal components: pitch, pace, tone, melody and volume. Love says most people don't speak loudly or confidently enough.

One of the keys to vocal command as well as vocal health is proper breathing technique. Most

people breathe through their mouth, notes the voice coach, but we should breathe through our nose. When you do the latter, the air becomes moist, and when moist air goes into your throat and then into your vocal cords, it prevents the cords from drying out. That's important, Love explains, because if your vocal cords become dehydrated, they don't work as well and can become red and swollen, leading to hoarseness or loss of your voice.

Another key is controlling how the air flows out of your mouth when you speak. That's what will make you sound great, says Love, who uses breathing exercises to teach the right technique. The positioning of your stomach is crucial to the whole process, which is known as diaphragmatic breathing.

Though such information about breathing and vocal strategies can

sound technical, Love manages to make it fun. “Voice lessons are usually very boring, filled with old-school techniques that leave the students wondering what they are doing right and wrong,” he says. “My sessions are filled with joy and humor.”

A Glee-ful Coach

Love shares his insight through many mediums. He has written several books, including *Set Your Voice Free*; created audio programs such as *Vocal Power ... Speaking with Authority*; and serves as the voice coach for a widely popular singing-themed TV series: the American hit show *Glee*.

Love's own musical talents were good enough to win him a full-ride scholarship to study singing and music at the University of California, Los Angeles. He was just 16 when his Los Angeles voice teacher, Seth Riggs—whose roster of clients



Roger Love demonstrates vocal techniques that make people sound better when they speak.

included some of the biggest names in music—went to Canada for several months and asked Love to take over coaching duties.

It was a daunting task. “On my first day of teaching voice, I was working with people like Brian Wilson of the Beach Boys, and members of Earth, Wind & Fire, and the 5th Dimension and the Jacksons,” he recalls. “I had no background in teaching. I thought, What am I going to do?”

He channeled the voice and confidence of Riggs. “My teacher had this incredibly commanding voice that people seemed to really respond to ... I decided I’m just going to sound like my teacher and maybe they won’t notice. So I added a lot of melody to my voice and I spoke louder.”

Whatever he did, it worked. The clients were happy, and when Riggs returned, he made his pupil a junior partner at the voice studio. Love found his niche, thriving as he refined people’s vocal tools. “I realized that I really had an ability to listen to the way people sound and then make changes,” he says.

Just as Love added melody to his voice to engage the singers, he says varying your vocal patterns is crucial for anyone who wants to command the attention of his or her listeners.

“When people speak, mostly they tend to hover around one pitch. They become comfortable with that one note,” he says. “What happens is when you stay on one note—which is called monotone—people listening

to you think they know what you’re going to sound like next.”

So then they think they know what you’re going to *say* next ... and they stop listening. Most of us add to these patterns of predictability by verbally punctuating our speech, Love says. For example, we lower our voice to signal that a pause or a stop is coming—essentially, inserting verbal commas and periods in our speech. To keep listeners interested, and ultimately influence them with what you say, you need to mix things up, Love says.

To emphasize his point, he plays a few notes of piano and, a few minutes later, starts singing “The Sound of Music.” It’s infectious.

“In music there are patterns of notes that interest you, that make you want to sing along or that capture your attention. The same is true about the patterns and melodies we use with the voice,” says Love.

“The goal is to keep an audience so attached to what you’re going to say that they are wondering what you are going to say next,” he adds. “And melody is the absolute best way to do that.”

Tutoring Oscar Winners

Love’s ability to work with both speakers and singers probably explains why he has had particular success with actors who *play* singers. He provided voice coaching for Joaquin Phoenix and Reese Witherspoon, who portray country music legend Johnny Cash and his wife, June Carter, respectively,

in the much-praised 2005 film *Walk the Line*. The two actors did their own singing, and Phoenix was nominated for a Best Actor Oscar while Witherspoon won the award for Best Actress.

Likewise, Love coached Jeff Bridges and Colin Farrell in the 2009 film *Crazy Heart*, in which Bridges stars as fictional country singer Bad Blake. Both actors sang in the film, and in his Oscar acceptance speech for Best Actor, Bridges thanked the vocal coach for his tutelage.

Hollywood heavyweights aren’t the only ones to reap the rewards of vocal improvement. Love’s mission is to spread the word far and wide, preaching the virtues of the voice to as many people as possible.

“Everyone needs to know about the secrets of tonality and how the simplest changes they can make with their voice will dramatically change their business life, their personal life and the way they feel about themselves.

“And that’s not an infomercial. That’s gospel.” 

Love will deliver the keynote presentation during the Opening Ceremonies for the 2013 International Convention on August 21. For information about the convention, see the next page and visit www.toastmasters.org/Convention.

Paul Sterman is senior editor of the *Toastmaster* magazine.

DON'T MISS THE 2013 INTERNATIONAL CONVENTION!



Attendees enjoy themselves at the 2012 International Convention, which included education sessions presented by top speakers.

If you have ever attended a Toastmasters International Convention, then you know why it is the most anticipated event of the Toastmasters year.

The 82nd annual convention will be held August 21-24 in Cincinnati, Ohio, with an expected attendance of more than 1,500 members from around the world. Now is your chance to register at a discounted rate! The full registration package is \$595 if purchased by July 26.

An extraordinary convergence of diverse cultures and dynamic members, the convention is where attendees vote for international officers and directors, crown the World Champion of Public Speaking, hear speeches and attend education sessions presented by some of today's most stimulating speakers and authors. They are:

- ▶ **Roger Love**, keynote speaker and veteran celebrity voice coach. See pages 16-18 to learn more about him.
- ▶ **Susan Cain**, Golden Gavel recipient, author of the best-selling book *Quiet: The Power of Introverts in a World That Can't Stop Talking*.
- ▶ **Judy Carter**, "Finding and Speaking the Message of You: How Your Personal Mess Is Someone's MESSAGE."
- ▶ **Conor Cunneen, DTM, AS**, "The Gift of GAB for Toastmasters: Goals, Attitude, Behavior."
- ▶ **Sam Davidson**, "What's Your Cannonball? Leading for Maximum Impact."
- ▶ **Erica Dhawan**, "Unleash Innovation with the Power of Connectional Intelligence™."

- ▶ **Ryan Jenkins, ACB**, "Next-Generation Communication: Improve Your Influence with Advanced Communication Skills that Transcend Generations."
- ▶ **Kent Maggard**, "Hitting a Home Run in Leadership: A Success Story from the Baseball Diamond to the Board Room."
- ▶ **Vincent Ivan Phipps**, "L.E.A.D.—Showing Today's Leaders How to Adapt."
- ▶ **Sheryl Roush, DTM, PDG, AS**, "Heart of a Toastmaster."
- ▶ **Scott Steinberg**, "Change Management: Creating a Culture of Innovation."
- ▶ **Ed Tate, ATMB, CSP**, Toastmasters' 2000 World Champion of Public Speaking, "The Story Finder."
- ▶ **Hassan Tetteh, M.D., MBA**, "Exceeding Expectations: How to Create an Enduring Personal Legend."

Visit the official convention webpage at www.toastmasters.org/Convention for the complete schedule of events, education session summaries, speaker profiles and travel information. In addition, watch the webpage video, which features members discussing what makes the convention such a special event.

If you've never attended the convention, it is *the* global event you do not want to miss. Register now and remind fellow Toastmasters to do the same.

See you there!

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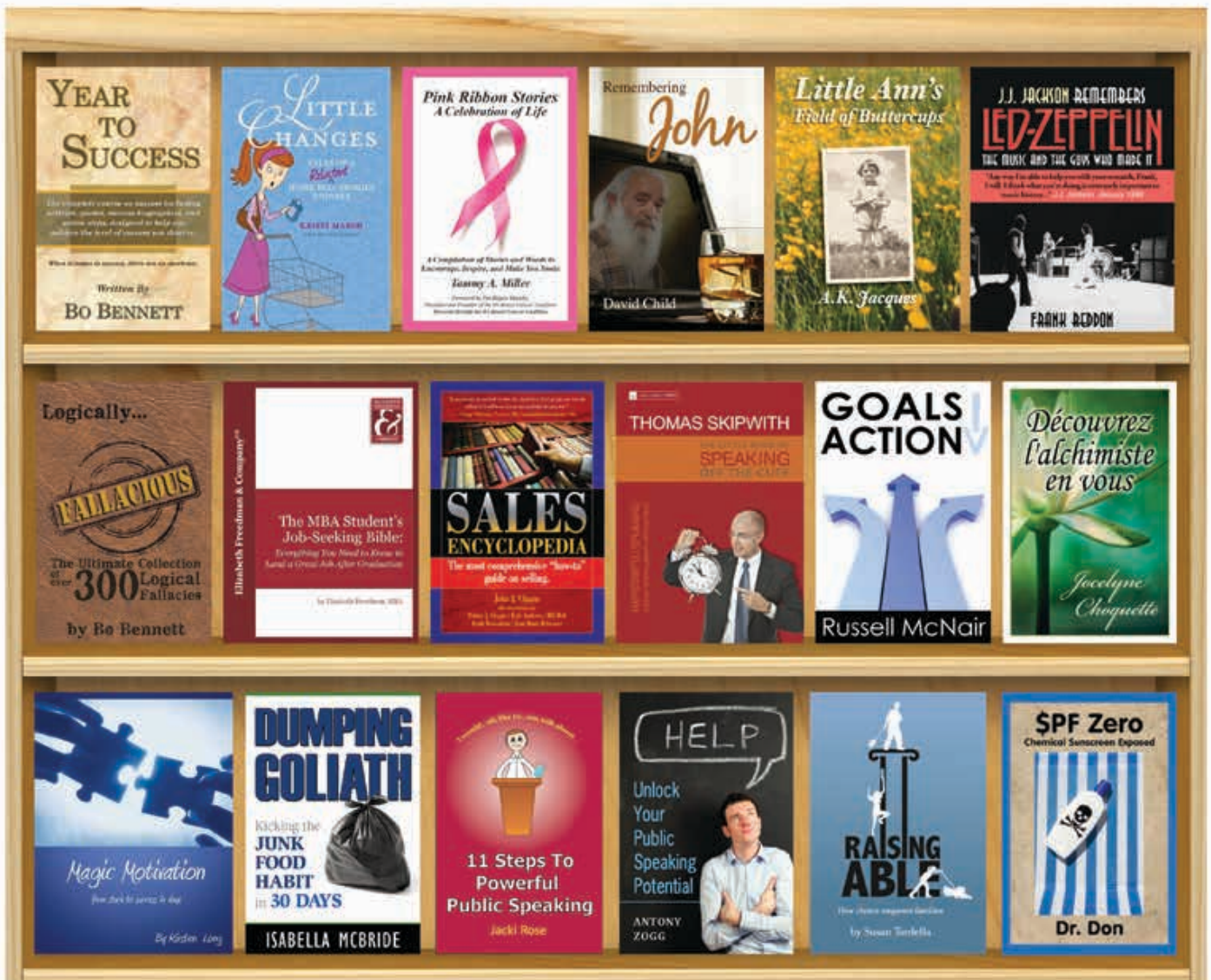
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FEEDBACK WITH A RECAP

Unify members and guests with this tool.

By Howard Scott, ACB

You return from a club meeting after making a fine speech. The audience reacted enthusiastically. When you get home, you read the evaluations. You go to bed pleased, but feel somewhat let down that the experience is over. How can you keep the warm feelings going?

The answer is the recap. This is a one- to three-paragraph summary of the club's most recent meeting. Generally, it should review the meeting roles, good speeches,

typically sign in upon arriving, set up a procedure where you use the recap notes to keep the visitor informed of club activities. Let's say every guest receives a recap for three months and then the vice president membership (VPM) makes a follow-up call to see if this effort generated interest. What a great opportunity for a follow-up call.

Finally, the recap makes everyone feel that they're part of a team. Club members reading the report the next day will feel that, yes, the meeting

Fifteen members attended our meeting last night. I'm always surprised at the variety of experiences, reflections and analysis. Amelia's thought [of the day] was profound—to see yourself in a coffin and realize that you are the master of your life. Heidi's joke will make us forever wear sneakers when walking in the woods with friends. Alan's speech made two cogent points about why we're divisive and urged us to remain calm and dispassionate. John T's Ice Breaker wonderfully focused on food to reveal more about who he is.

“The meeting recap recognizes meeting participants. It's [like saying], ‘High five—good for us.’”

— Anu Garg, ACB, CL

interesting Table Topics responses and other meeting highlights. Ideally, this recap should be emailed to all members the day after the meeting.

The recap does more than remind everyone of the meeting's highlights; it informs the absent members of what they missed. If done correctly—positively—it motivates them to attend the next meeting (they'll think, I wouldn't want to miss all that energy!). Since the meetings are tightly orchestrated affairs, with little spare time, the recap can also review administrative matters, such as announcements of special events and upcoming contests.

In addition, the recap can post member accomplishments. An example: “John D completed his 10th speech to earn his CC award.” This helps motivate others to meet their own goals.

Impressing Guests

The recap is also a tool to attract new members. Because meeting guests

was a successful experience, full of energy and diverse contributions. Anu Garg, ACB, CL, says it provides an extra acknowledgment of members' contributions. “It recognizes meeting participants,” says the member of Eastside Toastmasters in Redmond, Washington. “It's [like saying], ‘High five—good for us.’”


Of course, the tone of the recap depends on who's writing it. It could be a factual review, listing every participant and commenting on what was said. It could be a humorous account, making the readers smile. It could be a critical commentary, offering suggestions for improving the roles. It could focus on one or two speeches, giving extensive analysis. The review might reflect the particular personality of its author.

Here is part of a recent recap from a member of my club, the South Shore Soliloquy Toastmasters in Kingston, Massachusetts:

Make It Constructive

Whatever content is included, the recap should always have a positive emphasis. The meeting recap is meant to be constructive and make members proud of their contribution to the meeting. At the same time, don't be afraid to add your personal slant. For example, “I found that Derek's speech reminded me of my feelings of isolation in high school.” Getting personal heightens the message.

If you are assigned to write the recap, treat it as a reward. After all, it's an opportunity to practice a different communication skill. And it's fun to do.

Ultimately, the meeting recap is a way to help instill a unifying spirit in your club. Andrew Staicer, ACB, ALB, a member of the Palomar Airport Toastmasters in Vista, California, says, “My club doesn't have a recap, but I wish it did.” 

Howard Scott, ACB, is a member of the South Shore Soliloquy Toastmasters in Kingston, Massachusetts.

THE POWER OF APOLOGIES

A sincere ‘I’m sorry’ helps heal relationships.

By Karen Field Bolek, ALB, ACB

Toastmasters teaches us that when we make a small slip-up during a speech—a verbal mistake, perhaps, or some other minor misstep—an apology is not necessary or even desirable. Most listeners won’t even notice such errors, and for those who do, apologetic words simply extend the distraction.

Moving unapologetically forward after a glitch, and refocusing on the speech, builds confidence and the abil-

ity to maintain a positive focus. On the other hand, if the glitch may have been perceived as personally offensive to any member of the audience, it is important to say you’re sorry. In any event, whenever you say something that is offensive to another person, whether the result of a speech or a conversation, a sincere apology to that person is in order.

education, “Mary,” seemed upset. When I asked her if she was all right, she confided that she had overheard another club member talk about her contributions in a negative way. As a result, Mary felt hurt and unappreciated. She thought about quitting the club.

I tried to counteract the other club member’s comments. I reinforced Mary’s value as a person and as a club officer. Fortunately, she remained in the club, at least for the time. Yet it

reaction over the next few weeks, it occurred to me that I had imitated his mannerisms with the note cards in my evaluation. Unintentionally, I had mocked him. I knew I needed to reverse any damage I had caused.

At the next club meeting, standing before the group as Table Topicsmaster, I said that before we began I wanted to offer an apology to a club member. That got everyone’s attention. Then I looked at Karl, smiled and offered him a heartfelt apology for the harshness of my evaluation.

Surprised at the positive attention, Karl grinned. Then he shook his head, chuckled and protested that I didn’t need to apologize. Nonetheless, I could see that my words made a difference.

Although sincerity is widely considered to be essential to an effective apology, we all know that even a sincere apology is sometimes rejected.

occurred to me that a sincere apology from her fellow member might have made a real difference to Mary.

More recently, I found myself on the hot seat. On this particular day I was assigned to evaluate a speech by a member I will call “Karl.” Karl had used several note cards to deliver his speech, and in my evaluation I suggested he use just a couple of cards that could be placed side by side on the lectern. Karl accepted my feedback, but I began to sense that something was not quite right. As I pondered Karl’s

Benefiting the Culture

Both in and beyond club meetings, effective apologies are important, both to the culture of Toastmasters and to the person who was offended. Donna Weston, DTM, a member of two clubs in Illinois, recalls an area evaluation contest where a participant was denied permission to use notes, even though all the other contestants used them. Afterward, when the contest



Stay C-A-L-M

By Caren S. Neile, Ph.D., ATMS

When we apologize to someone, it's often because we lost our temper and said something we later regretted. Anger is a normal human emotion, but it becomes a problem when we don't know how to handle it in a healthy, constructive way.

To take control of your anger, remember this acronym:

C-A-L-M.

Cognitive restructuring.

Negative thinking causes us to feel resentful. Here are ways you can control the messages you send yourself:

- ▶ Look for humor in a situation instead of heartache.
- ▶ Acknowledge that something is frustrating but not worth losing your cool over.
- ▶ Step back from your emotions and try to see the situation logically.

Assertiveness. You can be assertive without being aggressive. If you are unjustly accused of something, state your case clearly and concisely without getting nasty and defensive. That will earn you respect, and when you feel respected, you will have less reason to get angry.

Laying back. Deep breathing, visualization and other forms of relaxation are key to calming the angry spirit. Remember the old saw about counting to 10 before you respond to someone who makes you mad? Simply slowing down your reactions—and getting much-needed oxygen to the brain—can often help to stabilize out-of-control emotions.

Memory aids. Mnemonic devices help keep us on track with any new initiative. Try wearing a bracelet, plain rubber band or other concrete reminder to help you focus on controlling your anger.

Adapted from an article in the September 2007 issue of the Toastmaster magazine.

chair acknowledged providing incorrect information to the sergeant at arms and apologized for the mistake, the contestant accepted the apology—and his fate in the contest. Crisis averted.

“Some people apologize all the time, and it ends up not really meaning anything,” says Weston. “Other people never apologize; they think they're always right, or they may be too proud to apologize. Apologizing is an art that people should learn, because it makes a difference.”

Apologizing appropriately is a valuable tool for healing personal and professional relationships. My club is fortunate to have members who hail from around the world. I recently asked a few of them to weigh in on the importance of apologies in their native lands.

Apologizing appropriately is a valuable tool for healing personal and professional relationships.

Shada Attraplsi is originally from Tripoli, Libya. “People of both sexes in my culture tend to apologize when they make mistakes, without any restrictions—although of course, every culture has some people too arrogant to apologize,” she says. “But the strong family ties of our culture ensure that family members apologize to each other. Apologies and reconciliations are especially common during the three main Muslim holidays: Eid al-Fitr, Ramadan and Eid al-Adha.”

Saptarshi Kumar, CTM, from Mumbai, India, says: “Indian culture places emphasis on offering a genuine, sincere apology where it is due. Historically, women were subjugated and were expected to apologize more than men, but not anymore. Today the young generation may not value apologizing as much.”

Fabian Fan, ACB, CL, who came to the U.S. from Beijing, China, 12 years ago, makes this observation: “A sincere apology can save important

relationships. The key word is sincere. In China, usually the one apologizing takes a humble position and is willing to put himself/herself in a less prestigious status, to make it easier for the other person to accept the apology.”

Although sincerity is widely considered to be essential to an effective apology, we all know that even a sincere apology is sometimes rejected. To help people cover all the bases, many apology experts provide formulas for what to say when apologizing. My view, however, is that while words matter, nonverbal communication and leadership skills are actually more important than exactly what is verbalized.

In public speaking, a number of Toastmasters tenets apply to the act

of apologizing. For example, knowing your audience. Saying “I'm sorry” to someone whose viewpoint you don't really understand can leave you apologizing for something the other person doesn't care about, or not apologizing for the thing he or she wants addressed. Depending on the complexity of the situation, you may need to engage in a two-way conversation before launching into an apology. That way you make sure you are on the same page about what happened and how it affected the other person.

Be Authentic

Just as honesty is important to public speaking, it's vital when making an apology. If you don't genuinely accept responsibility or you're not really sorry, any words you utter, no matter how carefully chosen, can seem insincere. By claiming your mistake and your true feelings about it, you become honest with yourself. This also makes you a good leader: By apologizing honestly

for mistakes, you establish a tone of respect and concern.

Additionally, just as a good speaker demonstrates a positive attitude toward his audience, it is important to actually like the person you are apologizing to—at least in that moment. This means having a compassionate attitude toward him. Sometimes, “I’m sorry!” can be stated with a tone of resentment or outright antagonism, creating a downward spiral of hostility rather than opening a healing space in the relationship.

Another key to good public speaking is showing confidence. To have a positive effect with your apology, you need to forgive yourself first, or at least accept yourself in spite of your error. Without guilt and self-directed frustration, you can turn your attention outward, toward the person you’ve hurt, rather than furnishing a self-focused apology that essentially begs the other person to help *you* feel better about *yourself*.

After adjusting your attitude, it’s time to speak. Just as you would with a formal speech, organize your thoughts, include everything that needs to be said, speak concisely and get to the point. What you should say depends on the particulars of the situation—the person (or persons) involved, your relationship, the time and place, and the nature of your mistake. Fortunately, though, if you possess the right attitude, a simple “I’m sorry” or “I apologize” will help heal the hurt.

If you do it right, your apology is likely to help both you and the person you’ve offended feel better. The power to heal your relationship with an apology hinges largely on the quality of your thoughts and attitude, which inform your words, delivery and body language.

Considering the value of saying “I’m sorry” when it’s called for, why not practice this important skill in Toastmasters? Table Topics role-play scenarios provide practice in impromptu apologizing. A how-to speech on

the subject gives club members valuable information. Another possible exercise: Speakers pretend to be a famous individual whose actions triggered a scandal—Tiger Woods? Lance Armstrong?—and deliver a persuasive speech featuring an extensive apology. A creative speaker can even develop an over-the-top satirical speech around a well-constructed fake apology.

Knowing how to apologize in the right way prepares people for success when the genuine need arises. Moreover, it can help Toastmasters clubs around the world retain good members. **T**

Karen Field Bolek, ALB, ACB, is a member of Saturday Sunrise Toastmasters in Oak Park, Illinois. She is a freelance editor and the author of the book *How to Apologize to Your Woman...so that she won't use it against you in the future*. Her research on men's apologies to women is highlighted on her website, howtoapologizetoyourwoman.com.



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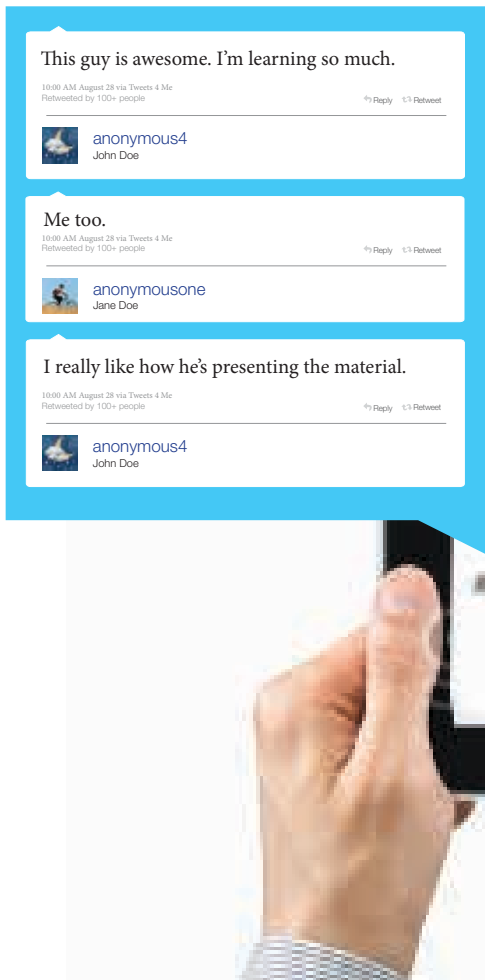
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THE 5 HABITS OF EFFECTIVE ONLINE LEADERS

How to influence your virtual audience.

By Lewis Howes, CC

A very successful mentor once gave me a simple test to determine if I was a leader. He said, “If you want to know if you’re a leader, just look and see if you have any followers.”

Sounds pretty simple right? Look to see if *you* have anyone following in your footsteps.

As a former professional athlete I’ve seen the power of leadership. I’ve seen coaches and athletes inspire others by standing up and taking risks despite overwhelming odds. And I’ve learned that the same principles that lead teams to victory on the field also work in the marketplace.

While playing in the Arena Football League, I suffered a career-ending injury. I was left with two options: to spend my days wondering what my career could have been if I didn’t get injured, or to create a new life.

I chose to create a new life. Not only did I find a new passion in entrepreneurship, but I also created a seven-figure business in teaching entrepreneurs how to use platforms, such as LinkedIn and webinars, to become leaders in their own industries.

The principles of leadership will never change. Vision, discipline, courage and commitment are as relevant

today as they were when people used swords to fight wars. Leadership is still leadership.

Here are five habits to practice if you want to be an online leader.

1 Do great things. Leaders do not focus on maintaining the status quo. They focus on using their vision and courage to do great things.

It takes big plays to win a football game, and it takes bold moves to advance a business in a competitive marketplace. I don’t know anyone who achieves worthwhile success by playing it safe.

—or forgot what you meant to do? If you step away from your own situation and focus on something else, you often remember the things you forgot.

Consider this: Have you ever been in a crowd? Your focus narrows and you concentrate only on things immediately in front of you. But if you look down at that same crowd from a distance, from a balcony, for instance, things suddenly appear very different. You're calmer and more focused, and can take in more from that vantage

People who tap into the strength and power of a group achieve their goals.

point. Gaining a little distance helps improve our perspective.

The next time you need a motivational boost, ask someone in your group how you can help him meet his goal. The results will pleasantly surprise you.

Ask for Help

Asking for help also increases your chances of success. Few have mastered this technique, but many successful people overcome hurdles and reach goals by simply asking for guidance. Consider how you feel when a friend, family member, co-worker or stranger asks for your help. You feel valued. Give others the same chance to feel valued by asking for their support.

People are not meant to be isolated, yet many tend to avoid seeking advice or helping others. Many feel it's a sign of weakness, when in fact it's the opposite. Think of Toastmasters: You joined for support, confidence building and leadership tools. People who tap into the strength and power of a group achieve their goals.

Create a Task List and Set Dates

The problem with setting goals is that when we don't reach them,

we're left thinking that we're incapable of doing so. After experiencing this problem in my own life, I decided I would no longer set myself up for failure. Instead, I put a regime into place that made me accountable and gave me a way to see that I was making a difference. I then saw real change and improvement.

Don't wait until the end of the year. Write out a list of things you want to accomplish. Date the list and assign a deadline to each objective. Post the list in a place where you can see it every

day. Add some mantras and affirmations to get in the proper frame of mind and go after your goals.

The key to every action is to take one step each day. Excuses will arise; push through them while keeping your goal in sight. You'll soon meet the objectives you established for yourself.

Use Your Mantras

While your goals will change once you achieve success, mantras can remain the same. Whether you use the ones below or create your own, recite them daily to give them more power. For even more impact and satisfaction, check off your goals as you reach them.


- ▶ Value everything. Cherish the small and large accomplishments.
- ▶ Love the world, even when it doesn't love you back. Your mission is not to be liked but to make a positive change.
- ▶ Don't just talk the talk. Do it!
- ▶ Don't second-guess yourself. Push forward.
- ▶ Stand up for yourself and for your beliefs. Don't be a

THE BENEFITS OF MEMBERSHIP:

- ▶ Increased creativity.
- ▶ A supportive environment.
- ▶ A healthy social outlet.
- ▶ Constructive feedback and support.
- ▶ Fun, laughter and fulfillment.
- ▶ Common purposes with like-minded people.
- ▶ Heightened outward expression and personality.

people-pleaser— it's not a good motivator for action.

- ▶ Challenge yourself. Take greater and greater risks. Don't stay in your comfort zone; enjoy the comfort at the end of each step.
- ▶ Care about others. Love those you disdain the most. Identify their positive attributes and encourage and support them.
- ▶ Love yourself most of all.

Progress is the key, not perfection. Concentrate on practice and repetition. When you get closer to reaching your goals, new challenges will arise. Your successes will be noticed, and people will approach you to ask for advice. Just smile and share what you've learned. 

Craig Copeland, CC, is a member of Toastmasters 90210 in Beverly Hills, California. Through his company Extreme Entrepreneur, he focuses on how to acquire and use the tools that top entrepreneurs use to achieve success. He is the author of two books, including *Finish What You Start*.




OFFICIAL NOTICE OF VOTE YOUR 2013-2014 OFFICER AND DIRECTOR CANDIDATES

On Saturday, August 24, 2013, while attending the International Convention, you will have the opportunity to vote for the international officer and director candidates and important amendments to the Club Constitution and Standard Club Bylaws of Toastmasters International.

The International Leadership Committee nominated officer candidates for the positions of International President-Elect, First Vice President and Second Vice President. International director candidates were nominated for Regions 1, 3, 5, 7, 9, 11 and 13. The Committee's selection is presented in accordance with the Bylaws of Toastmasters International, Article VIII, Section 1.

2013 Annual Business Meeting

12:00 p.m. Saturday,
August 24, 2013
Duke Energy Convention Center
Cincinnati, Ohio, United States

It is the right and duty of all clubs to participate in the vote, either through their representatives at the convention or by proxy. If you are attending the convention, you will have the opportunity to meet and talk with all the international officer and director candidates before the election. 

Officer Candidates



International
President-Elect
Mohammed Murad, DTM



First
Vice President
Jim Kokocki, DTM



Second
Vice President
Theo Black, DTM



Second
Vice President
David Hollingshead, DTM



Second
Vice President
Mike Storkey, DTM

To review details of each officer nominee's qualifications, please visit the Toastmasters website:
www.toastmasters.org/officercandidates

Director Candidates

From Region 1
Julia Davis, DTM
Tom Jones, DTM

From Region 5
Joseph Dutkiewicz, DTM
Alan Shaner, DTM

From Region 9
Steve Chen, DTM
Richard Peck, DTM

From Region 13
Deepak Menon, DTM
Grace Shih, DTM

From Region 3
Karen Blake, DTM
Rob Christeson, DTM

From Region 7
Vince Caldwell, DTM
Chris Rio, DTM

From Region 11
Teresa Dukes, DTM
Khaled Matlagaitu, DTM

To view details of each director nominee's qualifications, please visit the Toastmasters website at:
www.toastmasters.org/directorcandidates



FOR

CAST YOUR VOTE FOR PROPOSAL A

Amendments to the Club
Constitution and the
Standard Bylaws for Clubs
of Toastmasters International

**The Board of Directors
recommends voting in
favor of Proposal A.**

To view the full text of amendments
to the Club Constitution and the
Standard Bylaws for Clubs of
Toastmasters International, visit
www.toastmasters.org/clubamendments.

Summary

In August, at the 2013 Annual Business Meeting, every Toastmasters club will have the opportunity to vote on a series of proposed amendments to the Club Constitution and the Standard Bylaws for Clubs of Toastmasters International.

The club constitution provides operating standards that clubs must follow to fulfill their duties to members. The proposed amendments include language modifications to these standards that improve readability and clarity.

For example:

- ▶ “Addendum of Standard Club Options” replaces “Standard Bylaws for Clubs.”
- ▶ “New member fee” replaces “initiation fee.”
- ▶ “Policy and Protocol” replaces “Policies and Procedures.”
- ▶ “Membership” payments replaces “per capita” payments.

The proposed amendments also include other modifications that:

- ▶ Provide for disciplinary actions other than expulsion and suspension.
- ▶ Allow broader options for providing notice of regular club business meetings.
- ▶ Provide more flexibility regarding:
 - The number of members on the nominating committee.
 - When club elections shall be held.
 - The education committee’s timeline to publish assignments.
- ▶ Require each club to ratify its executive committee’s decision to authorize a proxy for representation at the Annual Business Meeting, and at district and area council meetings.
- ▶ Permit modifications to the club constitution based on local jurisdictional law if necessary.
- ▶ Simplify the language in the Standard Bylaws for Clubs (renamed Addendum of Standard Club Options).

The Board of Directors of Toastmasters International, at its February 2013 meeting, unanimously recommended approval of the club constitution amendments.

For questions regarding the amendments, please contact clubamend@toastmasters.org

THE LANGUAGE OF MUSIC

Was that *andante* or *al dente*?

By John Cadley

Good evening, ladies and gentlemen. This evening I will play a *scherzo* for you on the violin—a musical form commonly referred to as “playful” or “joking.” However, since I’ve practiced this thing for 10,000 hours, playing it is no joke. And if anybody laughs, I will use the technique *col legno*, which means hitting the strings with the wood of the bow—only in this case, instead of the strings I will be hitting your head.

I have a friend who started playing Beethoven’s “Violin Concerto” on March 28, 2011, and he’s still playing it.

I will also be using *pizzicato*, *legato* and *scordatura*—and no, that is not an Italian law firm. Those are musical terms for a light plucking of the strings with my fingers (*pizzicato*), followed by the use of the bow for smooth notes flowing into each other (*legato*), and then a sudden switch in tuning (*scordatura*), so if I screw up and go sharp or flat you will believe it is wholly intentional. I will also occasionally play *rubato*—a breaking of the time for dramatic effect. It’s also very helpful for musicians with really lousy rhythm.

An historical note: This piece I’m playing was written by a German composer in the key of H. You heard me correctly. In German, H stands for B natural—and B stands for B flat. This is because the Germans were so mad at the Italians for creating unpronounceable terms like *acciacatura* and *leggierissimo* that when it

came to their turn, they got even by using secret code. So when a German conducts an Italian orchestra, he says, “This will be in the key of H, which for you means B natural, which is actually B flat. If that’s too confusing, then just start in the key of B and play everything flat.” Adding insult to injury, the Germans also came up with *am Steg*, which means playing the strings back near the bridge of the violin to produce a heavier, stronger—dare I say more Teutonic?—sound.

You will know I’m employing this technique when you feel a sudden craving for sauerkraut.

I will start the piece *andante*, or at a moderate tempo, not to be confused with *al dente*, which is a gig I play on Friday nights as a strolling violinist in a pasta joint. I will then gradually increase the speed (*accelerando*) until I reach the composer’s instruction to play *prestissimo*, or as fast as possible. Actually, after *prestissimo* he has written *doppio movimento* (twice as fast). In other words, I am to play as fast as I possibly can and then double it, which is clearly impossible. The composer knows this. It’s his little joke to make me look like a *doppio* in front of the audience. I’m sure you will forgive me for ignoring that instruction. You didn’t pay \$50 a head to see me tear my rotator cuff.

The score is also marked *D.S. al fine*, which requires I perform the

piece through to the end, then return to the double sign \S , and repeat that part until I reach the closing section, or *coda* Φ . I always check to make sure the coda mark is there because I have a friend who started playing Beethoven’s “Violin Concerto” on March 28, 2011, and he’s still playing it. Someone forgot the coda mark and he keeps going back to the double sign and repeating what he’s just played. His wife brings him sandwiches.

This piece means a lot to me, so I will be playing it with deep feeling, sometimes *passionato* (with passion), sometimes *lamentoso* (mournfully), sometimes *zelosamente* (zealously) and occasionally even *affannato* (anguished) when I accidentally slip under the E string and it snaps down on my finger like a mousetrap. Boy, does that hurt. After I reach the *prestissimo* tempo mentioned above, I will begin the ending with a *decrescendo* (slowing down) until I am playing *adagietto* (slower), *adagio* (slower still) and *adagissimo* (really slow). This will lead to a *nessuna cosa*, or a complete dying of the note, with calling hours from 3 to 5 and 7 to 9.

So let us begin. The first full note is to be played with an *appoggiatura*, or slight grace note leading into it—and not, as some wise guy out there has suggested, my apologies beforehand for sounding like a cat that got its tail caught in a fan. And-a-one-and-a-two ... **T**

John Cadley, a former advertising copywriter, is a freelance writer and musician living in Fayetteville, New York.

TRAVELING **TOASTMASTER**



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Roman Simeth from Houston, Texas, gives a thumbs up in front of the Shanghai World Financial Center and the Oriental Pearl Tower in Shanghai, China.



Bob and Sandy Dunning from Los Alamitos, California, pose at the Cape of Good Hope on the Atlantic coast of the Cape Peninsula, South Africa.



Iromi Peiris from Mattegoda, Sri Lanka, smiles by the Taj Mahal in Agra, India.



Sheila Coomler Vitiello from Coral Springs, Florida, enjoys the *Toastmaster* by the Bavarian Alps in Austria.



Bill Fitts and wife Barbara from Newark, California, dock during a cruise pit stop in Cartagena, Colombia.



Julie Gilliam from Portland, Oregon, takes in the highland town of Carrbridge, Scotland.



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