

August 1967

THE TOASTMASTER

T O A S T M A S T E R



JOE CRABTREE

Take the Bull by the Horns

VIEWPOINT

TI OFFICERS AND DIRECTORS

The Spirit Is Alive

My last official visit was to District 64 in Winnipeg, Manitoba, Canada. While there a Toastmaster asked, "What are your feelings now that your term is coming to an end?" At that instant, I was unprepared to answer and blurted out, "I really haven't given that eventual-ity any thought." Later during a free moment, I thought about the question and also got caught up in the fact that my term was indeed winding down.



As I pondered the question, I mentally listed my feelings about my term as President. The list quickly grew long. So many positive catchwords and phrases danced through my head... exciting, personally rewarding, unforgettable experience, and many others.

I also thought of how quickly the year had passed, although I must admit my term as District Governor remains the speediest year of my Toastmasters career.

I began to reflect on my performance and wondered if I had carried out the challenge I had stated in my installation address last August in Reno: "I take it as

a personal challenge to see to it that our growth doesn't lead to a stifling environment which favors style over content, timidity over boldness, sameness over originality and mediocrity over excellence." About this, time and my peers will judge.

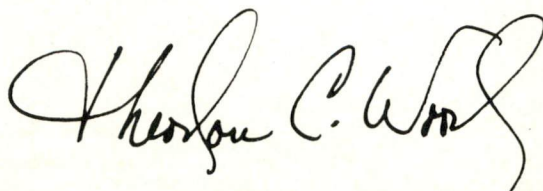
So what are my feelings? My feelings are manifold... The opportunity to meet thousands of Toastmasters, see the enthusiasm in their eyes and listen to their stories of how Toastmasters has changed their lives; to witness the dedication of our district leaders as they help others benefit from the Toastmasters experience; to enjoy the special character of the individual districts and to see how well our program is working from Honolulu to Montreal, is a moving experience that shall always be emblazoned in my memory.

To have experienced all of this and more has left me with a feeling of pride: pride in having the opportunity to serve, pride in being associated with positive people and pride in belonging to the best organization of its kind.

Toastmasters International continues to be a healthy organization. Through working together we have reduced the number of lost clubs, increased the membership in existing clubs and produced another year of phenomenal new club growth. Our good health is all the proof one needs to be convinced that the spirit is indeed alive and thriving throughout the organization.

Thanks! Thanks for the warm hospitality extended to my wife, Inez, and me wherever we visited; thanks for the many letters of encouragement; thanks for enhancing my pride in our organization; thanks for all the wonderful memories; and most of all, thanks for the privilege of serving as your President. I wish you all much success in the years ahead.

KEEP THE SPIRIT ALIVE!



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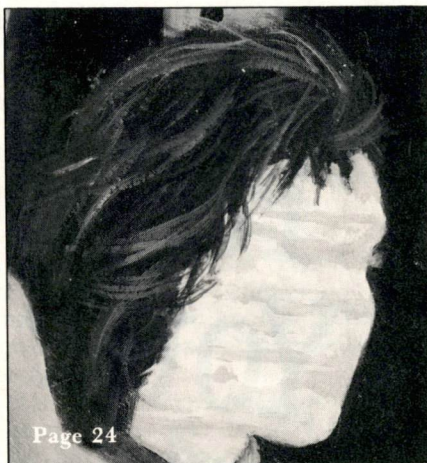
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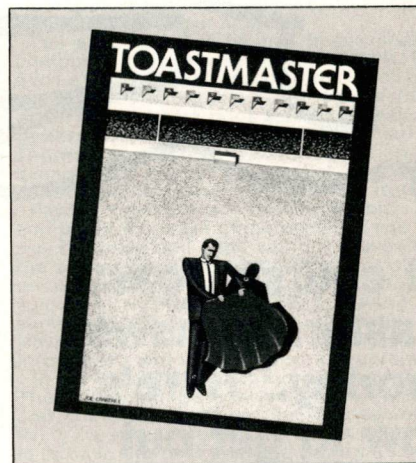
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Meet the Invisible Woman

by Kay Wilson



COVER

Caught in the ring with a raging bull? With skill, you can turn confrontation into cooperation. Whatever the conflict—whether you're challenged by controversial Table Topics or reaction to your slow style of speaking—you can emerge a victor. One hint: Keep your body language in tone.

THE TOASTMASTER Magazine (ISSN 0040-8263) is published monthly by Toastmasters International, Inc., 2200 North Grand Avenue, Santa Ana, CA 92711. Second-class postage paid at Santa Ana, CA, and additional mailing office. POSTMASTER: Send address changes to THE TOASTMASTER Magazine, P.O. Box 10400, Santa Ana, CA 92711.

Published to promote the ideals and goals of Toastmasters International, an organization devoted to helping its members improve their ability to express themselves clearly and concisely, develop and strengthen their leadership and executive potential and achieve whatever self-development goals they may have set for themselves. Toastmasters International is a non-profit, educational organization of Toastmasters clubs throughout the world. The first Toastmasters club was established by Dr. Ralph C. Smedley on October 22, 1924. Toastmasters International was organized October 4, 1930 and incorporated December 19, 1932. This official publication of Toastmasters International carries authorized notices and articles regarding the activities and interests of the organization, but responsibility is not assumed for the opinions of authors of other articles. Copyright 1987 by Toastmasters International, Inc. All rights reserved. The name "Toastmasters" and the Toastmasters emblem are registered trademarks of Toastmasters International, Inc. Marca registrada en Mexico. PRINTED IN U.S.A. All correspondence relating to editorial content and circulation should be addressed to THE TOASTMASTER Magazine, P.O. Box 10400, Santa Ana, California 92711. Phone (714) 542-6793. Non-member price: \$12.00 per year. Single copy \$1.25.





'RELEASE' Your Press

Of course Toastmasters is news 'worthy.' Here's how to get out from the background and into print.

by Lynn Madsen

Do you ever wonder how you can let your community in on what your club is accomplishing? Have you ever noticed that other organizations seem to get a lot of coverage in local newspapers, while your group goes unnoticed? Does writing a news release sound intimidating?

If you can identify with such dilemmas, read on. Many people do not realize that local media—especially newspapers—are very approachable about helping you publicize your organization. But highly visible groups don't get into the media by accident—they pursue that coverage. You can, too. It's not that difficult.

There are a few basics you can depend on to work time and again. First, you need to ask yourself a couple of questions.

1. Do I want publicity, and why?

You might think the answer to this question is obvious. Organizations usually seek publicity for at least one of the six reasons listed below. Each time you put together a news release you need to decide what you are trying to accomplish. The answer will direct what you do and how effective that approach is.

- Pre-publicity. You have a special event coming up, and you want to invite the community to participate. In this case, the news must get out in time to let interested people act.

The Who, What, When, Where, Why and How of Publicity

WHO needs publicity? We all do—clubs, areas, divisions, districts, and Toastmasters International. Who should handle our publicity campaigns? Whoever has the enthusiasm and pride to spread the word about Toastmasters. No special skills are needed.

WHAT types of publicity should we target? News releases, informational articles, advertisements, public service announcements, interviews and any other way to promote your event are all possibilities for you to consider.

WHEN do we need publicity? Basically, whenever groups have something worth promoting. Meetings, Speechcrafts, Success/Leadership modules, Officer Installations, banquets, speech contests and special events are all worthy of publicity. A good example is the upcoming (September) celebration of the Bicentennial of the United States Constitution. Not only is this a great time to vary your club's program, it also offers an excellent publicity opportunity. Let your company or community know how your club will be joining in the celebration.

WHERE do we publicize our events? Local newspapers, radio and television stations, company publications, club and district bulletins, and any other appropriate media outlet.

WHY do we need publicity in the first place? To let others know the benefits Toastmasters has to offer, and to give members and clubs the recognition they deserve. Be proud of what you do. Share it with others.

HOW can the Toastmasters materials help us? Toastmasters International has an assortment of helpful publicity and promotion material available, such as:

- Publicity and Promotion Handbook (Code 1140)
- Community Programs and Publicity Kit (1141)
- "News Release" Stationery (1142)
- Advertising Kit (1150)
- Communication Achievement Award Brochure (1972-A).

These useful tools, combined with your promotional efforts, will let the world know about Toastmasters.

• Post-publicity. Your club's recent project was a success because of local support, and you want to thank the community publicly. It's a good idea to include photos.

You do need to be careful, though, of stale news. Two tips: Get the article in just as soon as you can, and indicate *For immediate release* at the top of the page.

• Membership boost. Your membership has been dwindling, and you want to pep up your club with new members from the community. If you are serious about getting new members, be sure to tell them how to join in your release.

• Community service. Your club is involved in a service project, and you want to inform community members of that outreach.

• General public awareness. You just want to let people know that Toastmasters is alive and well in their town.

• Combinations of the above. There are times when you want to accomplish several things at once with your release. Be aware, however, that this is tricky. You risk diluting your effectiveness by trying to do too much in one effort.

2. Why use the newspaper rather than other options?

At times you may want to try for television or radio coverage; other times the newspapers will do a better job for you.

In most cases, newspapers are a much more accessible publicity tool. If you live within a large metropolitan area, you have many choices for targeting your release to a specific geographic area or interest group.

Newspaper coverage also enables you to communicate more information, including details which you can deliver—in writing—directly into readers' hands. This is especially important for telephone numbers.

Radio and television do provide public service spots (air time set aside for nonprofit groups). Keep in mind, though, that they generally air these spots during low audience times.

Now that you know why you want the publicity and that newspapers are the tool that would do the job most cost effectively for you, let's discuss the key things you'll need to know to ensure publication of your news releases.

Get Into Print

RULE #1: Know your papers.

If you want to gain coverage in the local papers, you'll have to do some homework. You'll need to become familiar with the daily, weekly and monthly papers in your area. Keep a notebook listing each paper's name,

frequency of publication, specific area served, deadlines for submission, address, and editors or special interest writers.

Note the variety and formats of published material: In addition to straight news articles you may find photo features, calendars of events (beware of early deadlines here), public service write-ups, editorials and letters to the editor.

Notice how many of the articles appear to be produced exclusively for that paper and how many are used in several different editions (especially in weeklies). Does the paper tend to print their own or wire photos, or does it look as though readers can submit their own?

Talk to the editors and writers. Many newspaper people are very ready to talk with you about your plans for submitting material, and can fill you in on which angles they'd like to see you develop.

Always be sensitive to their schedules, however. Realize that you'll receive a cool reception from editors and writers working under deadline pressure. If you happen to call then, note the time of day, and be sure to call back next at a different hour.

RULE #2: Editors have an uncanny nose for false hype.

Instead, an open, honest approach will fuel a satisfying working relationship with them. Ask *them* what *they* would like from you.

Try to imagine editors' relationships to readers and funding or advertising sources, so that you avoid asking them for favors that would damage those relationships.

RULE #3: Prepare material carefully.

1) Consider photos that might enhance or tell your story. If the paper uses only their own photos, talk with them about the possibility of sending a staff photographer to your event. If you have an idea for an interesting picture, tell them.

2) Gather your material. Be very careful that any quotes are accurate, and double check all names, phone numbers, dates, times and addresses. Any errors you make risk being multiplied by media coverage.

3) Write your copy. Be sure to include the most important information first (who, what, when, where, how and why). Avoid editorializing in a straight news story; that is, claiming that your club's event is "the best thing that's ever happened to this community." Do write a crisp headline that sums up the story in a few action words.

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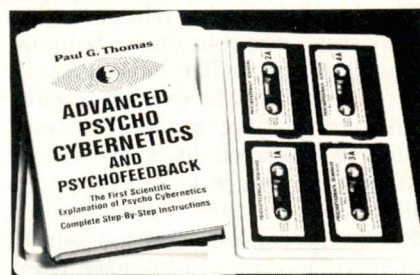
WHATEVER IT IS YOU WANT FROM LIFE CAN BE YOURS WITH ADVANCED PSYCHO CYBERNETICS

Computers achieve fantastic results and are now essential to our society.

Tell a person that he has in his head a computer, more precisely a **BIOCOMPUTER**, and he may think either you've lost touch with reality or you're reducing man to a machine. Yet in his landmark book **Advanced Psycho Cybernetics & Psychofeedback**, Paul G. Thomas, the world's leading expert on the dynamics of psycho cybernetics, leaves no doubt that this is the reality and the truth.

Psycho cybernetics is the study which has compared the way computers work and the way the brain and mind work. It proves that the part of the brain which functions at the unconscious level, the so-called subconscious, is a **BIOCOMPUTER** operating the same way as an electronic computer. (1) Having Input and Output. (2) Having stored information and instructions - a program.

In our **BIOCOMPUTER** there is a program. The programming started when we were born and continues until we die. The secret of living life successfully, **THE TRICK OF LIFE**, is to have the best possible program in our **BIOCOMPUTER**.



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Not Just 'Dear Diary'

by Mark C. Bruce

Clear out all those stray bits of paper —and clear up your memory—just by keeping a journal.

Mark Twain once wrote that if you wanted to inflict a cruel and complete hardship on a young man, ask him to keep a journal.

For those of you for whom writing a daily account of your doings (and undoings!) is unfamiliar, attempting a journal tends to take this course: initial enthusiasm, fading into tedious duty, ending in frustrated disinterest. There just isn't that much to say about the daily grind.

For the speaker, however, a journal can serve as a tool to increase word power, sharpen speaking skills, and gather your thoughts.

It can help you target your message to your audience. It can aid you in asking searching questions about your speaking style. It can enable you to plan the things you want to say and accomplish.

Having everything down in writing is the first step towards organizing your powers of communication.

The first thing to remember about successful journal keeping is that, even though the word 'journal' means 'a daily record,' you don't have to write in it every day. In fact, weeks can go by without a word appearing in your journal.

The main difference between a writer's journal and a speaker's journal is this: As a speaker you only write in the journal when you have something you want to remember. Writers, however, must jot down something every day to keep their word skills sharp.

In fact, if you as a speaker were to write in it every day, you might end up putting too much in the journal. Then you'd find it hard to track down the thoughts or quotes you'd need without wading through a lot of chaff.

The second difference between a speaker's journal and a writer's journal is that the speaker's has three distinct sections.

The first is the potpourri of quotes

and thoughts you come across that you jot down. The second is a section you work on immediately before a speech, telling yourself what you want to accomplish with the speech. The third section you approach after a speech, evaluating yourself and recording other people's reactions.

Because there are three sections to the journal, it might be wise to get section dividers for it. Also, to increase its usefulness, use a journal which fits in your pocket or briefcase. I found that small, looseleaf ring binder notebooks are rather handy.

Brainstorm

The first section is a sort of attic where you store heirlooms—and just plain junk. Its main purpose is to give you a single place where whatever you gather in the course of your day can be stored until you have time to look it over.

This section can contain anything: jokes, puns, quotes, ideas for future speeches, thoughts on what's going on in the world or incidents that happen to you or people you know. This is really the brainstorming section.

It's important to remember that not every word written in this section has to be golden. In fact, you'll probably only use about thirty percent of the things you record here.

The trick is, you never know which thirty percent you'll end up using. Better to have it all written down in one place than to rely on stray pieces of paper—or worse, your memory.

For quotations, you'll want to carefully note the reference (that is, the source's name, whether from a book or article or television program, including the date.) Be as accurate as possible, and briefly note the context in which the quote originally appeared.

For instance, in one of my older journals I noticed the following passage:

"What is your single most valuable possession? A New Jersey firm, R.H.

Bruskin Associates, asked that question in a nationwide survey some weeks ago.

"Thirty-two percent replied. . . their television sets were most important."

PARADE MAGAZINE, July 1, 1979

Notice two things. First, because it was a short item, I pretty much wrote down the article as I found it. However, the information bank you're creating doesn't have to conform to any one format. Remember: You want to make the writing down of the information as quick and painless as possible.

Second, notice that this is actually a tidbit of information, not really a quote. There's nothing wrong with that. The journal's first section is after all a potpourri of whatever strikes you as being potentially useful.

This brainstorming section of the journal serves quite well as an idea bank. Perhaps you have ideas for speeches you might want to give in the future. Your journal is a perfect place to write these down. You might put stars in the margins next to speech ideas, so you can find them easier when you're looking for a topic for your next speech.

Warm Up

The second part of your journal helps you focus on upcoming speeches. This is the warm up section. A day or so before you speak, write down the following information about your speech.

First, give a brief synopsis of what the speech is about, listing the main points you want to cover. What is the message you want to convey to your audience?

This synopsis helps you focus on the actual text of your speech. It also gives you a thumbnail sketch of your main points so that if you happen to lose your place when you're giving the speech, you'll at least have an idea of where you want to go next.

Finally, the synopsis allows you to see how you've prioritized your statements. If your main point comes too near the end of your synopsis, you may be spending too much time on preliminary matters.

Next, write down what you hope to accomplish with the speech. In other words, after your listeners hear the speech, what do you want them to do?

Is the speech a call for action? A plea for reasoned contemplation? A tribute to a friend? An alarm about an unseen problem? Your goal is for your audience to do or feel something at the end of your speech.

If you find yourself writing something like "I want to tell people about

widgets," it might be time to reassess your speech.

Perhaps what you really want to do is sell your listeners on the idea that widgets are the up and coming thing. You might decide, "I want my listeners to want to purchase, or at least seriously consider purchasing, widgets for their industries."

This part of the journal can also help you focus on the technical things you want to accomplish with the speech.

For instance, if you've been losing breath as you speak, you might want to note in your journal, "Try to relax and breathe naturally during speech." Or, if you've had problems projecting your voice, you may want to write, "Try to speak loudly and clearly."

Again, this helps you focus on problems you've been having and gives you an organized plan to help solve them.

If you've had several problems—breathing, projection, posture, gestures, lack of poise—you may want to list them all and see how many you can cross off as you continue through your journal. Or you may want to work on one problem at a time and note your progress (see below).

I suggest the second method, but either way you have your goals recorded in the journal. You'd be surprised how much of a difference it makes to have your goals set down on paper rather than simply carried around in your head.

After you've stated clearly what you want to accomplish, make a note also of what you don't want the speech to say. What you don't say with your speech may be just as 'telling' as what you do say.

In this section you might indicate, for example: I don't want my listeners to think widgets are 'old hat'; I don't want them to think I'm only trying to sell them on widgets because my boss is big on the idea; I don't want them to think that widgets aren't affordable.

By writing down points you want to avoid, you can comb your speech for statements that might work against your message.

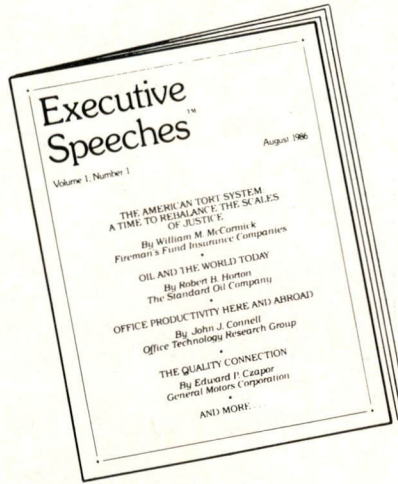
Reflect

The final section of your speech journal is the aftermath section. This should be written as soon after making the speech as possible.

In this section, note both what you liked and disliked about your speech. Which phrases seemed to glisten? Which turned out dull and lifeless? Which stories seemed to perfectly illustrate your point? Which strayed far

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How often have you found yourself in a situation where you thought you were communicating effectively, but you failed to achieve your desired outcome?

So you tried again—right down to repeating your original message with the identical words, intonations and gestures. And still no luck.

Your frustration increased along with your blood pressure. Before long, you were shouting your message at your intended receiver. And even at this increased decibel level, no communication took place.

Skilled interpersonal communicators have a repertoire of techniques from which they consciously choose behaviors which have high probability of producing the desired outcomes.

Like the carpenter who searches through the tool kit to find just the right implement for the task, the effective communicator doesn't select a sledge hammer when a tack hammer will do the job.

The effective communicator has mastered 10 techniques for keeping cool and communicating, and knows when and with whom to use each technique or combination of techniques in order to maintain positive control and achieve mutually satisfactory solutions.

I. Communicate to others on their preferred channel, not on yours.

Communications researchers have found that people have individual information processing styles, and that the way people gather and store information depends on which sense or senses they rely upon most heavily. Humans depend principally on the senses of vision, hearing and feeling, with olfactory and gustatory senses being much less significant.

Each person processes information via each of the senses; however, for many people, one principal system is more highly developed. People whose primary intake channel is their eyes are termed 'visual'; those who prefer to receive information aurally are known as 'auditory'; and feeling or touch-oriented individuals are 'kinesthetic.'

Each of us gives the astute observer many clues about our preferred channels—our choice of language, eye movements, body posture, and breathing rate. If you listen to the words used by visual people, they tend to be visually-based. For example:

"I see what you mean."

"I get the picture."

"I need a clear image of the problem."

"Cast some more light on it, please."

TAKE THE BULL BY THE HORNS

by Bobette Williamson

Confrontation can be creative for the effective communicator.



They will move their eyes upward, and their breathing rate will be shallow in the chest.

The auditory person uses sentences such as:

"I **hear** what you're saying."

"That **sounds** OK to me."

"There's an idea **rattling** around in my head, but I haven't really **tuned** in on it."

Auditory people keep their eyes level and move them from left to right, or they may look down and to their left in the case of right handed individuals, and down to the right if they are left-handed. Their breathing is even and more from the diaphragm.

Kinesthetic people use language like:

"I've got a **handle** on it."

"It's a **heavy** problem. **Walk** me through it."

"I'm **reaching** for an answer."

When right-handed people are storing or retrieving kinesthetic information, they will look down and to their right (southpaws will look down and to their left). They will breathe deeply from the abdominal area.

You can establish rapport with people by mirroring their use of language, their rate of breathing and their posture. If you are broadcasting on one frequency and they are receiving on another, they will have difficulty reading you, hearing you or establishing contact with you.

When you are dealing with people whose information processing styles differ from yours, think of yourself as a translator substituting words from your frame of reference with words which correspond to your receiver's.

Often this simple shift results in communication which leads to behavior change. Take the example of a 'visual' supervisor who had repeatedly sent the following message to an 'auditory' employee:

"This office looks cluttered. It's unsightly and messy. I am really worried that we appear disorganized to visitors."

Finally the supervisor decided to try a different approach, and reframed the message:

"I'm concerned that people who come in here to talk to us will think we are disorganized because there are so many stacks of paper and files here. The effect it has on people is similar to asking them to listen to the background music when there is a lot of static in the sound system."

Now the employee understood the problem in terms he could relate to, and he cleaned up the office.

Another element in communicating to people on their wavelength is assessing how they wish to be treated. Some people want to get down to business immediately, and appreciate it when you state the problem or purpose of your communication, deliver the message in a no-nonsense manner and conclude speedily.

Others would feel insulted, intimidated or slighted by this kind of treatment. They need to establish personal rapport at the beginning of the communication and, following some light conversation, will expect you to move into the real topic of discussion. Again, at the conclusion of the session, they will want the personal touch.

Don't assume that others want to be treated the way you do. Observe your intended receivers, assess their personalities, their value systems, their information processing styles, and then structure your communication so that it reaches them at their level.

II. Don't let others push your buttons.

Have you ever told another person, "You make me angry" or "You make me sad"? If your answer is "yes," then in those situations, you have shifted responsibility for your feelings or your behavior from yourself to another. In effect, you have given another person more control over you than you have exercised over yourself.

**Diffuse
anger and
shift into a
problem-solving
mode.**

To understand what happens in this situation, picture yourself wearing an apparatus which resembles a sign board. On the outside of the board are rows of buttons numbered 1 through 10 across, and A through J down.

Others in your life—children, coworkers and spouse, for example—often are more aware of your pet peeves than you are. Consciously or unconsciously, they push your buttons just for sport, and you reward their behavior when you obligingly respond in knee-jerk fashion—"If I've told you once, I've told you a thousand times. Don't slam

the door. It really upsets me."

The exciting thing about the button board is that all the circuitry is on the back of the board—the side you control—and you can disconnect the wires anytime you choose.

The next time someone pushes button D-6, remain cool and ask yourself how to deal with this situation without getting hot under the collar. Now you are in charge, not the button pusher, and you have taken a first step toward keeping your interactions at a level where you can communicate effectively and solve problems rationally.

III. Manage your own stress response.

When someone comes charging into your office like a raging bull and accuses you and your staff of a monumental foul-up with far-reaching implications for the organization, you will experience what is called stress response: increased blood pressure, increased muscle blood flow, increased pumping of blood by the heart and secretions of adrenalin.

You will instinctively want to stand your ground and fight, or turn and flee, either physically or psychologically. If you have the 'fight' response, you may react to 'Raging Bull' with hostility, sarcasm or insults. With the 'flight' response, you may deny responsibility, suppress your feelings or become indecisive.

There are some coping techniques which will help you keep your cool in this situation so that you can communicate. The first is to monitor your own internal signals so that you are aware of your own stress response. Next, move quickly to determine the source of stress. In this case, the stressors are both social (Raging Bull) and organizational (interdepartmental conflict).

There are some thinking strategies which will help you control your emotional reactions. Ask yourself:

"What demands am I making on myself which are unrealistic or unnecessary?" (Allow yourself to make a mistake now and then.)

"What is the best thing that can happen as a result of this situation?"

"What is the worst thing that can happen as a result of this situation?" (Often the consequences aren't as bad as we originally envisioned.)

Breathing slowly and deeply has a calming effect. Then employ some of the techniques described later in this article, such as active listening, assertive communications and win-win problem solving.

IV. Let them know you recognize their emotions.

Faced with 'Raging Bull,' your first concern must be to manage your own stress response and stay calm. The second step is to give recognition to the other person's feelings:

"I can see that you're really angry about this situation."

Raging Bull: "You bet I'm angry. You would be too if you were in my place."

"Perhaps I would be angry if I were you. Sit down and tell me why you're angry."

Next go into a listen mode and really hear him out. Once you have diffused his anger and listened to the reasons for his feelings, you are in a position to move from the emotional level to the rational by shifting into a problem-solving mode.

"You're feeling angry because my department gave your group a low priority for computer time, and your group missed a deadline as a result."

Raging Bull: "Yes, that's it."

"Well that certainly does present a problem. Let's see if you and I can clearly describe the elements of the problem facing us right now. Then we can develop some strategies for resolving it."

V. Respect the rights of others and require that they respect yours.

There is a set of verbal coping skills known as 'assertive behaviors' which occupy a middle range on a behavioral continuum which runs from aggressive on one end to passive on the other.

People who behave aggressively trample on the rights of others, and generally get paid back for that behavior, either overtly or covertly. Passive individuals put the rights of others before their own and end up feeling angry and resentful at themselves and others.

Assertive individuals are effective in interpersonal situations because they have a high sense of their own self-worth and they appreciate the personal significance of others.

Components of assertive behavior include direct eye contact, erect posture, a level and well-modulated tone of voice that is convincing without being intimidating and message with honest content.

There are several techniques which will aid you in being assertive. The first is called 'broken record.' Just as the name suggests, you repeat your comments in a calm voice until the other person begins to believe you mean what you are saying.

A second technique, which works very well when you are being criticized, is known as 'fogging.'

Agree in principle with the person criticizing you.

Criticism and guilt are two of the great manipulators and when faced with criticism we just naturally tend to deny it, become defensive or counter-attack. To manage your normal tendency to go into one of those counter-productive responses, envision yourself surrounded by a fog bank which is absorbing the criticisms. Agree in principle with the person criticizing you by saying, "You could be right," while reserving for yourself the responsibility for judging the validity of the comment.

An important element of assertiveness is the ability to cope with your errors without being devastated by criticism. Being able to assertively accept things which are negative about yourself is 'negative assertion.'

To find out more about your behavior, use 'negative inquiry,' a technique of actively prompting further criticism to find out why the other person is criticizing you.

Finally, workable compromise is a way of finding a solution which is acceptable to both parties and where no one's rights are compromised.

To illustrate these assertive communications techniques, let's see how Sandy, a public relations director, handles a difficult situation with Jim, a graphic designer.

Sandy: "Jim, I need to have the artwork which accompanies the Houston grand opening story redone because our audience is between 45 and 65, and the artwork seems to be targeted toward an 18- to 35-year-old group."

Jim: "Sorry, Sandy, I can't do it. We're really busy in graphic design and I won't have time to redo the art before you go to press on Friday."

Sandy: "I understand you're really busy (fogging), but I do need a different piece of art by Friday (broken record)."

Jim: "I think this piece of art is fine or I wouldn't have submitted it to you."

Sandy: "I'm sure you did think it was fine or you wouldn't have submitted it (fogging), but it won't appeal to our target audience (broken record), and I need new art by Friday (broken record)."

Jim: "You didn't give me specific enough directions or I would have come up with something different, so I

think you should accept this."

Sandy: "Perhaps I should have given you better instructions (negative assertion). Tell me, what specific information could I have given you to help? (negative inquiry)."

Jim: "Well, you could have told me the readership was in the 45-65 age range and lived in Houston."

Sandy: "I'll be sure to give you that kind of information in the future, Jim. Meanwhile, I still need the illustration of this story by Friday (broken record). Can you think of any way we can meet that priority and still have the graphics design group keep its other commitments (workable compromise)?"

Jim: "Well, we could subcontract it out to the Phillips Agency. They do good work, and one of their designers has a style which I think will be just what you're looking for."

Sandy: "Great idea, Jim. That sounds like a workable solution."

VI. Give feedback early and often.

You'll be more effective if you communicate concerns about employee performance, for example, at the earliest possible moments.

When you repeatedly overlook instances of poor or mediocre performance, or even non-performance, the negative feelings build up and you eventually reach the breaking point and explode. You don't communicate rationally or effectively, and the employee, taken by surprise, resents the treatment received and wonders why you didn't meet sooner.

Feedback is received best when the other person senses that you want to be of help.

To be of any value in bringing about a change in behavior, the feedback must be specific, not general. For example, to say, "This is one of the worst printing jobs we've ever received and we're not going to send any more business your way" is not instructive for the printer. He or she doesn't know what to correct.

Let the printer know specifically what you want improved:

"I am very displeased with the brochures we just received because the color work on pages 40 and 41 is off register, and quality of separations is poor."

VII. Use 'I' statements, not 'You' statements.

When someone says you made a mistake or that you are responsible for something undesirable happening to him or her, your instinctive response is defense.

Others respond in the same manner.

When you send a 'you' message which is a prescription for a behavior change you want other people to implement, it's natural for them to resist that change, because it wasn't their idea.

A technique for communicating your concern about a situation to another without evoking a defensive response or resistance to change is to use 'I' statements instead of 'you' statements.

Central to the concept of the 'I' message is that the sender is being honest and direct in communicating wants or desires. The sender takes ownership of his or her feelings or of the problem.

The concept of problem ownership is important here. When another's behavior is responsible for you not getting your needs met, you have the problem. The other person may like the behavior to which you object.

An 'I' message is an appeal for help, not a direct change order, and many people are more apt to respond to requests for help than demands.

The 'I' message has three components: a brief description of the behavior you find unacceptable, a statement of your feelings and the specific effect of this behavior on you. Describing the effects of the behavior provides the receiver with your reasons for wanting the behavior change.

'You' Message

"George, your department's behind schedule on that annual report. Why haven't you implemented a better scheduling and control system?"

'I' Message

"George, I really get worried when I see that the annual report is behind schedule because there is no flexibility in the date for mailing it to our shareholders. What's your assessment of the situation?"

Here you have been honest about your feelings and described the problem and its specific effect without laying a guilt trip on George. This should minimize defensiveness. Then you have asked an open-ended question which should prompt George to analyze the situation and diagnose the problem. Now his resistance to change should drop because he owns the solutions he proposes.

'I' messages are a very powerful technique for communication without confrontation, but they don't work 100 percent of the time. Sometimes it becomes necessary to shift gears, and move into a listening mode.

VIII. Sit down, shut up and listen—really LISTEN.

In confrontation situations, shifting

Search for ways to maintain the integrity of both parties.

from a sending to a listening posture can work wonders, especially if you show warmth and empathy. Just hearing other people out dissipates some of their emotional energy and increases their willingness to listen to you later.

And listening means being alert to the other person's non-verbal cues like posture, eye movements and gestures, as well as following his or her spoken words. It is also important to be sensitive to what the other person is unwilling or afraid to tell you as well as to what he or she does say.

There are a number of ways to facilitate this process, which is known as 'active listening.'

- **Remain relaxed** and unemotional. Don't prepare counter-arguments. Listening does not imply agreement, nor does it imply that you have taken ownership of another's problem. In fact, one of the premises behind active listening is that the speaker has the ability to solve her own problem.

- **Acknowledge** the speaker's message with "I understand" or non-intrusive responses like "Um-hum."

- **Paraphrase** the feelings or ideas the other person has stated. "You feel upset because you didn't get the promotion?"

When you hear something you think might be important, use door-openers like, "Tell me more about that."

When you have a question, seek clarification. "I'm not sure I understand. Can you explain that to me?"

Or ask the speaker to elaborate. "Can you give me an example?"

IX. Engage in joint problem-solving and look for win-win solutions.

Once the emotional energy of a confrontation has been dissipated, then both parties can move the issues into a rational plan and engage in problem-solving.

This involves defining the problem and pinpointing sub-problems, diagnosing the problem(s) and analyzing causes, generating and evaluating alternative solutions, deciding on a solution or series of solutions, implementing the decision, and evaluating the results. In evaluating alternative

solutions, search out ones which are win-win.

X. Keep your sense of humor.

Appropriate use of humor can:

- help you keep the situation in perspective,
- melt the ice when things are too cool to communicate,
- make a point in a non-threatening manner,
- and serve as a general tonic for you and those around you.

Skillful application of these 10 techniques will enable you to keep cool and communicate in a vast majority of situations. To use these techniques well requires a conscious effort.

First, you need to assess your present level of competence with respect to each of the techniques. Do this by rating yourself and asking for feedback from others who have had an opportunity to observe your behavior.

Next, decide on which of these techniques you would like to become more skillful. Practice the technique, first in low risk situations, and then in more important ones.

Monitor your results. Why did 'I' statements work in one situation and not in another? Why is it difficult to pinpoint the information processing style of one person while another's shouts at you?

As you practice, evaluate your performance and try again. You will be building your skills as an interpersonal communicator, and the probabilities of achieving your outcomes in a mutually satisfactory manner will increase.

Mutually satisfactory is the key, because if there is a common component to the 10 techniques, it is the search for ways to maintain the integrity of both parties in a confrontation, of finding win-win solutions, coupled with the idea of keeping the communication at a level where joint problem-solving can take place.

You won't bat 1.000 using these techniques, but you'll increase your success rate considerably. 🎯



Bobette Williamson is director of the *MotivatorsSM*, a San Diego, California, management consulting firm. She presents seminars on management, supervision, leadership, and interpersonal communication. In addition, she is a freelance writer whose articles appear frequently in business and professional publications.

A...uh...Few Words on Behalf of...uh...Slow Talkers

by Sheldon A. Mix

Since people are increasingly self-assertive these days, it wasn't surprising to see a bumper sticker declaring "Microbiologists need love, too." One day there may be a similar plea on behalf of slow talkers.

A professor at New York University, James MacLachlan, has learned from research that people prefer fast talkers, who are perceived as "more knowledgeable, intelligent, and sincere" than those who speak at a normal or slow pace. One reason that people like fast talkers, said the professor, is that they "learn more from them in a given amount of time."

Swimming Upstream

On second thought, forget the bumper sticker for slow talkers. Those of us who speak at a poky pace will just have to live with the reality that we're out of fashion in this age of instant coffee, microwave ovens, photocopying machines, jet flight, and racing to the bottom line.

Fast talkers never keep a person hanging, never burden anyone with uncomfortable silences, and always have a quick comeback. Slow talkers come up with snappy answers, too—but not until a week later, while cutting the grass or taking a shower.

Slow talkers tend to find themselves swimming against the current, trying in their plodding way to communicate with a speed-of-light world.

Their slower-than-molasses pace sometimes causes the other half of a two-way conversation to doze off while waiting for the slow talker to cast a sentence in bronze.

Alternatively, those who don't just stop listening out of boredom are prone to finish the slow talker's sentences. That can lead to problems if this eager collaborator is not a skilled mind reader.

It's a safe assumption that slow talkers would rather put their words together without the feverish assis-

Slow talkers come up with snappy answers, too—just not until a week later.

tance of those who carry on as if they're overdue for a flight to Bangkok.

If slow talkers could be sorted out by job classification, no doubt the writing profession would be heavily represented. After hearing a talk one day by the novelist John Dos Passos, a literary critic said she was initially surprised by his halting manner of speech; his remarks were riddled with pauses that seemed interminable.

Thinking about it later, she came to realize what lay behind this lack of glibness. Writers, she noted, spend the greater part of their adult lives alone in a room, arduously hunting words, which delight in playing hide-and-seek with their pursuers, particularly the ardent ones.

So it's understandable that when writers talk, they're apt to continue in the deeply ingrained, painstaking habit that governs their trade. Indeed, Dorothy Parker once remarked to an interviewer, "I can't write five words but that I change seven."

Lightning or Lightning Bug?

"The difference between the right word and the almost right word," said Mark Twain, "is the difference between lightning and the lightning bug."

Writers in the throes of conversation might pause mid-sentence to consider which of three words would be the right one to apply in a certain situation—*opponent*, *antagonist*, or *adversary*—and in so doing create a tense silence. The person they're talking with is quite

willing to settle for either lightning or lightning bug; he or she just wants to get on with it, and leave for Bangkok.

Unpopular as slow talkers may be, there are times when a diminished rate of speech will be welcomed, as when somebody is mapping out directions, explaining how a carburetor works, or telling what the day's specials are at a restaurant.


There are also times when people might speak more slowly to their own advantage. Research has shown that a conversation with the boss is apt to send a person's blood pressure shooting up; but taking a deep breath now and then and speaking at a reduced rate can lower the blood pressure from ten to sixty percent.

Nevertheless, the slow talker does encounter problems finding others to converse with.

Imagine an associate, trying to be sociable, asking the slow talker how a vacation went. Within thirty seconds, regret sets in; after sixty—just as the slow talker is warming up to the subject—the associate glances nervously at the clock and wishes for an excuse to rush to the airport.

In seeking partners for conversation, slow talkers probably have their best luck with persons engaged in some sort of activity, like knitting, building a model ship, or holding a fishing pole.

That may narrow the field considerably. But in a larger sense the situation isn't discouraging, because we slow talkers can always find a niche for ourselves by being good listeners.

The famous English essayist Addison is said to have thought himself unfit for conversation, and consequently was content to listen. Once, when accused that he talked little in company, Addison replied, "I have but ninepence in ready money, but I can draw for a thousand pounds." 

Sheldon A. Mix freelances out of Park Ridge, Illinois.

Be consistent—make sure you refer to your club the same way you did in any previously published release. Use correct grammar and check spelling carefully.

Type your article, using margins of at least one inch, double space and place the headline at the top in capital letters. At the end of your article type -30- (newspaper jargon for 'the end'), and if it must go more than one page, type -more- at the bottom of the first page.

Either at the beginning or at the end of the article be sure to put **Contact:** (followed by your name and telephone number).

Write and attach captions to all photos; never write directly on them. Proofread carefully.

If you are an alert reader of newspapers, you probably don't need a lot of extra help. However, always use the dictionary to check questionable spellings. Keeping a style manual or grammar book on hand can help answer many questions. Reference librarians can prove a further source for checking facts.

The copy you send in should look as presentable as possible. Most editors will not bother with copy that needs a lot of repair work—they just don't have the time.

If the paper does plan to cover your event, you'll want to call and remind them a day or so beforehand, in addition to sending in your release. Be sure to leave your name and phone number, so that they're able to call you with any questions. They may also want to check with you for further background information.

Make sure, then, that you're prepared to supply names (with correct spellings!) and any other details they may need on short notice.

Your organization's publicity effort will prove most effective when one member is the primary contact person with the media. Accuracy is much greater, and you'll work more smoothly with a newspaper staff when they know exactly who your spokesperson is.

RULE #4: Watch and wait.

Be sure to monitor the results of your work. If a paper hasn't been using your releases, try to find out why. You don't have to confront editors or writers in a hostile manner, just ask what you can do to help ensure your releases getting into print.

RULE #5: Thank them.

You would be surprised how seldom newspaper people are thanked for a good job (they hear plenty about mis-

takes). A brief call or note may just help you get your next story in—people tend to remember the rare person who thanks them for a job well done.

Take a Photo Opportunity

This article isn't complete without a few more words on photos. If you're planning to submit your own, consider the following:

1) Composition. The very best photos seem to portray *people* doing things. However, don't jam too many people into your shots. Interaction between two or three is often enough.

Eliminate distracting clutter by getting as close as possible to what you want to show. Remember that an action shot is much better than a static one. Rather than photographing a speech contest winner simply holding an award or plaque, snap that photo as they're receiving it from an officer.

Facial expression can also convey a whole story. And, if your club has any project with children, don't forget—nothing appeals like children.

2. Technical notes. Keep in mind most papers prefer black and white. Generally, 35mm film is best, although it's not always necessary.

Focus carefully—this is one of the biggest pitfalls for amateur photographers. Order glossy prints for sharp reproduction, and look for strong contrast between the whites and the blacks.

3. Photo selection. Be sure that the photo adds to the story. Many times a picture is all that will be noticed, and it can really work for you.

The only time you can cut out part of the picture (known as 'cropping') is before you have the negative printed; talk to your photo store if you want them to trim the edges.

Send several photos only if they all are excellent, varied, and captions are written for each. Identify the people in the picture, with their hometown indicated (if they're from the paper's circulation area, it's more likely the photo will be used).

Remember that the media are always looking for what's new or different. Whenever you follow through with that item about your club and see it get into print, you'll be glad you took the time and effort to 'release' that information about Toastmasters. 🎤

Lynn Madsen is a writer, educator and public relations practitioner in Minneapolis, Minnesota. She has worked with numerous service, education, health and civic employees, presenting workshops and writing articles to train them to effectively publicize their organizations.

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BEYOND BALLET

Explore the expressive potentials of body and mind with this dancer turned public speaker.

by George Heymont



Do you know of any classically trained dancers who've gone in for public speaking? Edward Vilella, for one, has spent 20 years as a lecturer in a career which paralleled his appearances with the New York City Ballet.

"George Balanchine liked to say that dancers are poets of gesture," explains Vilella, who is now retired from professional dancing.

"I think dancers are most comfortable communicating nonverbally because they have been trained so intensively to express themselves that way," he says. "When asked to speak formally, they measure their expertise in verbal communication against their nonverbal skills and therefore become inhibited."

Vilella, however, has overcome any such inhibition. When speaking to audiences, he generates an electricity comparable to his dancing. "I never tire of being on stage," he confesses. "It's a place where I feel very, very comfortable."

Fluent in Body Language

So what prompted a star dancer to develop a career as a public speaker? Which assets did he bring with him from stage to lectern?

First and foremost is an eloquence of body language. Vilella was carefully taught as a dancer how to use his arms and hands to punctuate a thought. Such vivid movements help make a strong impression on the imaginations of his audiences.

If you watch the body language of many speakers, you'll notice their stiffness and their tendency to hide behind the lectern. A person fully at ease with

the body, however, won't hesitate to move into full view of an audience.

That willingness to venture past the confines of the lectern dissolves any tension between speaker and audience. Moreover, gestures add excitement to words, a key factor to sustaining audience interest.

Also significant is the ability of speakers to endear themselves to audiences. Vilella has always possessed an extraordinary charisma. His body radiates a dramatic intensity which easily wins over the most skeptical audience. The relaxed fluidity of his gestures helps an audience feel comfortable.

One of Vilella's strongest points as a speaker is his credibility as a straightforward person. He talks readily about the pragmatic reasons that launched his public speaking career.

"As a professional dancer, I've had to develop my versatility to lecture, write, choreograph and produce," he explains. "I knew that no matter how intensive the time and energy required to dance, I had to be realistic and realize that in ten, fifteen or twenty years, I'd no longer perform as well as I used to.

"So I didn't wait until I stopped performing with the New York City Ballet to begin speaking publicly."

Making It Look Easy

At one point, Vilella served as resident artist at the West Point Military Academy. At first his class of varsity athletes was quite hesitant about working with a ballet dancer.

"When I started dancing in the early 1950s, it was rare for any athlete to think seriously about dance," remembers Vilella. "Unfortunately, athletes don't seem to be aware of the dance-like moves they execute quite spontaneously. But watch a guy like Greg Nettles play third base and you'll see someone who's dancing!"

Faced with 200 varsity class football players from around the nation, Vilella had to find a way to break the ice. "I just started talking to them while they were sitting around in their warm up gear. I thought the easiest connection to make with them was our being physical persons.

"I demonstrated how I approached my physicality and then asked them to demonstrate how they approached theirs: How did we warm up? How did we train to be able to perform our most demanding feat?

"It was fascinating to watch their reactions," he says with a mischievous grin. "At first they'd laugh, but eventually they'd get more intrigued and then involved.

"I explained to them that classical

dancing involves investigating our physical potential in relation to time and space. It's all about striving toward perfection—that they could relate to!

"Classical dancing is disciplined movement," stresses Vilella. "It is formalized to the point where you no longer move arbitrarily.

"You have to learn to adapt energies. You don't put the same energy into holding your hands in position that you put into your feet to thrust you off the floor or do technical feats.

"Dance training involves a complete and thorough familiarity with movement to the point of conditioned reflex.

"Our function as dancers is to make the difficult look easy and the unnatural look natural."

As he described his initial sessions with the athletes at West Point, Vilella confessed that he learned some things, too. "Oddly enough, some of the big-

gest and heaviest guys were the most graceful. At first they were embarrassed to discover that. But afterwards, they were proud about their movements being 'smooth.' "

Many of Vilella's current speaking dates are lecture demonstrations where he is accompanied by several dancers from the New York City Ballet. "We've had this explosion of dance in the United States and our nation is becoming very, very proud of its dancers," he says.

Whether performing lecture demonstrations or coaching football players, Edward Vilella has found a way to continue to explore the expressive potentials of mind and body—and love every minute of it! 🎤

George Heymont is a freelance writer based in San Francisco, California.

SPEAK LOUDER THAN WORDS

There's a powerful language right in the palm of your hand.

by Victoria A. Nissen

How many of us would define 'communication' as our ability to converse *verbally* with someone else, or speak in front of an audience? Too often we take for granted the powerful, yet silent, language of gestures. Our words may tell people what we're thinking, but our gestures communicate how we feel.

We all use gestures daily, but how many of us truly understand the power behind them, the emotions they generate and the signals they project?

The following explanation of the power behind our use of gestures is a guide to incorporating them into personal conversations, business meetings or prepared speeches at Toastmasters events.

Plug Into 'Palm Power'

Some religious traditions hold that the palms of our hands are 'centers' of psychic energies. The religious belief in 'palm power' is reflected in rituals in

which divine powers are transmitted through hand gestures.

With palms facing out or up, we give ourselves to others; with palms facing inward, we receive from others.

In certain gestures of prayer, as our hands lie flat against one another and we appeal to a divine being, the psychic energies within our palms are believed to be united, intensified and re-directed.

When we pledge allegiance to our flag in the United States, we place our right palm over our heart to symbolize our devotion; and as we face the flag, we communicate our love and loyalty to our country.

Taking an oath before a court of law or being sworn into office in the United States requires placing our left palm on a Bible and holding our right hand up, palm outward. We are confirming under God (with our left hand) and promising to others (with our right hand) our truthfulness and integrity of purpose.

Continued on page 20

TURN the Tables

Have your day in court—with
Tribunal Table Topics.

by Richard Whitaker

Want to expand your Table Topics sessions? Want to have great fun in the process? Try Tribunal Table Topics.

This is a role-playing variation of Table Topics in which the club acts as a tribunal—a supreme court or some other august body, for example.

Each member acts as a petitioner to the tribunal, explaining or defending an unpopular idea or action, such as a proposal up for review. Although the tribunal has the right to cross-examine, the petitioner can ask at the outset for time to make an uninterrupted statement.

This format has been tried twice with great success at North Suburban Toastmasters Club 612-30. We meet in the Glenview, Illinois, City Council Chambers.

This meeting room was actually the



inspiration for the tribunal setting. It has a raised, curved dais fronted with an even higher wall that during council meetings separates the audience from the seated city officials.

Petitioners who appear in front of the council stand on the floor in front of the dais. In most cases, unless they are very tall, their eye level is lower than that of the council members. There is a lectern to speak from and a microphone. Council members also have microphones.

While the setting of a courtroom or council chambers is ideal for this Table Topics, it can easily be adapted to most Toastmasters settings.

Topicmaster Sets the Stage

The Table Topicmaster plays a dual role in the tribunal—setting the scene for each encounter and acting as chair of the tribunal as long as no one else assumes that role.

The chair gavel each encounter to a close after the petitioner's arguments have been heard. A vote may be called on the merit of the petitioner's cause and a concluding statement then made.

The Topicmaster should try to gear the encounter along a humorous vein. While the sessions are set up as confrontations and serious current issues may serve as topics, remember that participants are merely role playing. None of the sessions should deteriorate into belligerent arguments.

As a Tribunal Table Topicmaster, your primary assignment is to set the stage for the encounter. In doing so, identify the parties involved, usually starting with the tribunal.

Thus you might say, "This is the Superior Court in and for the County of Los Angeles, California." Then introduce the defendant: "You are a motorist who is accused of causing the worst traffic jam in the county's history by driving 10 miles per hour under the speed limit. How do you plead?"

The Table Topicmaster can describe either party in detail, ascribing hidden motives or agenda to either side, revealing extenuating circumstances, or exposing other quirks.

These descriptive details can either balance the encounter so that neither side has a monopoly on virtue, or unbalance it to give the experienced speaker a real challenge. One caution, however: Avoid making descriptions too long or complicated.

Usually the tribunal represents the established order or status quo, whereas the petitioner is a creative thinker or maverick who in some way challenges the norm.

Although we haven't timed these

encounters in our club, be aware that each can end up being 10 minutes long or more. Because of the length of these sessions, we suggest a shortened schedule of prepared speeches when you first try it. Later you may want to dedicate an entire meeting to Tribunal Table Topics.

Our club applied this approach one memorable night in late December. The good humor generated from the session proved a great accompaniment to a holiday party we held afterward.

May Tribunal Table Topics bear fruit in your club! We've had some fun with it and have attracted new members as a consequence. It's a great club spirit builder as well as effective preparation for those advocacy situations we all face some time or another.

Following are scenarios you may want to try in your club. Try them more than once, because each petitioner will approach the role differently.

1. EXPLORER

You're Christopher Columbus and this is the court of Queen Isabella and King Ferdinand.

You have an implausible scheme to sail due west from Spain to discover new lands beyond the horizon.

Many of the members of this court, of course, are sure that the sea drops off into an abyss once you get too far out of sight of land. They're also sure you will lose your ships and crew in this hare-brained scheme.

Then there is another of your fanciful ideas—that the world is round. No one in the court agrees with that. In fact that's a heretical statement, for which one member of the court wants to put you in front of the Inquisition.

How are you going to get money for your expedition from this group of skeptics?

2. IBM

This is the Board of Directors of IBM at a special meeting in Armonk, New York. You're an employee in Boulder, Colorado, who has just put 10 zillion megabytes of memory in an area the size of a postage stamp. You are also positive that those 10 zillion megabytes can be manufactured for less than the cost of a postage stamp.

Your invention will revolutionize the computer industry, throw thousands of people out of work, and reduce the cost of computing to such low levels that IBM's profit margin will plummet—meaning that the salaries of the Board will have to be reduced.

You, as the lowly inventor of this device in an out of the way corner of a lab in Boulder, have to explain that it

will work, and that you know a rival company which will soon go with it, even if IBM doesn't. Some of the people on the board think you've been smoking Rocky Mountain wildflowers. Others are scared to death.

What will you tell them?

3. ART DEALER

This is the Acquisitions Committee of the Chicago Art Institute (or other art museum). You're an art dealer whose entire career has been devoted to obtaining rare masterpieces for the museum.

Your uncle died ten years ago with a priceless, or so you thought, Van Gogh in his possession. You persuaded the board to purchase it at a very good price.

Recently, however, it was determined to be a fake. What do you want to say to the Acquisitions Committee this evening?

4. HEAVEN

Admission to heaven has recently become very bureaucratic. You're in front of the admissions committee consisting of a group of angels, archangels and saints.

Your career on earth was as a used car dealer. The nickname given you by other local dealers was 'Fast Eddie' Collins (or insert speaker's name).

How will you conduct this, the most important 'sale' of your life?

5. POET

You're a poet in front of the Nobel Prize Committee for Literature in Stockholm. You are a humble person—so humble that you spell your name in all lower case letters, and you feel that accepting this prize will interfere with your creativity. So, you have to decline the prize and its \$250,000 stipend.

How do you respond to the committee?

Editor's Note: For more Table Topics ideas and 'how to' information, order the Table Topics Handbook, "Think Fast!" (Code 1315) from the Toastmasters Supply Catalog.



Richard Whitaker, former president of North Suburban Club 612-30 in Glenview, Illinois, has been a Toastmaster since 1980. As Divisional Director of Portland Cement Association, Skokie, Illinois, he's responsible for its statistical and market research services.

UPDATE

From Flying Squad to Silver Jubilee

New Zealand's sterling Toastmasters celebrate 1987 as their silver jubilee year. Toastmasters New Zealand is today indebted to the talent and dedication of four past council presidents, 15 past district governors and 25 years of collective effort and experience.

Initially there were two focal points for the Toastmasters movement in New Zealand. While Tim Tomlinson was involved in Dunedin, a second nucleus was forming in Auckland, led by Jolyon Firth.

By November 1965, with a total of 11 clubs in existence, Firth undertook to bring cohesion and unity to the Toastmasters movement in New Zealand. He called a meeting in Wellington which resulted in application to World Headquarters for the formation of a New Zealand council.

In May 1967, with 16 clubs represented, the first national convention was held in Hamilton. A formal resolution was then passed to form the New Zealand Toastmasters (NZTM) Council.

The Famous Flying Squad Story

The ultimate goal to reach full district status was the next challenge. The required number of clubs set by Toastmasters to achieve this was 35, with a total membership of 1000.

In 1971, the administrative vice-president, Clive Pryme, devised a scheme not only to meet this criteria but also to solve the problem of geographical spread.

Since the formation of the NZTM Council in 1967, it had been faced with several problems—mainly long lines of communication, lack of continuity and shortage of money. Clubs scattered throughout the length of both islands made national administration difficult.

Clive proposed a Flying Squad—its objective: to form eight new clubs and double the membership in four days.

The scheme was presented to the Council with a budget of \$1000. Thus, if it failed, the future of New Zealand Toastmasters would be in jeopardy. Yet, if it succeeded, the scheme would finance itself out of the extra dues available through increased membership.

After hours of searching through telephone and business directories, all business houses and service clubs in the targeted areas were contacted about



1987 Silver Jubilee Convention Committee (or those who have owned up). From left to right: Denys Ryland, Geoff Drinkwater, Wayne Christensen, Frances Hollis (front), Raewyn Burham, Angela Royle, Peter Donahue (front), Rob Donaldson, Mary Walker, Graeme Deighton and Malcolm Deighton.

organizing a Toastmasters club.

Pryme then obtained a long range weather forecast and chose four days late in September as likely to provide reasonable flying conditions. A six-seater Cessna 185 was hired, including the services of the chief flying instructor from Rukahia Airport near Hamilton.

Photographs were taken in advance for publicity. Newspapers and radio stations were fed advance news releases.

Eight major towns from Whangarei in the north to Greymouth in the south were targeted. Lunchtime and evening meetings were planned over a period of four days.

So great were the distances to be covered that backup teams of Toastmasters were organized. These were prepared to travel by road to each center in case bad weather or some unforeseen incident prevented the team from arriving on schedule. Some traveled 800 miles to take part in this maneuver.

Where possible, last minute phone calls were made to likely prospects in the various centers to ensure their attendance. Newspaper and radio reporters were alerted to meet the aircraft carrying the five member team and their Toastmasters banner.

Making Headlines

Over 1000 miles were flown in all, and the backup team required only once. Headline publicity was not without humor. When at Blenheim the group landed at the wrong airport—Woodburne instead of Omaka—the headlines read, "Raiding Party at Wrong Place!"

The entire scheme proved a mammoth task in communication, leadership and organizational ability. Yet it proved so well planned in every detail that when the famous Flying Squad team attended meetings, new clubs formed spontaneously. By the end of the four days, even the pilot was eager to join!

This extension program garnered more newspaper and radio coverage for Toastmasters in nine months than had resulted from the previous nine years.

As a result of this optimistic scheme, the number of clubs rose from 24 to 43, and membership increased from 599 to 1120. Toastmasters New Zealand was now eligible for full district status.

It's no surprise that Pryme was awarded an International Presidential Citation for Outstanding Services to Toastmasters both in 1972 and 1976.

Meanwhile, as a result of the publi-

city surrounding the activities of the Flying Squad, the government recognized the educational program offered by Toastmasters. In the 1970s it offered an annual grant of \$1000 for the express purpose of running Youth Leadership Courses.

Ripening

It was indeed a proud moment when, at the 1972 Annual Convention in Auckland, a letter was read from the President of Toastmasters International, stating that New Zealand had been granted full district status and would be known as District 72.

Now celebrating its Silver Jubilee, Toastmasters in New Zealand share their story to encourage other members in their own 'flights' of imagination as they seek to grow.

*Raewyn Burnham
North Shore Club 2256-72
Auckland, New Zealand*

Beating the Odds to DTM

Recently, at a ceremony held in Lexington, Oklahoma, Hossein Assadallah was awarded the Distinguished Toastmaster Award. Since Assadallah arrived in the United States from his native Iran 13 years ago, he has been a remarkable achiever.

After high school in his native Iran, he came to the U.S. to pursue an education at Southwest Community College in Oklahoma City and at the University of Oklahoma. Even after incarceration he didn't give up his educational goals.

Assadallah immediately joined the Toastmasters club (New Dawn Club 4101-16) at Joseph Harp Correctional Center in Lexington, Oklahoma.

After three years he was allowed to attend the University of Oklahoma to continue his education, and in seven years earned bachelor's and master's degrees in political science. Throughout that time he worked diligently with Toastmasters.

John Perry, DTM, Institutional Representative for Toastmasters International, came from Oklahoma City to make the DTM presentation with Julie Peter, DTM, then District 16 Governor.

He told of Assadallah's many years of struggle, of his times of doubt, of his difficulties in dealing with a new lan-



The road to DTM was hardly smooth for Hossein Assadallah.

guage in a new land, of his perseverance and determination.

Perry related how Assadallah set herculean goals for himself, and how he steadfastly worked towards them to become the first prison inmate to receive the DTM.

Diplomat-To-Be

When interviewed recently, Assadallah was asked about the value of his eight years in Toastmasters. He said, "It was worth it, no doubt about it."

He continued, "Toastmasters is about communication, and communication is an essential tool in bringing about understanding among people and nations.

"What I have learned in Toastmasters will be invaluable in my career, as I plan a career in diplomacy."

On February 28th Assadallah received an out of country parole and left for Iran on May 1st. Before leaving he said, "I regret having to return to Iran without finishing my doctorate. But I believe I will be able to return to the U.S.A. in the future as a diplomat, and in this position be able to improve conditions between our countries." He added, with deep concern, "This is my greatest desire."

Exportable Skills

When questioned about his years in prison Assadallah said, "The years have been ones of learning, disappointments, joys and times of learning to cope."

"My deepest desire for inmates, and my advice to them, is to get involved in the learning process of Toastmasters. It can be invaluable to your future. Toastmasters carried me through many dark, unbelievably bad times, and it can do the same for anyone."

He added that he would never forget those Toastmasters who helped him in his most trying times.

"Thirteen years ago when I came to this country, I arrived with two suitcases full of clothing, pockets full of money and a brain, rather empty," Assadallah reflected.

"Now, my pockets are empty, my suitcases are full of books, and my brain is full of knowledge and understanding."

*Rex R. Moore, Jr.
New Dawn Club 4101-16
Lexington, Oklahoma*

Justice Serves

Sri Lanka's Chief Justice, the Hon. S. Sharvananda, served as chief guest as Colombo Club 5324-U (Colombo, Sri Lanka) celebrated its Third Charter Anniversary in March.

The event attracted a great deal of publicity in the newspapers. The Ceylon *Daily News*, Sri Lanka's prestigious English daily, published an editorial on the event. Such coverage marks a first in the club's history.

The Chief Justice delivered an address on "The Rule of Law." As Toastmasters worldwide participate next month in the "Speak Up For Freedom" project [*The Toastmaster*, May 1987], Chief Justice Sharvananda's words provide tremendous incentive to get involved:

"It was a cardinal principle of our Constitution that no person or authority, however highly placed, can claim to be the sole judge of his or its power; and such exercise of power is subject to judicial review, which is an integral part of our constitutional system."

*P.J. Fernando
Colombo Club 5324-U
Colombo, Sri Lanka*

Impress with 'Telling' Gestures

Each day we use hand gestures to communicate. A handshake opens our line of communication through a simple action locking palm to palm. It's an introduction to friendship.

Have you ever noticed how this simple greeting can tell you things about a person before any words are spoken? A firm handshake reflects strength and self-confidence. A weak grip connotes insecurity; you sense that the other person is holding back or communicating a fear of rejection.

Wet or clammy hands often indicate nervousness. Cold hands don't always signify a warm heart, but rather a lack of positive energy. The first impression a handshake makes isn't easily forgotten.

Many of us signify high energy responses with our hands. For example, a good play or speech inspires us to clap—that is, beat our palms together. When we clap our hands high above our heads, we demonstrate the intensity of our excitement. Clapping shows our enthusiasm for a performance we've appreciated.

If we don't clap, we seem to be holding back any excitement we're feeling. When we become angry, many of us form a fist as we try to hold in hostile energies.

The message we convey through our hands in front of a watchful audience 'speaks' louder than the words of our speech. While speaking, cue in to the range of vocal variety you use, as it tends to parallel the intensity of your gestures.

Always be sensitive to context in your use of gestures. At a business meeting, a man may introduce a male speaker and pat him on the shoulder. This communicates his confidence in the speaker and increases that speaker's credibility in the audience's eyes.

When a man introduces a female colleague, however, this same simple pat tends to connote a more personal relationship, and may thus lower the credibility of the businesswoman for the audience.

Remember that even slight variations in gestures can be significant. Indicating that you are about to present five points, for example, is best done by turning the palm inward, with five fingers up.

This same gesture with the palm outward might mislead the audience by communicating 'stop' or 'keep your distance,' and thus set up an unintended barrier.

When you're requesting a contribution or moral support, try holding both hands outward with palms up to communicate your eagerness to receive. Hands held out with palms facing down pushes your audience away from you and your cause.

Waving both hands high over your head rallies your audience's emotions. Palms held inward request support; outward-facing palms—even more strongly, waving fists—communicate protest.

It's important always to keep the purpose of your speech in mind, since inappropriate gestures can dilute your message or confuse your audience.

Give Yourself a Hand

Just as gestures spark the enthusiasm of your audience, their absence can leave your audience bored, listless and unmoved toward your point of view. If you're not enthusiastic, how can you expect your audience to be?

Your request for audience support and attempt to arouse enthusiasm, while at the same time holding your hands limp at your sides, reflects insincerity from you as a speaker.

We generally don't greet a business associate without shaking hands, nor enjoy a performance without clapping. Why, then, do we eliminate hand gestures in front of an audience we're trying to impress and compel to feel emotion?

The next time you present a speech at your club, remember your 'palm power.' After you're introduced to the audience, give the Toastmaster a good, firm handshake and start your speech with a sense of confidence.

To evoke support from your listeners, raise your hands, palms facing up. To stress distance or request a halt to some action, keep hands up, palms out. If you want your audience to feel your anger, clench your raised fist and project that anger as you speak.

At the end of your speech, then, listen for that applause—in praise of your presentation.



Victoria A. Nissen has been a member of Century City Club 2681-1 in Los Angeles, California, since 1981. She is a freelance writer and often speaks on behalf of the American Heart Association.

Animate to Amplify

In public speaking, your hands can be an effective tool for adding emphasis and clarity to your words. But your body is the most powerful instrument for convincing an audience of your sincerity, earnestness and enthusiasm.

Toastmasters International has a manual that can help you to use your entire body as an instrument of speech. "Gestures: Your Body Speaks" (Code 201), covers such topics as how nonverbal messages affect an audience, what kinds of information they transmit, and how nervousness can be alleviated through purposeful physical actions.

Also included are how-to sections on proper speaking posture, gestures, body movement, facial expression and eye contact. Six of North America's leading speakers share with you their ideas and techniques for successfully employing the nonverbal element of public speaking.

So amplify your message with "Gestures: Your Body Speaks." Consult Toastmasters' Supply Catalog for order information and prices. (Your club should make the Supply Catalog available to all members at every meeting.)

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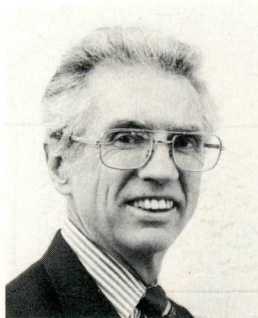
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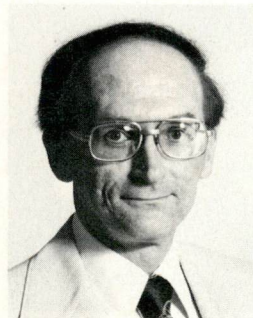
YOUR 1987-88 DISTRICT GOVERNORS



F. Colette E. Gardner, DTM
Irvine, CA



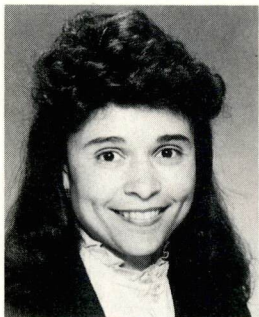
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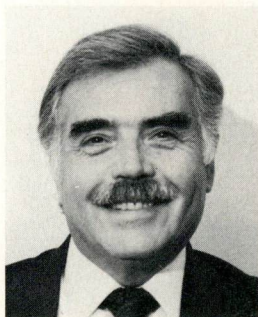
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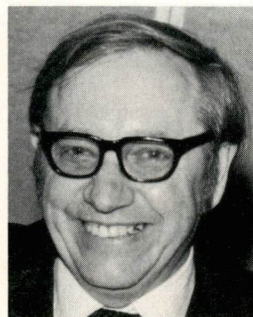
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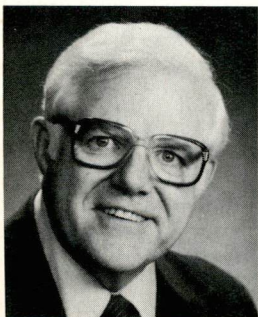
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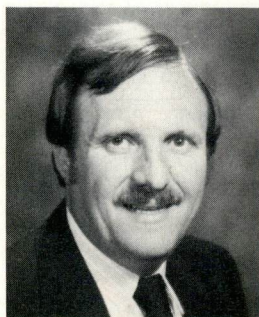
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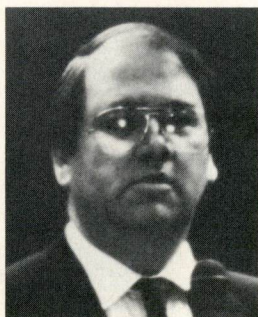
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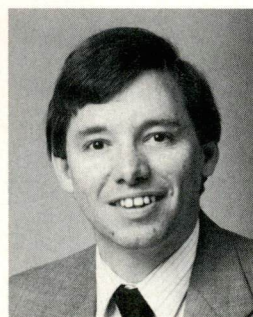
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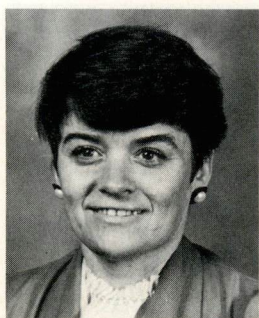
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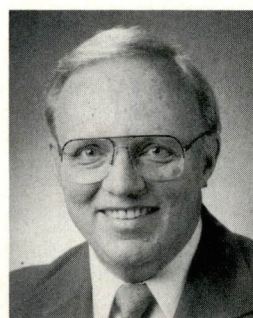
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17. Addison L. Carlson, DTM
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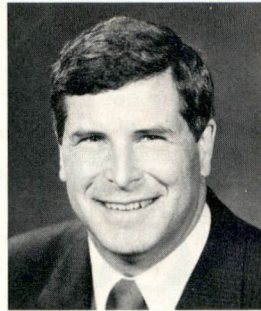
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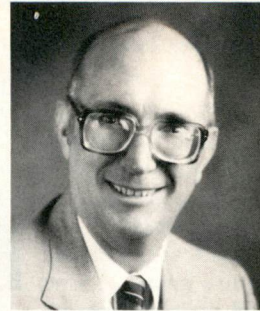
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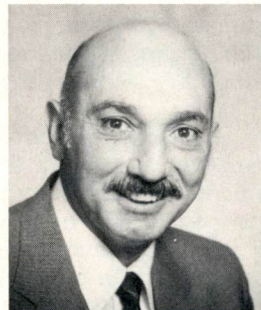
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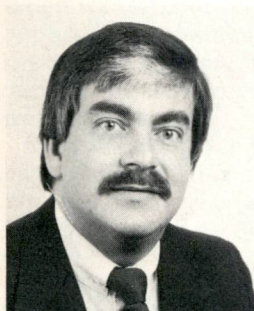
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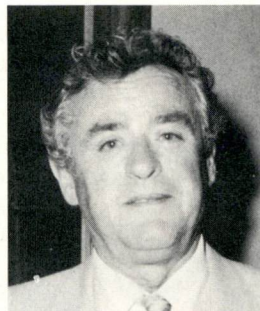
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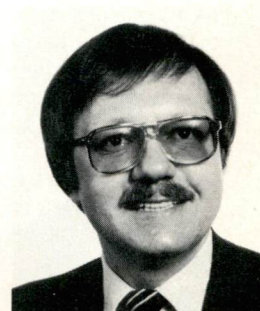
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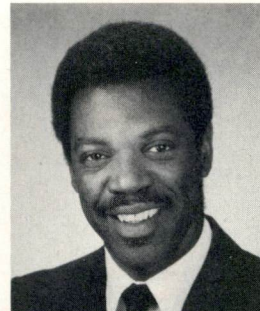
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37. Sheila Miller, DTM
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38. Dolores Jones, DTM
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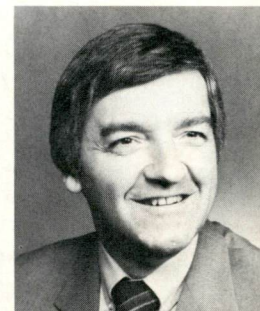
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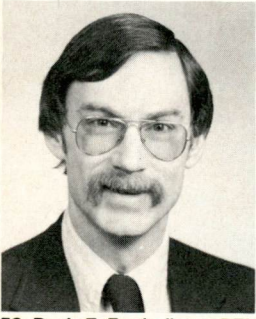
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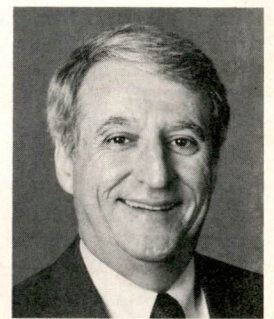
54. Gloria Zeter, DTM
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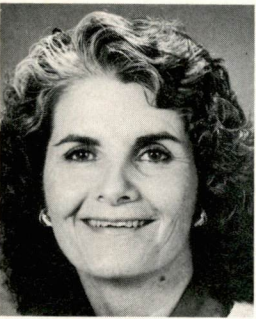
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58. H. Carroll Cash, DTM
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61. Jean Racine, ATM
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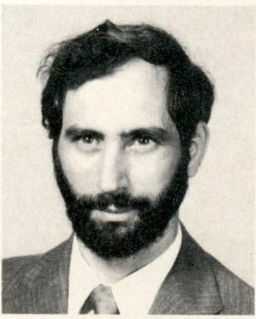
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64. Seaford Jack, DTM
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65. Lois Cole, DTM
Marcellus, NY



66. James T. Crowe, ATM
Louise, VA



68. Sammie McKenzie, ATM-B
Baton Rouge, LA



69. John Simpson, ATM
Holland Park West, Qld., Aust.



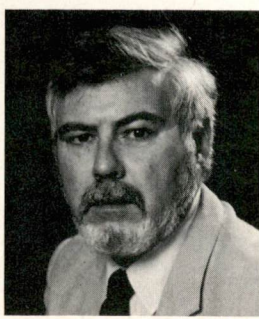
70. Leigh Wilson, DTM
Carlingford, N.S.W., Aust.



71. Harry Knox, DTM
Kilmacow, Via Waterford, Ire.



72. Mark Von Dadelszen, DTM
Hastings, NZ



73. Ian Roissetter, CTM
Kooweerup, Vic., Aust.



74. Len Urdang
Roosevelt Park, RSA



75. Dina H. Santos, DTM
Metro Manila, Phil.

Meet the

Invisi

Your word choice can transform an 'invisible woman' into a full participant.

by Kay Wilson

ello, men and girls." Does this seem like a strange beginning for an article? Perhaps so, but why do we so often refer to women as 'girls' or 'men' and almost never call men 'boys' (or 'women')?

Imagine my negative reaction, then, whenever a male coworker greets a woman friend and me with, "Good morning, girls." It's not even a case of mistaken identity, because both of us passed our teens decades ago. When I inquire why my colleague uses the term 'girls,' the reply is often, "Because 'girls' makes you feel younger."

No, the term does not make me feel younger! Rather it sounds condescending, and should never be used for females over 18 in the business community.

That same male coworker would, I'm sure, not like to be called a boy, and he wouldn't think of approaching a group of men and women with, "Good morning, boys and girls."

When I'm addressed formally, I welcome the use of 'Ms.' In the past, I've had to guess whether a woman was single or married or divorced or widowed before I could select the proper title for her; yet what difference should it make?

The title for a man has never depended upon his marital status. Why then is a woman's title defined by her relationship with a man?

Enter the 'Invisible Woman'

Sometimes addressing females in a group context can be troublesome. Let me illustrate the problem.

What does the following statement bring to mind? "The businessman sat at the modern oak desk, preparing for a meeting." Did you picture a male or a female sitting at the desk? Most likely, you pictured a man.

When compound words with 'man' are used, most people tend to see a male. So what is the problem? Well, if the writer or speaker means to portray a man, then all is fine. Unfortunately, some people use 'man' when they mean both men and women.

Some authors seem to play a game I call the 'invisible woman' dilemma. They write sentences such as: "The businessman sat at his desk, preparing for his meeting." Then they insert a short footnote somewhere that whenever 'man' is used in the text the author means 'man or woman,' and that 'his or hers' should be mentally substituted for 'his.'

Yet how many readers in fact make these mental substitutions? Does the reader imagine two persons, male and female, at the desk (how crowded!)?

Other authors do take time to specifically include women; some alternate male and female examples. A few writers have proposed using 'wo/man' to represent a man or a woman, or have devised neutral pronouns such as 'tey,' 'ter' and 'tem.'

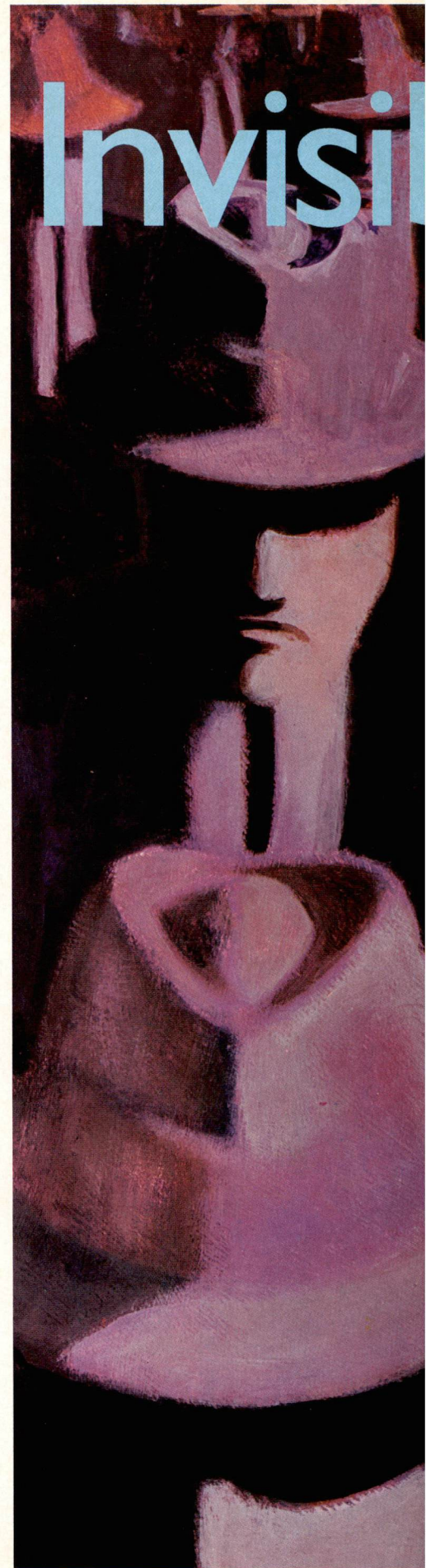
Advertisers quickly discovered that they could include the 'invisible half' by using plural neutral nouns and pronouns, or even by combining neutral singular nouns and neutral plural pronouns: "Each individual needs their own phone" or "If a policy holder comes into the office, they..."

Alternatives

Some specific examples may help to illustrate this 'invisible woman' dilemma and some solutions to it. Let's begin with a sample sentence and then consider several alternatives.

Sample: Each Toastmaster at the last meeting finished *his* speech within *his* time limit.

The problem? This statement does





le Woman

not seem to include the women who spoke.

Alternative #1: Each Toastmaster at the last meeting finished *ter* speech within *ter* time limit.

Unfortunately, most readers would see the unknown term as a typing error.

Alternative #2: Each Toastmaster at the last meeting finished *his/her* (his or her) speech within *his/her* (his or her) time limit.

This example is a bit awkward, but it does include the women speakers.

Alternative #3: Each Toastmaster at the last meeting finished *their* speech(es) within *their* time limit(s).

Although this example is grammatically incorrect in a traditional sense, some believe that contextual sensitivity to the 'invisible woman' overrides the grammatical agreement issue. This alternative is becoming acceptable usage today.

Alternative #4: Each Toastmaster at the last meeting finished *a* speech within *the* time limit.

This example avoids the use of personal pronouns and makes good sense.

Alternative #5: All Toastmasters at the last meeting finished *their* speeches within *their* time limits. Here is an excellent alternative.

Indeed, we often use singular pronouns when we really want to convey a neutral plural meaning.

Alternative #6: All Toastmasters at the last meeting finished *their* speeches within *the* time limits.

This final example combines a neutral plural pronoun with 'a' or 'the.'

Affirmation

The state of Minnesota for one has passed a law making statutes gender neutral. 'Chair' will be substituted for 'chairman' and 'repairer' for 'repairman.'

I also discovered the delightful word 'fisher' for fisherman, which even saves a syllable. It makes sense to use gender neutral words whenever possible, whether a law exists or not.

As a woman, I do not want to remain invisible and be addressed as a 'girl' or a 'man.' I urge that we use plural nouns and pronouns and gender neutral words whenever possible. By being sensitive to the 'invisible woman' dilemma we can begin to affirm women *as women*, and as individuals. ♀

Kay Wilson, a member of State Farm Windjammers Club 995-54 in Bloomington, Illinois, is a senior analyst in data processing at State Farm Insurance Company.

LETTERS

'Bookings': Right On the Money

The magazine gets better with each issue; keep it up!

"More Bookings!" [February 1987] is right on the money and I can prove it. Having been a photojournalist for some 37 years and in Toastmasters for 20, I can attest to the fact that a good talk gets more bookings.

I've been 'out there' on the speaking circuit for some time and had more than my share of chicken and pot roast! When I first began, I did the service club route (freebies): Kiwanis, Rotary, Lions, Exchange Clubs and many more. Generally speaking, they are good listeners. However, as club members they're often in a hurry to get back to the office after a breakfast or luncheon meeting (dinner meetings are the best, no one seems to be in a hurry to get out).

Since these clubs are mostly joined by the businesspeople of their communities, it stands to reason they also belong to many professional organizations, chambers of commerce, country clubs, etc. So whenever I am near the conclusion of my talk on 'Photojournalism in the Media,' I always ask for business cards from those individuals who would like to have me speak to their 'other organization.'

I mention that (1) I have other subjects, and (2) I make my living from two sources: photojournalism and speaking. It always results in several members of the audience suggesting that I call them to set up a date and time to speak to their professional association(s).

For income tax purposes I keep accurate records, so when I say it results in 100 talks a year, the figures are right on the money (pun intended).

Thanks to Tom Winner for sharing the idea.

*Gene S. Selig, DTM
Saddleback Sunrise Speakers Club 86-F
Mission Viejo, California*

Is Silence Golden or Just Yellow?

I am opposed to the 'one minute of silence' following each contest speech. At a recent area contest there were 22 minutes of silence following speech

and Table Topics contestants.

Silence may be golden in a hospital, in an area where students work, or where intense concentration is required, but what could be more diametrically opposed to the basic principles of Toastmasters than silence?

In his novel *Magic Mountain*, Thomas Mann says, "Speech is civilization itself. The word, even the most contradictory word, preserves contact—it is silence which isolates."

Whether you are speaking to your supervisor, your colleague or a mass audience, let them find gold in the shape of ideas from your speech, not your silence. Withholding your opinion, your solutions, your oral support, may indeed not be golden—just yellow.

*Bill Wallingford, ATM
Suburban Toastmasters Club 1009-22
Johnson County, Kansas*

Anywhere I Hang My Toastmasters Hat...

Last spring I returned from a Caribbean cruise, which ended in Bridgetown, Barbados. While in Barbados, I was fortunate enough to attend a regular meeting of the Barbados Toastmasters Club 2660-U, at the Caribbee Beach Hotel in Hastings, Christchurch.

I want to write a 'thank you' to the wonderful members of that club for their hospitality and friendliness.

There were about fifteen men and two ladies present, and the meeting was most interesting. They do things a little differently in Barbados than in McHenry, Illinois.

For instance, they do not applaud anyone; rather, they pound on the table to show their appreciation. Also (and this might work in many clubs), members who have been absent must stand at the next meeting, apologize to the Chair for having been absent, and give a good reason for that absence. I can see where this might cut down on absences, can't you?

The Table Topics addressed serious issues of interest to Bajans, and I was quite impressed with their knowledge of the laws and challenges facing their island country.

All in all, the visit to Barbados Club was exciting and well worth the 40-minute bus ride from St. James Parish to Christchurch Parish. I'm glad I

went, and I thank those wonderful people.

*Jerry Boehm, DTM
The Quaker Oats Company
Club 3766-30
McHenry Area Club 4991-30
Crystal Speakers Club 5239-30
'Chicagoland,' Illinois*

Editor's note: Planning a trip? Write or call in to World Headquarters for a listing of Toastmasters clubs to tour, too. Our receptionist will send you an up-to-date printout with meeting days and times, location, and a phone number to call to arrange a visit. Or consult your Toastmasters International Directory (Code 50-A).

Toastmasters-Enriched

As a blind Toastmaster I particularly enjoyed and appreciated Susan V. Lanvin's Letter to the Editor, "A Touching Experience" [February 1987].

A Toastmaster of some six years standing, I have the honour of being secretary of our club (perhaps—as far as I know—the first totally blind person to hold that office in South Africa).

I have also had the privilege of assisting to start another club in our area. This club has now moved to the greater Durban area and, I am happy to report, is doing well.

It is an exciting experience to see the two clubs in our area thrive and to see the improvement in a new member from a stuttering, nervous beginner to a confident, proficient speaker! It is thrilling to have a hand in such growth and to see the results!

One such member has risen from the rank of bank clerk to branch manager of a leading Johannesburg Bank. To promote this enrichment is what the 'game' is all about—as I see it.

My sincere congratulations for the very interesting and helpful articles published in your magazine—not only entertaining, but also useful sources for new ideas. Keep it up!

*Michael Park
Pinetown Club 823-74
Pinetown, South Africa*

Blueprint Redesign

The [May 1987] edition of *The Toastmaster* included an article by Joel David

Welty that featured a proposed typical meeting agenda. The agenda provided for all sorts of reports and business affairs. Unfortunately, there was little room for the single topic of greatest interest to those of us in Toastmasters: PUBLIC SPEAKING!

Rather than comment on the specifics of the Welty agenda, I thought it might be of interest to other clubs considering a change to look at a typical agenda for my club, Burnt Club 914-52 of Van Nuys, California.

Our club is over 30 years old, meets every Thursday morning at 7 a.m., has about 40 regular members and an average of 28 Toastmasters for each meeting! We win more than our share of area and district competitions and have sponsored many clubs. So, we must be doing something right! Now to the agenda. (All times are approximate.)

- 7:00 Members arrive; self-service breakfast buffet.
- 7:15 Meeting called to order, pledge and invocation.
- 7:17 Guests introduced.
- 7:20 Toastmaster introduced.
- 7:22 Table Topicmaster introduced and topic of the day presented to the meeting. (Since we meet weekly, current and controversial events are an important part of Table Topics.)
- 8:00 End of Table Topics and five minute break.
- 8:05 Meeting resumes with four scheduled speakers.
- 8:35 Evaluations of speakers and

Master Evaluation of meeting.
8:45 Awarding of cups for best Table Topics and best speech of the week.

8:50 Business, if any. Meeting closes. Now, that's the our agenda, or pretty close to it since, over the years, we've learned that being flexible is a lot more valuable to the club than a rigid program with severe time restraints.

What *isn't* in the agenda is a lot of time for committee reports. To tell the truth, other than the elected officers, the only committees we ever have are ad hoc groups to solve specific tasks: where do we meet, golf tournaments, help on installation dinners, and the like.

What *is* in the agenda is, as much as possible, the single most valuable item we are concerned with: TIME TO SPEAK! In our case, every member speaks at every meeting—Table Topics, if nothing else. With 28 members at an average meeting, you can see why we're flexible!

Finally, there is one other item that doesn't appear on the agenda but without which our club would probably collapse: our sense of humor about ourselves, our club and, ultimately, Toastmasters itself! Really, this is not Life or Death. It is merely a way to make our lives better!

Mark Landow
Burnt Club 914-52
Van Nuys, California

afield?

Also record in this section comments from others. These can run the gamut from your friends enthusiastically patting you on the back, to the overly polite applause you may have heard at the end.

Did the audience seem restless? Did anyone say anything to you afterwards that would indicate they didn't understand your message?

Of course, speeches you give at Toastmasters meetings are routinely followed by constructive comments and suggestions for improvement. These should all be carefully noted in your journal.

Finally, compare your warm up entries with your aftermath entries to see how they match up.

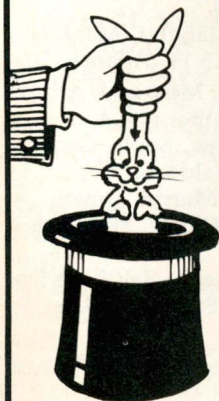
Did you accomplish what you set out to? Did you make any progress in what you wanted to improve? Was there a big difference between what you expected the audience reaction to be and what it actually was?

After you've compared your expectation with the outcome, you can make the final entry in your speaker's journal: Suggestions For Next Time.

So, in essence, the journal is your speaking experience in writing. It can serve as a record of your growth as a speaker. It may become one of your most valuable tools for your speaking career. ♣

Mark C. Bruce, a graduate of the University of California at Berkeley's law school, hosted a public service show on an FM radio station.

THERE'S NO MAGIC TO GETTING AND KEEPING NEW MEMBERS



Not if you make your new members feel welcome, orient them, induct them with flair, assign them a coach/mentor, insure that they are meeting the goals they have set for themselves, and they enjoy coming to your club.

Use these four tools to help your club get new members, acquaint them with the program, and keep them.

FOR THE CLUB:

* **Membership Building Kit (1160)**—A complete collection of Toastmasters membership handbooks and promotional brochures encased in a handsome folder.

* **New Member Orientation Kit (1162)**—Includes guidelines for coach/mentors, induction ceremony script, orientation interview guidelines, new member certificates and other helpful information.

* **Spirit of Success Award (1211)**—A great way to recognize new members. A 'spark-plug' award. Contains guidelines and certificates.

FOR THE MEMBER:

* **Toastmasters and You (1167)**—Every new member should have this great introductory tool. It is designed to present to new members upon joining and while they are waiting to receive their new member kit from World Headquarters. Available singly or in packages of five for extra savings.

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- ___1162 New Member Orientation Kit.....\$3.50 plus \$1.25 shipping and handling
- ___1211 Spirit of Success Award.....\$1.00 plus \$.50 shipping and handling
- ___1167 Toastmasters and You.....\$1.75 plus \$1.25 shipping and handling
- ___1167A Package of 5 Toastmasters and You...\$7.50 plus \$2.00 shipping and handling

Please send me the items I have indicated above. I have enclosed a check or money order for \$____(U.S.) (Add shipping and handling charges as indicated. California residents add 6% sales tax. Where postage exceeds these charges, customer will be billed the excess).

Name _____
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 Address _____
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 Country _____ Zip _____

HALL of FAME

DTMs

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

Alan Malcom Whyte, Heads Up 5021-4, San Jose, CA

Harry Sundblad, Fireside 851-5, San Diego, CA

David Smith, Great River 5196-8, Quincy, IL

Lynda S. Parker, West Side 4047-18, Columbia, MD

Kenneth W. Thompson, Queen City 1967-20, Dickinson, ND

Fred McLain, Hilltoppers 3232-29, Mobile, AL

Robert E. Lee, University 4100-29, Pensacola, FL

Mary Ann Smith, Reveillers 985-39, Sacramento, CA

John E. Hanlin, Seven Seas 3296-42, Saskatoon, Sask., Canada

Francis Robillard, Diamond 4809-42, Edmonton, Alta., Canada

Louis H. Haskell, Jr., Merry-meeting 5750-45, Brunswick, ME

Yvonne Giordano, Upcountry 6468-49, Kula, HI

Paul J. Thiel, Lexington 4171-58, Lexington, SC

Vigi S. Gurushanta, Joi de Vivre 5645-60, Toronto, Ont., Canada

Leo R. Sheets, Transportation 4776-62, Lansing, MI

Seaford O. Jack, JR 1214-64, Winnipeg, Man., Canada

Alexandros Passaris, API Brisbane 900-69, Brisbane, Qld., Aust.

Clive Warren-Smith, Parramatta 2274-70, Parramatta, NSW, Aust.

William Brownlow, The Saints 5293-70, Kogarah, NSW, Aust.

Rod Taylor, Pietermaritzburg 1590-74, Pietermaritzburg, South Africa

ATM Silver

Congratulations to these Toastmasters who have received the Able Toastmaster

Silver certificate of achievement.

Dianna Cowles, Denny's 608-F, La Mirada, CA

Kathryn E. Starr, Hemet-San Jacinto 3806-F, Hemet, CA

Pat Kirk, Victory 221-6, St. Paul, MN

George E. Deliduka, Sunrises 2140-6, Robbinsdale, MN

Daniel Taylor, Bailey Toastmasters 3628-10, Wickliffe, OH

J. Kilmer, Thunderbird 1566-16, Tulsa, OK

Edgar Berzins, Towson 2707-18, Towson, MD

Howard G. Malin, Ridge Runners 3226-18, Martinsburg, WV

Ted Hoffman, Afterburners 6191-25, Ft. Worth, TX

Henry Shartom, Deerbrook Park 4868-30, Deerfield, IL

Jerry H. Stone, Lakeshore 5743-35, Manitowoc, WI

Todd Reineck, Faux Pas 5364-36, Bethesda, MD

Grace P. Moore, West Rowan 2225-37, Cleveland, NC

Alta H. Balduf, City of Dayton 47-40, Dayton, OH

Paul C. Roch, New Dawn 1950-42, Regina, Sask., Canada

Robert E. Barnhill, III, Lubbock 884-44, Lubbock, TX

Jana B. Barnhill, Lubbock Professional 5011-44, Lubbock, TX

David Laurence Cartwright, 2618-70, Manly, NSW, Aust.

Roland E. De Rose, Kirtland New Horizons 2618-70, Albuquerque, NM

ATM Bronze

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

Dianna Cowles, Denny's 608-F, La Mirada, CA

Emma K. Sherry, Del Rey 2646-1, Marina del Rey, CA

Ronald Lee Reuther, Campbelleros, San Jose, CA

Pat Kirk, Victory 221-6, St. Paul, MN

Howard G. Malin, Ridge

Runners 3226-18, Martinsburg, WV

Sheila Hayes, Telespeakers 2328-21, Burnaby, BC, Canada

Joseph Conklin, Park Central 4095-25, Dallas, TX

Houston White, Eagles 4108-25, Dallas, TX

C.W. "Bud" Kinsman, Peninsula 3409-32, Gig Harbor, WA

Dewey R. Preslar, Jr., Salisbury 2380-37, Salisbury, NC

Alta H. Balduf, City of Dayton 747-40, Dayton, OH

Jenny Cameron, Amelia Island 5568-47, Fernandina Beach, FL

Marshall J. Kern, Sarnia 3700-62, Sarnia, Ont., Canada

ATMs

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

Edward J. Bonkoski, Fullerton 37-F, Fullerton, CA

Robert C. Anderson, Football 116-F, Glendora, CA

Henry Hardy, Newners 2593-F, San Bernardino, CA

Curtis Snyder, Allergan 2740-F, Irvine, CA

John Alfred Blanthorne, Whittier 3280-F, Whittier, CA

John R. Pfeiffer, Mensanity 4438-F, Tustin, CA

Vera Louise Pfeiffer, Mensanity 4438-F, Tustin, CA

Huang Tsairon, China 5844-U, Taipei, Taiwan

G.M. Patel, Northrop 212-1, Hawthorne, CA

Bob Gorby, Public Relations 3927-1, Manhattan Beach, CA

Richard R. Rahder, "Liber-tines" 4369-1, Lakewood, CA

Kalem Aquil, Hub-City Communicators 5662-1, Compton, CA

David Puffert, Westside 389-2, Seattle, WA

Mark W. Uomoto, Westside 389-2, Seattle, WA

Philip L. Bleyhl, Oak Harbor 514-2, Oak Harbor, WA

David Hilter, Speaking First 355-3, Tempe, AZ

Lynne Taft De Victoria, High Spirit of Toastmasters 355-3, San Mateo, CA

James T. Herte, Ahwatukee

4705-3, Ahwatukee, AZ

Darin Weiser, Paradise Valley 4770-3, Phoenix, AZ

Jean McArthur, The Hard Hats, 1394-5, San Diego, CA

Lori A. Lewis, Stadium 1815-5, San Diego, CA

Warren C. Thompson, Chamber 5529-5, Escondido, CA

Robert N. Harrison, Borderline 5727-5, Yuma, AZ

Donald G. Bernstein, Minneapolis 459-6, Minneapolis, MN

Irma L. Oleson, Antlers 725-6, Minneapolis, MN

Thomas C. Dachelet, Zumbro Valley 1013-6, Rochester, MN

Jerry W. Hale, Zumbro Valley 1013-6, Rochester, MN

Debra A. Bently, Waseca 1336-6, Waseca, MN

Diane S. Weggen, Pine Island 4535-6, Pine Island, MN

Kunlay Wangdi, Paramount 657-6, Sandstone, MN

Marlene Daws, Lutheran Brotherhood 1767-6, Minneapolis, MN

Melody Ann Bywater, Toastburners 997-7, Salem, OR

Robert B. Rice, Oregonian 1226-7, Portland, OR

Cecile M. Sargent, Papillon 4720-7, Tigard, OR

Ronald W. Gullbergh, Old Town 5480-7, Portland, OR

Beverly Berl, Prairie's Edge 4193-8, Paris, IL

Robert J. Schweighardt, Tri-Cities 274-9, Pasco, WA

William H. Barnett, Owensboro 1730-11, Owensboro, KY

Neal Rice, Tech Center 2188-11, Ft. Wayne, IN

Mohammad Ali Jamina, Washington 237-13, Washington, PA

Carolyn Slaughter, Marietta Tower 1613-14, Atlanta, GA

Michael E. Mispagel, Athens 1779-14, Athens, GA

Louise Sims, South Georgia 5852-14, Valdosta, GA

Judith L. Martin, Downtowners 2696-15, Salt Lake City, UT

John Johnson, Salt Lake Exchange 3785-15, Salt Lake City, UT

J. Brady Cypert, Tulsa 148-16, Tulsa, OK

W. Grady Dozier, Conoma 454-16, Oklahoma City, OK

Dorothy W. Gann, Capitol Hill 709-16, Oklahoma City, OK
Timothy Herman, Gusto Speakers 746-16, Farris, OK
Jan L. Laughlin, Osage 1585-16, Bartlesville, OK
Frances Marian Weilert, Ponca City 1846-16, Ponca City, OK
Lynn Jacobs, AM Air Toasters 2341-16, Tulsa, OK
Lu Billings, Broadway 4986-16, Edmond, OK
Marvin Gibson, Challenger 5301-16, Lexington, OK
Scott W. Wilson, Helena 487-17, Helena, MT
Tony Turbeville, Seventy-Sixers 1376-17, Billings, MT
Mary Alice Rand, Frederick 1082-18, Frederick, MD
Karol A. Spaeth, Kritikos 1686-18, Ft. George G. Mead, MD
Charles E. Nason, Woodlawn-Security 2929-18, Baltimore, MD
Lester Staats, Broadway Speakers Forum 2150-64, Winnipeg, Man., Canada
June P. Figsby, Winnipeg Keystone 3211-64, Winnipeg, Man., Canada
Dolly Harvey, Elmwood Sr. Citizens 4032-64, Winnipeg, Man., Canada
Erwin John Green, De Witt 1143-65, Syracuse, NY
Stephen J. Ramich, Post-prandial 3259-65, Rochester, NY
Roy R. Warren, Grand Post-prandial 3664-65, Tonawanda, NY
Ronald K. McDonald, Batavia Racers 4925-65, Batavia, NY
Myron L. Huggins, Chesapeake 3142-66, Portsmouth, VA
Alice A. Talmadge, Midtown 3167-66, Richmond, VA
Frederick H. Knack, RAAP 3633-66, Radford, VA
Malcolm O. Sayes, Lakeside 4123-68, Metairie, LA
Thelma Dottie Kilpatrick, Twin Cities 4528-68, Monroe, LA
Hazel Hine, Twin Towns 3000-69, Nambour, Qld., Aust.
Jan Derby, Namboour 4164-69, Nambour, Qld., Aust.
Barry John Haywood, The Hills District 3180-70, Castle Hill, NSW, Aust.
Andrew James Teer, Wes-

tern Suburbs 4365-70, Burwood, NSW, Aust.
Scott Seddow, Novocastrian 4411-70, Newcastle, NSW, Aust.
Elizabeth Bruton, Hellfire 3599-71, Dublin, Ireland
Malcolm George Burton, Dunedin 2890-72, Dunedin, NZ
Joyce Baker, Tauranga 3089-72, Tauranga, NZ
Jessie Johnston, Lower Wai-kato 3157-72, Taupiri, NZ
Joy Lowe, Karamu 3290-72, Hastings, NZ
Trevor D. Walker, Sunrise 5628-72, Christchurch, NZ
Felix W.L. Bosch, Verwoerd-burg 4125-74, Verwoerdburg, South Africa
Emilian V. Bernal, Manila Bay 1088-75, Manila, Philippines
Eduardo M. Sacris, Dizon Capper Operation 5368-75, Zambales, Philippines

New Clubs

6542-F Target's Toastmaster Bellflower, CA—Mon., 12:30 p.m., Archie's, 10322 Alon-dra (865-9541).
6543-U Cabot Confederates St. John's, Nfld., Canada—Tues., 1 p.m., Confederation Bldg., W. Block.
6583-U Hill Building Anchorage, AK—Thurs., noon, Municipal Hill Bldg., 632 W. 6th Ave., 8th fl. (343-4411).
6570-3 Say It Again Sammy Phoenix, AZ—Tues., 4:30 p.m., Good Samaritan Med. Ctr., 1111 E. McDowell (239-4573).
6571-3 Industrial Indemnity Phoenix, AZ—Alt. Tues., 11:30 a.m., Industrial In-demnity, 2930 E. Camelback Rd. (957-4888).
6575-3 Bagdad Bagdad, AZ—Mon., 7 p.m., Cyprus Bagdad Community Ctr., 4 Ash St. (633-2241).
6580-3 Village Speakers Phoenix, AZ—Wed., 6:30 a.m., Baxters/Coco's, 4514 E. Cactus Rd. (998-5422).
6553-6 Word Merchants Minneapolis, MN—Thurs., 12:05 p.m., IDS Tower, 13th fl. conference rm.
6559-6 Gas Toasters Minneapolis, MN—Tues., noon, Minnegasco, Inc., 201 S. 7th St. (342-4668).
6584-8 Southwestern Bell

Communicators St. Louis, MO—Alt. Tues., noon, Southwestern Bell Telephone, One Bell Ctr. (247-6323).
497-10 Westlake Westlake, OH—Fri., noon, Elzona Restaurant, 23575 Detroit Rd. (871-2288).
6540-11 Blue Forum Louisville, KY—2nd & 4th Tues., 4:45 p.m., Blue Cross and Blue Shield of Kentucky, 9901 Linn Station Rd. (423-6450).
6541-11 Vocal Points Auburn, IN—Wed., 4:15 p.m., Magnavox, 15th St. (429-6064).
6574-21 Falkland Falkland, BC, Canada—Mon., 7:30 p.m., Tut Hall (379-2239).
6565-23 Cibola Early Birds Grants, NM—Mon., 6:30 a.m., Monte Carlo Cafe, 721 W. Santa Fe Ave. (285-5415).
6557-24 High Nooners Lincoln, NE—Thurs., noon, Security Mutual Life of Ne-braska, 200 Centennial Mall N. (477-4141).
6544-25 Y-Downtown Ft. Worth, TX—Wed., noon, Downtown YMCA, 512 Lamar (336-7161).
6545-25 Motorola Ft. Worth, TX—Mon., 5 p.m., Motorola, 5555 N. Beach (232-6276).
6572-25 CF Communicators Ft. Worth, TX—Wed., Col-onial National Bank, 2624 W. Fwy.
6577-25 Express-ers Ft. Worth, TX—Wed., 5:30 p.m., Gen. Mail Facility—126K, 4600 Mark IV Pkwy. (885-1328).
6579-25 Chilton Speaks Dallas, TX—Thurs., noon, Amberton Tower, 2819 N. Fitzhugh (828-6589).
6558-26 Open Forum Englewood, CO—Palaza, S., 5660 S. Syracuse Cir. (771-5640).
6556-28 Saturday Sunrisers Westland, MI—Sat., 8:30 a.m., Elias Bros. Big Boy, 6360 N. Wayne Rd. (261-7254).
6563-28 Domino's Farms Ann Arbor, MI—Wed., 5:15 p.m., Domino's Farms, 30 Frank Lloyd Wright Dr. (668-4000).
5350-31 Raytheon Communi-cators Bedford, MA—1st & 3rd Tues., noon, Raytheon Co.,

55 Middlesex Turnpike (270-1687).
6576-32 Silverdale Silver-tongues Silverdale, WA—Thurs., noon, Sandpiper Restaurant, 3113 NW Bucklin Hill Rd. (698-2484).
6551-33 Happy Hour Fresno, CA—Thurs., 12:12 p.m., Duncan Enterprises, 5673 E. Shields Ave. (291-4444).
6562-35 Seidman & Seid-man/BDO Milwaukee, WI—Tri-weekly Tues., noon, Siedman & Siedman/BDO, 330 E. Kil-bourn Ave. (272-5900).
6578-36 NESEA St. Inigoes, MD—2nd & 4th Thurs., 11:30 a.m., Bldg. 125, NESEA, Villa Rd. (863-8359).
6564-40 Twin Rivers Brookville, IN—Alt. Wed., 6:50 a.m., Peoples Trust Co., Reservoir Hill Rd. (647-3591).
6567-40 The Downtowners Columbus, OH—2nd & 4th Wed., 1:30 p.m. Bureau of Workers' Comp., 246'N. High St., 4th fl. training rm. (466-1320).
6582-41 Pen. State Sioux Falls, SD—Wed., 5:45 p.m., South Dakota St. Pen. (339-6600).
6552-42 Wheatland Eston, Sask., Canada—Tues., 7:30 p.m., Eston Elementary School, 122 1st St. SW.
6568-47 Miami Lakes Miami Lakes, FL—Tues., 6:30 p.m., Miami Lakes Tech. Ed. Ctr., 5780 NW 158th St., Bldg. C (558-0811).
6581-47 Seminole Com-munity College Sanford, FL—Tues., 7:30 p.m., Seminole Community College.
6548-48 Parisian-Eastdale Montgomery, AL—Fri., noon, Parisian, Inc., 2500 Eastdale Mall (277-7400).
6569-52 White Memorial Los Angeles, CA—Fri., noon, White Memorial Hosp., 1720 Brooklyn Ave. (268-500 ext. 2393).
6547-53 Toast of the Towns Westfield, MA—Alt. Thurs., 3223 Briar Pk. (953-6634).
6560-57 Parliamentarian Walnut Creek, CA—Monthly Sat., 12:30 p.m., Buttercup Pantry Restaurant, 2190 Oak Grove Rd.

7 p.m., Westfield YMCA, 67 Court St. (562-5454).

6561-53 Xerox CAC
Stamford, CT—Xerox Corp., 835 Hope St. (352-6123).

6555-56 Tranquility B.P.

Speakers

Houston, TX—2nd & 4th Tues., 4:30 p.m., IRS Ctr.,
6546-60 Norfolk
Simcoe, Ont., Canada—Alt. Mon., 7 p.m., Minden Manor Motor Inn, 385 Queensway W. (426-8480).

6566-60 BNR

Toronto, Ont., Canada—1st & 3rd Thurs., 5 p.m., Bell Northern Research, 522 University Ave., 11th fl.

6549-63 Kroger #1

Nashville, TN—Tues., 7 a.m., Kroger Off.—Rm. 200, 2620 Elm Hill Pike (871-2532).

6550-69 Southport Endeavour
Southport, Qld., Aust—Tri-weekly Thurs., Anglers Arms Hotel, Queen St. (913476).

6573-71 Athlone

Athlone, Co. Westmeath, Ireland—Tues., 8 p.m., Prince of Wales Hotel (78260/75840).

6554-74 Bloemfontein

Bloemfontein, South Africa—1st & 3rd Thurs., 6:30 p.m., Maitland Hotel, P.O. Box

221 (33-3090).

Anniversaries

40 Years

Ferguson 525-8, Ferguson, MO

High Noon 505-56, Houston, TX

35 Years

Little Rock 1140-43, Little Rock, AK

Twin City 1142-43, North Little Rock, AK

Tallahassee 1135-47, Tallahassee, FL

30 Years

Downtown 2550-10, Cleveland, OH

Bayou Pierre 2485-25, Shreveport, LA

Downtown 2552-29, Pensacola, FL

Naval Supply Center 2541-66, Norfolk, VA

Wollongong 2456-70, Wollongong, NSW, Aust.

Old Johannian 2475-74, Johannesburg, South Africa

25 Years

Spellbinders 3252-52, North Hollywood, CA

Jefferson 1998-68, Metairie,

LA

20 Years

Columbus Uptown 2037-14, Columbus, GA

Red River Early Bird 915-25, Shreveport, LA

Amherst 702-45, Amherst, NS, Canada

Oatley RSL 787-70, Sydney, NSW, Aust.

15 Years

Isaac Davis 2193-31, Acton, MA

FCC 3740-36, FCC Washington, DC

Freeport 1425-47, Grand Bahama, Bahamas

Hilltop 2058-56, San Antonio, TX

Endeavour 1776-69, Brisbane, Qld., Aust.

Adventures 2572-69, Brisbane, Qld., Aust.

10 Years

GOP 1623-4, Santa Clara, CA

B.F. Goodrich 885-10, Akron, OH

Eleventh Hour 3312-16, Tinker AFB, OK

BG&E 523-18, Baltimore, MD

Prince George 3081-21, Prince George, BC, Canada

Toastmasters Unlimited 1379-22, Kansas City, MO

I'll Drink to That 3254-33, Las Vegas, NV
The 39ers 2877-39, Sacramento, CA
Kakwa 3068-42, Grande Prairie, Alta., Canada
MWD Tonight 382-52, Los Angeles, CA
Laurel Hill 874-58, Columbia, SC

Ralph C. Smedley Memorial Fund

The Ralph C. Smedley Memorial Fund provides the opportunity to contribute to research and development of new communication and leadership programs for the benefit of our membership and the people served by our organization. Donations will regularly be acknowledged in the Hall of Fame.

Contributors

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mission:POSSIBLE!

It's no secret that Toastmasters International is one of the world's leading nonprofit educational organizations. To continue in this capacity, it is our mission to make the Toastmasters program available to as many people as possible. You can help carry out the mission.

By sneaking new members into your club, you will be assisting others in their quest for better communication and leadership skills. Invite friends, relatives, coworkers and anyone else you meet to attend a Toastmasters meeting.

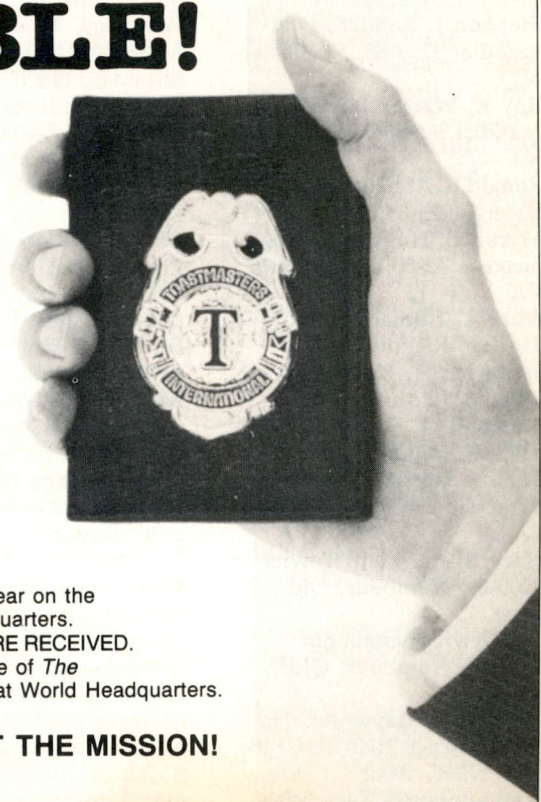
Fulfilling your mission will achieve these rewards:

- Toastmasters Membership Building Pin... for sponsoring 5 new members.
- Pocket-size Evaluation Guide Folder... for 10 new members.
- CHOICE OF Toastmasters Necktie, Lady's Ascot Scarf or Perpetual Wood Calendar... for 15 new members.

In addition, the top ten membership builders will receive special awards at the 1988 International Convention in Washington, D.C.

- This mission begins January 1, 1987 and ends December 31, 1987. All Toastmasters are eligible to participate.
- To receive credit as sponsor, your name and home club number must appear on the Application for Membership (Form 400) when it is received at World Headquarters. NO ADDITIONS OR CHANGES MAY BE MADE ONCE THE APPLICATIONS ARE RECEIVED.
- For a complete list of mission requirements, consult the January 1987 issue of *The Toastmaster*, or contact the Membership and Club Extension Department at World Headquarters.

DON'T KEEP YOUR CLUB INCOGNITO... CARRY OUT THE MISSION!



Athel W. Miller
Frank and Gwen Brown

Associates

Daniel S. Johnson, DTM

**1987 INTERNATIONAL
CONVENTION**

HYATT REGENCY
AUG. 25-29
Chicago, Illinois

**1988 INTERNATIONAL
CONVENTION**

Washington Hilton
AUG. 16-20
Washington, D.C.

HAPPY ANNIVERSARY, TOASTMASTERS!

The year was 1924. Calvin Coolidge was in the White House. A young Babe Ruth was tearing the cover off baseballs with a mighty swat. And at the YMCA in Santa Ana, California, Ralph Smedley witnessed a dream come true.

History was made on the night of October 22, 1924, as Smedley Chapter No. 1 held its first organizational meeting. Since that night, nearly three million men and women have benefited from the Toastmasters program.

To celebrate the occasion, your club can help pursue Dr. Smedley's mission by welcoming new members to the group during September, October and November. In doing so, the club will achieve these rewards:

*Anniversary Month Banner Ribbon—for sponsoring 5 new members

*Special Trophy Cup—for adding 10 new members

*Top Club Banner Ribbon—for the club in each district that brings in the most new members during these months (minimum 5 to qualify)

TOASTMASTERS INTERNATIONAL—HISTORY IN THE MAKING...

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5. Larry Mulvey, DTM, 6868-M Hyde Park Drive, San Diego, CA 92119
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73. Ian Roissetter, CTM, Lot 1 Kooweerup Road, Kooweerup, Vic. 3981, Australia
74. Len Urdang, TI District 74, P.O. Box 48774, Roosevelt Park 2129, South Africa
75. Dina H. Santos, DTM, Marsman & Co., P.O. Box 7081 ADC MIA, Metro Manila, Phil

SALUTE THE ACHIEVERS



1810



1842



1843



1840



1844



1917



1980



1976



1977



1978



1984

Honor club members' achievement with distinctive awards. Each of these new Toastmasters awards is unique and offers recognition with quiet grace and elegance. Perfect for saluting—and inspiring—excellence in communication.

INTERNATIONAL CUP COLLECTION

We take pride and pleasure in introducing these new colorful bowl awards. Goldtone figure and blue cup on a walnut base.

1993	19"	\$33.00	plus \$8.00 S&H
1994	17"	\$30.00	plus \$5.50 S&H
1995	14"	\$26.00	plus \$5.00 S&H

GOLDEN TI FIGURE

The beautiful TI figure and logo on a handsome walnut base makes this the perfect recognition for Area and Divisional Speech Contests.

1984	12"	\$26.00	plus \$5.00 S&H
1985	10½"	\$24.00	plus \$4.00 S&H
1986	9¾"	\$22.00	plus \$4.00 S&H

GEOMETRIC BEAUTY

The modern TI speaker figure stands in goldtone backdrop by a striking walnut triangle with a goldtone TI logo. Walnut base. A uniquely contemporary award.

1987	12"	\$22.00	plus \$4.00 S&H
1988	10½"	\$21.00	plus \$4.00 S&H
1989	9¾"	\$20.00	plus \$4.00 S&H

ELEGANT CUP TROPHY

Goldtone figure and cup on walnut base.

1983	10"	\$16.00	plus \$4.00 S&H
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SPEAKER RECOGNITION

1976 - A handsome plaque with modern TI speaker figure. Large engraving plate allows space for recognition of dignitaries or contest winners. 7" x 10½" \$24.00, plus \$4.00 S&H.

1977 - A uniquely dimensional design in walnut and goldtone finish provides an affordable way to recognize your speakers or contest winners. 7" x 9" (Engraving plate 5" x 2") \$22.00, plus \$4.00 S&H.

1978 - Large TI emblem in goldtone finish mounted on beveled walnut panel. Engraving plate incorporates modern TI speaker figure in color. Perfect contest recognition award. 7¾" x 11" \$23.00, plus \$4.00 S&H.

FOR THE DESK TOP AND BOOKSHELF

1842, 1843, 1844 - Male, female and TI goldtone speaker figures (respectively) on walnut bases. Each 7" \$12.00, plus \$3.00 S&H.

1917 - Stunning goldtone medallion award with TI logo. 6" \$10.00, plus \$3.00 S&H.

1810 - Solid walnut lectern and goldtone engraving plate. 5½" \$11.00, plus \$3.00 S&H.

1840 - The Bull Thrower, a unique trophy for speaking events, especially for Tall Tales. Goldtone figure, walnut base. 6½" \$12.00, plus \$3.00 S&H.

Other sizes:			
1811	12"	\$22.00	
1812	13½"	\$25.00	
1813	16"	\$29.00	

1841 - Goldtone ear of corn is perfect for those humorous award occasions. On walnut base. 6" \$12.00, plus \$3.00 S&H.

See the 1987 Supply Catalog for a special four-color insert introducing these and other elegant awards in Toastmasters' line of trophies and plaques. Engraving is 20 cents per letter (allow 4 weeks).

TOASTMASTERS INTERNATIONAL
P.O. Box 10400, Santa Ana, CA 92711

Club No. _____ District _____

Name _____

Address _____

City _____

State/Prov. _____ Zip _____

_____ 1993 _____ 1978

_____ 1994 _____ 1842

_____ 1995 _____ 1843

_____ 1984 _____ 1844

_____ 1985 _____ 1917

_____ 1986 _____ 1810

_____ 1987 _____ 1840

_____ 1988 _____ 1811

_____ 1989 _____ 1812

_____ 1983 _____ 1813

_____ 1976 _____ 1841

_____ 1977 _____

Add shipping and handling (S&H) as indicated. California residents add 6% sales tax. Please print or type copy for engraving on separate paper.

Total amount enclosed \$ _____