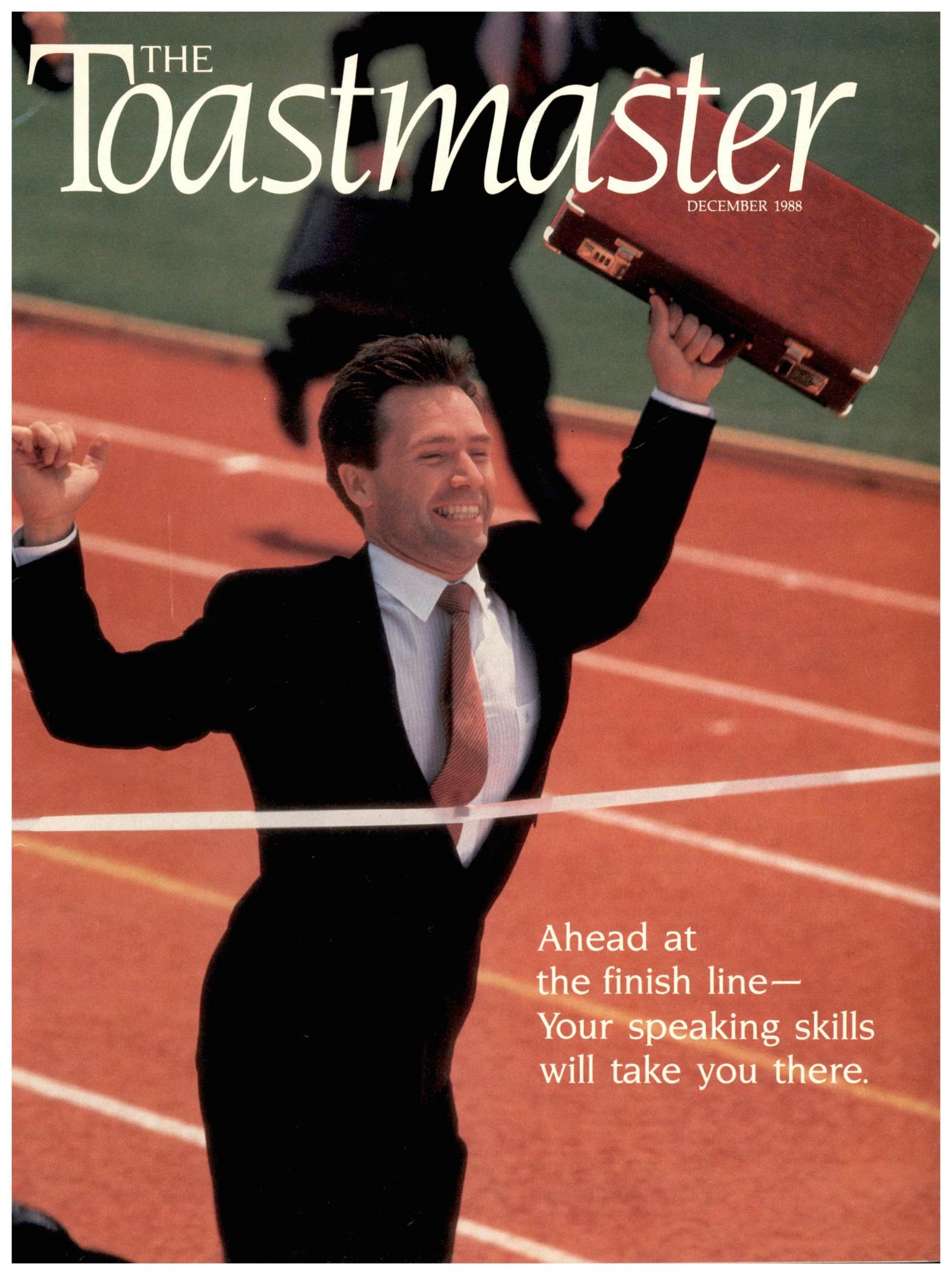
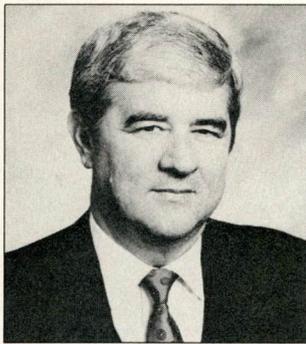


THE Toastmaster

DECEMBER 1988

A man in a dark suit, white shirt, and red tie is running on a red track, crossing a white finish line. He is smiling broadly, with his arms raised in celebration. He is holding a brown briefcase in his left hand. The background is slightly blurred, showing other people on the track.

Ahead at
the finish line—
Your speaking skills
will take you there.



A Special Christmas Gift

Few people in the world, regardless of their religious convictions, are unaware of the Christmas season. It is perpetually revitalized in warm memories of Christmases past, in the dancing eyes of young children and the eternal hope for peace on earth. At no other time of year do we witness the caring displayed during this special season. Food-baskets are delivered, impoverished children are treated to shopping sprees, lonely seniors are remembered, gifts are exchanged and families are gathered from near and far. Wouldn't it be wonderful to experience this caring spirit year round?

Our Toastmasters membership provides an opportunity to show this spirit in our clubs. Perhaps we can become even stronger if we take advantage of every occasion to show:

Acceptance. The spirit of caring begins with accepting our differences. Realizing that we are all unique individuals, we must openly accept those with cultural, educational, ethnic and religious backgrounds different from our own. A smile, a warm greeting or handshake are all outward signs of acceptance.

Appreciation. One of the greatest human desires is to be appreciated. This is a Christmas gift everyone can give. We can show our appreciation for others by remembering them; by sending a note, flowers, a thank-you. One of the most important communication skills—listening—is the highest form of showing appreciation. Never underestimate the power of attentive listening when you want to raise the self-esteem of a speaker, whether it be on a personal or professional level.

Approval. Showing our appreciation for another person's effort isn't enough. When that effort meets or exceeds our expectations, we should give approval through praise and recognition. We should be looking for what people do well, being "goodfinders" and showing our approval through praise. Genuine heartfelt praise is hard to overdo. A complimentary note, written on a scrap of paper and handed to me at a District Conference following my presentation, was very meaningful. It gave approval, rewarded my effort and brightened my day.

Acceptance, appreciation and approval. These three are outward signs of a caring spirit and are special gifts we can give, not only in the Christmas season, but in our clubs, in our work and in our homes all year long.

TOM B. RICHARDSON, DTM
International President

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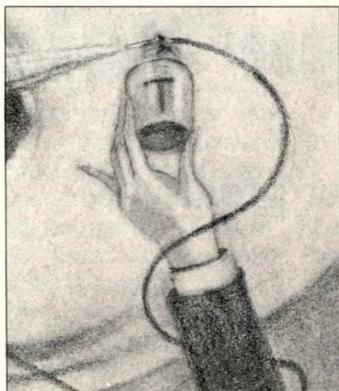
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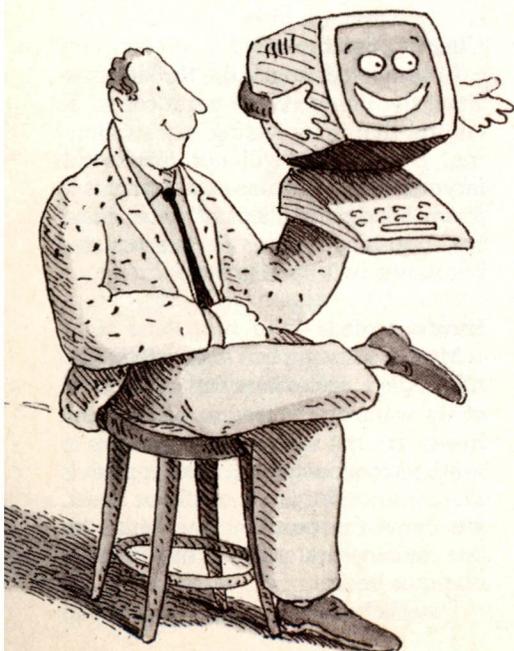
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Don't Abuse Your Voice

Techniques to eliminate vocal problems.

BY JO ROBBINS

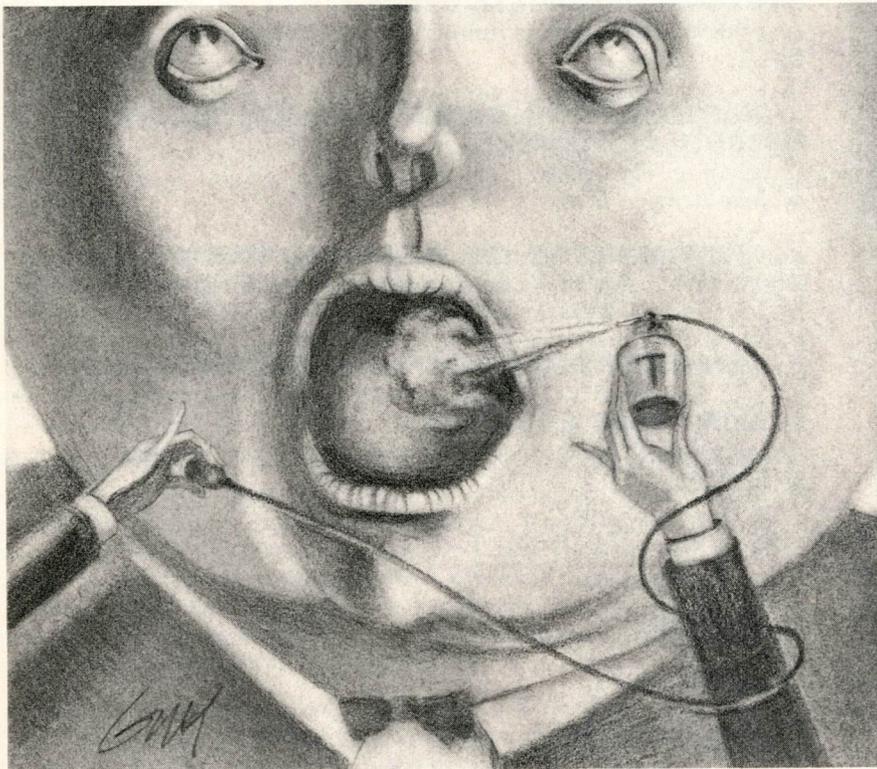


Illustration by Geoffrey Krueger

My background is in speech pathology. During the time I had a clinical practice, I concentrated on voice and vocal problems: diagnosing and treating harsh, nasal, breathy qualities, incorrect pitch, upper chest breathing (vs. diaphragmatic breathing), too loud or too soft of a voice and vocal nodules. In any gathering of speakers, I can always hear a few of those problem voices in the midst of the wonderful-sounding, healthy tones.

I'd like to share some of the techniques to reduce or eliminate those problems of abuse or misuse of the voice.

Clearing the throat

Constant clearing of the throat can irritate the lining of the vocal cords. To control that itchy feeling, try swallowing. Swallowing will not irritate the larynx nor will it cause excess mucus to form. Taking small sips of water, juice, tea, non-alcoholic or non-carbonated beverages will be effective.

Incorrect pitch

Most of us want our voices to sound full-bodied, melodious and clear. Some of us want our voices to be low and husky. It's not unusual for speakers to think (erroneously) that a lower pitch is more authoritative, desirable or sexier. We forget the excellent speakers who use their natural pitch, which may or may not be low.

The pitch that is optimal is one that

If you do have laryngitis, do not talk—and more importantly, *do not whisper.*

will work best no matter what we may want. To try to change pitch could result in a tired, sore, husky or lack-luster voice. Are you showing some of these signs at the end of a two or three-day, non-stop talking program?

You need to develop natural optimal voice pitch. In order to find out what that is, start your tape recorder and say a few sentences in your normal voice; then into the recorder say "uh hum" (as in affirmation) using a rising inflection at the end. Keep saying "uh hum," then add "uh hum one," "uh hum two," "uh hum three," until you get to "uh hum ten." Go back, listen to the few sentences, then the "uh hums." If they are the same pitch, you're using the natural level. If not, you've adopted a pitch that is not natural for you. You want to match your pitch with that of the "uh hums."

Smoking

It's impossible to talk about vocal misuses and abuses without mentioning smoking. The hot smoke traveling down the larynx will dry the membranes surrounding the vocal cords. This dryness will also, as in throat clearing, cause the size and shape of the cord to change. However, with smoking an added risk is that the irritated linings of these structures can be vulnerable for nodules, polyps, ulcer and cancer.

Projection

How do we project our voices to be heard when there is no amplification available? Projecting to get loudness is non-abusive if the energy comes from the abdomen, not the throat. Standing in front of your mirror, say, fairly loudly, "You're out!" as in three strikes. Did you feel the power coming from your stomach? Good. That's how projecting your voice should feel.

Laryngitis

Laryngitis is as dirty a word to the speaker as "shank" is to the golfer. If you do have laryngitis, do not talk—and more importantly, do not whisper. Do paperwork, write magazine articles and your book, but until the infection is gone, use a pen and paper or word processor for communication.

Several years ago I was a seminar leader at a chamber of commerce meeting. That day I woke up to find that I had no voice at all. Not wanting to cancel at the last minute, I reluctantly went ahead with the engagement. We hurriedly got a microphone so the 24 participants could hear something.

At the end of the day, my stomach, not my throat, was killing me. For the few sounds that were audible, I projected all the energy and force from my stomach to avoid further damaging my vocal cords. I pretended that the words coming from my abdomen were like bullets and needed that force in order to reach the listeners' ears. My throat was unharmed.

Nasal

Try opening the mouth a little wider when talking. The extra oral space will help equalize the nasal cavity and the oral cavity. This will eliminate some of those twang sounds.

While lemon water, tepid tea and a zillion other home remedies have been purported for soothing the irritated, sick voice, none have been found to be the answer.

The answer? A talkless day.

Accents

In a world of homogenized TV talk, speakers are among the few people who can retain their accents and even get paid to sound different. If you have a strong regional dialect, take it 500 miles away. You'll be in a new category; you'll be the interesting speaker.

Instant hits: Creole accents in New England. Deep Southern drawl in Minnesota. Minnesota in Tidewater, Virginia. Tidewater in Illinois. However, beware if you have a strong New York accent. In my informal studies, having listeners rate accents according to likes and dislikes, New York and New Jersey accents were the most disliked regional dialects.

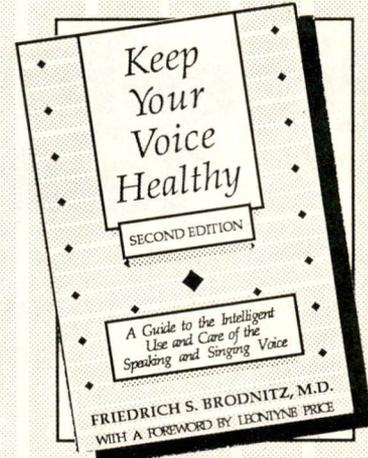
Do you have an accountant? An attorney? A graphic design company? What about a voice coach or speech pathologist? Do you know an otolaryngologist (E.N.T.)? Isn't keeping your voice strong and clear as important as that new brochure? Those harsh, nasal or thin sounds can be reduced and strong regional accents can be toned down while keeping their flavor. Making the best of your vocal potential should be a priority to any speaker. □

Jo Robbins, a speech pathologist in Columbus, Ohio, is a seminar leader and keynote speaker. Her topics include customer service, telephone techniques and voice power. She is a member of the National Speakers Association.

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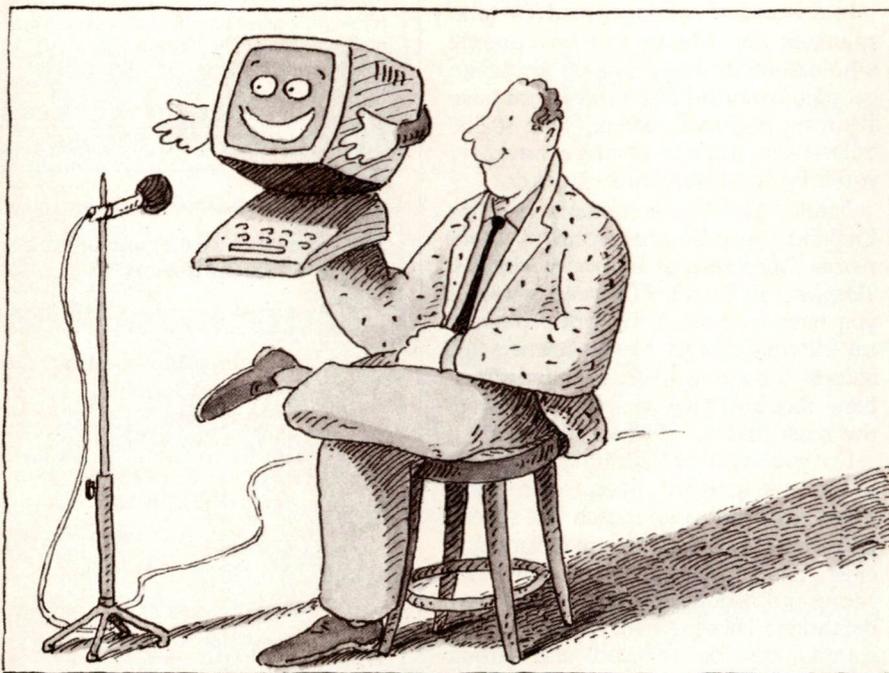
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Presenting the Successful Technical Seminar

This is your chance to share your knowledge and use your speaking skills.

BY THOMAS EALEY



Your audience will be able to distinguish between an erudite leader and one who tries to appear intelligent by complicating the material.

The technological explosion and the desire of most business people to enhance their careers have led to a boom in continuing education classes, usually in seminar form. The demand for highly technical seminars has created many opportunities for knowledgeable people with good communication skills, but with these opportunities come considerable challenges and unforeseen problems.

Whether your field is law, medicine, accounting, engineering or computer science, you may at some point present or coordinate such a seminar. The seminar can be an opportunity to make a great impression on colleagues, your employer, potential employers, and persons who will be hiring instructors for future seminars. Unfortunately, you can also cause yourself considerable embarrassment by doing only an adequate job, or worse, by doing poorly.

People who attend technical seminars, as a group, are different than participants in general interest seminars. They tend to have a specific purpose, a sharp focus and are, for the most part, demanding and serious. They value their time and take great pride in their skills and talents. Most have limited time budgeted during the year for continuing education. They either have paid for the seminar personally or know what their employer has paid, and they expect their money's worth. If they feel their time is being wasted, they certainly will let you know.

Illustration by Dirk Hagner

The key to presenting a good technical seminar is preparation. People attend seminars because they feel that each hour in class has more value than many hours of independent reading and analysis. They expect you to have done the "homework," the long hours of reading and analysis, so they may receive a concise presentation of the information they need. They don't expect you to cover each and every fine point within the area, but they do want to leave feeling they have benefited by attending.

Basic Outline

The first steps in preparing the technical seminar are to outline the material, then plan topical segments of digestible size.

The exact nature of your subject usually suggests your topical organization. A tax seminar may proceed on a numerical sequence of revenue code sections, while an architectural seminar may proceed from foundation to roof. Don't discount an outline that seems too obvious and straightforward; your audience will be able to distinguish between an erudite leader and one who tries to appear intelligent by complicating the material. If you can't fit your material into an outline of eight or fewer topics for an all-day seminar, then you need further planning and revision.

A segment should rarely run longer than one hour, and you should never conduct more than two segments without taking a break. One hour is usually as long as the audience's attention span can be stretched. If you do plan to move from segment to segment without taking a break, schedule a short question and answer period and a 30-second "stretch-and-yawn" session to clearly mark the transition.

If you are truly prepared, you will probably develop 12 hours of material to fit your eight-hour outline. If this is the case, you must edit the material so your presentation will fit the time schedule and still be clear and concise. Edited-out material can still be useful to fill in any extra time in your presentation, and it gives you the background to handle questions.

The presentation itself should be tailored to the needs of the audience and the demands made by the material. There's no one correct style for a presentation; rather, your style and format de-

pend on each other and deserve as much thought as the material itself.

Obviously, some materials demand a lecture format, usually supplemented with handouts and transparencies. A short, crisp and concise lecture can be both enlightening and efficient.

However, the lecture format doesn't work in all instances. You may be teaching one of the newer theories of management which is heavily oriented toward democratic participation, enlightened thinking and improved communication skills. What kind of example would you be setting if your format ignored or violated your own lesson? This type of seminar calls for a combination of lecture, small group discussion, role playing and films.

No matter what your format, always provide your group with a topical outline at the beginning of the session. This defines the path you are following and prevents distracting conjecture on what is going to happen next.

You may need to read specific passages or statistics, but keep it to a minimum. Provide emphasis, examples, anecdotes and enthusiasm.

Always include time for questions. Keep in mind that taking questions throughout the seminar can be disastrous if you allow yourself to be led off track, or if you can't finish your presentation in the allotted time. The best approach is to set aside specific times for questions, perhaps as you finish each major topic within your outline. This way you'll keep in touch with the group while still controlling the flow and continuity of the presentation.

Comfortable Seats

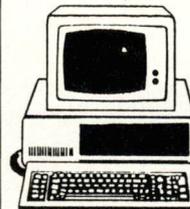
Motivational speakers and tent preachers may enjoy "packin' 'em in," but crowded conditions and uncomfortable room temperatures aren't appreciated by persons interested in capital gains taxes or the load-bearing properties of concrete. Arrange for a room large enough for comfortable seating. If necessary, place a strict limit on the number of people attending—wouldn't you rather have 40 satisfied participants than 50 disgruntled ones?

Provide a roomy break area that is well-ventilated for smokers and has access to restrooms.

Sound and audiovisual systems are critical and deserve a great deal of at-

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Misquote at Your Peril

Quotes add authority and seasoning to a speech—
but only if used correctly.

BY THOMAS MONTALBO, DTM

"It is a joy to find thoughts one might have, beautifully expressed with much authority by someone recognizably wiser than oneself."

Marlene Dietrich

Louis Rukeyser, host of the national public television show, *Wall Street Week*, attributed to William Shakespeare the following quotation: "How do I love thee? Let me count the ways." On the next week's show Rukeyser reported he had been deluged with messages from viewers telling him that Elizabeth Barrett Browning originated the quotation.

Ann Landers wrote in one of her syndicated newspaper columns: "Over 2,000 readers have let me know I bollixed up the Churchill quote on ending a sentence with a preposition. Here is the correct version: 'This is the sort of English,' Sir Winston snapped, 'up with which I will not put.' Thanks to all who wrote—even those whose versions were more fractured than mine."

Landers wrote of readers who also misquoted Churchill, and Rukeyser noted that some listeners credited the Browning quotation to the wrong author. Misquotation is a common problem for today's quoters as well as yesterday's.

British philosopher Alfred North Whitehead, who died in 1947, wrote: "I have suffered a good deal from writers who have quoted this or that sentence of mine either out of its context or in juxtaposition to some incongruous matter which quite

distorted my meaning, or destroyed it altogether."

But sometimes nobody catches misquotations. Sir Angus Wilson, the British novelist knighted for his literary work, confessed he had "a bit of fun" in writing one of his novels. "There's an old lady in it," he said, "who's always trotting out quotations by Gogol, Lermontov, Goethe and so on—and I made them all up! But nobody who reviewed the book noticed that."

Even less noticed than a writer's misquotations might be those of a speaker—maybe because spoken words are less scrutinized than printed ones. Nevertheless, misquoting is wrong and risky. In the words of Maurice Forley, former Executive Director of Toastmasters International, "Misquoting is not only poor scholarship and bad manners; it is potentially perilous." Besides, in misquoting you defeat the purpose of quotation as a speaker's technique.

Usually an expression of wisdom, the quotation sounds authoritative, commands respect and reinforces the speaker's own ideas. Moreover, the quotation adds a touch of class to speeches. Often eloquent, it offers clarity, vividness or wit which many speakers would find hard to match. As the French essayist Michel de Montaigne put it, "I quote others only in order the better to express myself."

A quotation in a speech can be likened to a rifle in the hands of an infantryman—it speaks with authority. But if you misquote, the quotation will

Illustration by Jeff Koegel

backfire. When you fail to quote correctly, your listeners will regard you as slipshod and you'll lose their confidence.

If you quote correctly, however, your audience will respect your conscientiousness. Always verify the accuracy of your quotes through reference literature such as dictionaries, books of quotations or encyclopedias. When you check, keep in mind the following problems:

1. More than one person may be credited for the same quotation.
2. Many quotations contain different words but have the same message.
3. Some quotations have become identified with persons who were not the original sources.
4. Omitting words might change the meaning of the original quotation.

How do you deal with these problems?

Let's consider the familiar quotation, "All is not gold that glitters." In the *Dictionary of Quotations*, compiled by Bergen Evans, you'll find the quotation under "gold" without credit to anyone and with a notation, "see *glitters*." Under "*glitters*," you'll find the quotation credited to several authors.

When Shakespeare used the quotation in his play, *The Merchant of Venice*, he wrote, "All that glitters is not gold/Often have you heard that told." By adding the second line, he acknowledged that the preceding line was well known.

In looking up the "gold" quotation in today's anthologies, you'll find authors using a variation of the word "glitters." Cervantes used "glistens"; Shakespeare and Thomas Gray "glisters"; John Dryden and David Garrick "glitters."

Because "All is not gold that glitters" is a common proverb, the quotation need not be attributed to any particular author. In fact, the quotation appears in books of proverbs without credit to anyone. So you can use this quotation as a proverb without identifying an author.

Still, you wouldn't be misquoting if you used this quotation with attribution to a specific author. But bear in mind what the American poet James Russell Lowell wrote: "Though old the thought and oft expressed, 'Tis his at last who says it best."

To select the "best" you might want to discard the versions that include "glistens" or "glisters" because these words are not in general use today.

On the other hand, the Garrick version, "All is not gold that glitters," seems pleasing to modern ears and has been in common use for a long time. For those reasons it can be declared the best.

That reasoning may be applied to quotations that contain different words but have the same message. In that case, quote the one that says it best.

Franklin D. Roosevelt's famous statement, "The only thing we have to fear is fear itself," sounds like Montaigne's "The thing of which I have most fear is fear" and resembles Henry David Thoreau's "Nothing is so much to be feared as fear." Similar quotations were originated by Epictetus, Cicero, Edmund Burke, William James and others.

Roosevelt's quotation is most often cited, probably because (a) it sounds the best; (b) he's the

"Misquoting is not only poor scholarship and bad manners; it is potentially perilous."

Former
Executive Director
Maurice Forley

best known, having been the only person elected President of the United States four times; and (c) it was spoken in his first inaugural address in 1933 at the depth of the Great Depression, when fear took hold of people as they faced economic collapse, uncertainty and frustration.

Another example of an idea expressed by several persons is the quotation from John F. Kennedy's inaugural address: "Ask not what your country can do for you; ask what you can do for your country." That idea was used many years before Kennedy by others, including:

- Oliver Wendell Holmes Jr., who said: "It is the moment to recall what our country has done for us, and to ask ourselves what we can do for our country in return."

- Warren G. Harding, who said: "We must have a citizenship less concerned about what the government can do for it and more anxious about what it can do for the nation."

Compared to Holmes' and Harding's bland and wordy statements, Kennedy's words sound sharp and to the point. The message is the same, but Holmes and Harding divest it of any psychological appeal while Kennedy makes it powerful, like striking a bell as a summons.

Sometimes in dealing with similar quotations by different authors, the choice depends not so much on which sounds best, but which is more appropriate for the audience. Here are two such quotations credited to well-known humorists:

1. "So conduct your work that you would not be afraid to sell your office parrot to the organization's worst gossip." (Mark Twain)
2. "So live your life that you wouldn't be ashamed to sell the family parrot to the town gossip." (Will Rogers)

Both quotations give the same message, but in different words. Since the first contains words such as "work," "office" and "organization," you would probably prefer to use it when talking to an audience of employees. Because the second quotation includes words such as "life," "family" and "town," it might fit better at a city council meeting or to a mixed audience.

Let's look at a few quotations that have become identified with persons who were not the original sources.

"Everybody talks about the weather, but nobody does anything about it" is attributed to Mark Twain. But newspaper editor Charles Dudley Warner originated it in one of his editorials. Warner and Twain were friends and neighbors and collaborated on a novel, *The Gilded Age*.

"A journey of a thousand miles must begin with a single step," credited to Confucius, was originated by Lao Tzu. Both men were Chinese philosophers.

"Go west, young man," attributed to the American newspaper editor and political leader Horace Greeley, was written by John Soule in an article in the *Terre Haute, Indiana, Express*. The slogan became one of Greeley's favorite sayings

Continued on page 29

Select Your Quote With Care

Give credit where due, but recognize that borrowing is an art in itself.

BY RICHARD ALLEN STULL

Perhaps the earliest published collection of quotations was *The Proverbs* by John Heywood. Heywood lived in the 1500s, and his collection of English colloquial sayings included such well known sayings as, "All is well that ends well;" "Two heads are better than one;" and many popular quotations, the original authors of which are unknown. Many of these, however, would be considered trite today.

The best known book of quotations is John Bartlett's *Familiar Quotations*. First published in 1863, it has been updated and revised several times. The volume—also available in a condensed paperback version—is arranged chronologically by authors and has an excellent topic index. Another, larger collection is Burton E. Stevenson's *Home Book of Quotations*.

I use *Peter's Quotations: Ideas for Our Times*, first published in 1977. This is a compilation of some of the best expressed thoughts, ancient and modern—gems of brevity, wit and originality relevant to the problems of today. This volume was assembled by Dr. Laurence J. Peter, the man who formulated the Peter Principle ("People in any hierarchy will advance to their highest level of incompetence"). Dr. Peter mingles present day personalities with those of yesterday. Broadcast baseball announcer Joe Garagiola recently commented, "Dr. Laurence Peter, to use a baseball term, is the perfect designated hitter with his wit and wisdom—he has a quote for every situation."

For current quotable gems, try the magazine *Vital Speeches*, which prints re-



cent speeches of leaders of thought on timely subjects.

Give credit where due, but recognize that borrowing is an art in itself. The main thing to remember is that, as a speaker, you should occasionally say something that somebody else can borrow. Some speakers frequently use the work of others. However, there is a difference between a cribber and a creative absorber. The later adds, builds upon, improves and reshapes ideas that are seldom new:

*I shot a joke into the air,
it was reprinted everywhere.
In Fortune magazine I read it.
Let them steal it if they please;
I stole it from old Sophocles,
and Sophocles, without a doubt,
revised the thing and sent it out.*

Illustration by Bob Payne

Quotations should be used judiciously. They are especially useful to begin, end or support an argument or key point of a presentation. You may find the following guidelines helpful for selecting quotations:

- The person quoted should be an authority, recognized and accepted by your audience as qualified and reliable.
- If authority is doubtful, it is advisable to describe the background and experience of the person being quoted.
- The quotation should be timely and not contradicted at a later date by the person quoted.
- The quotation should be accurate and not taken out of context.
- The quotation should be brief and preferably read rather than memorized or paraphrased.
- Don't hesitate to use personal experiences. If your employer, mechanic or mailman makes a point worth repeating, by all means, use it.

Season your speech with quotations, but use them selectively and sparingly. □

Richard Allen Stull, a full-time lecturer, has been on the speaking platform since 1961. A Las Vegas resident, he is President of Speakers Bureau Las Vegas and Speakers Bureau Northwest in Seattle, Washington.

Top Gun Table Topics

Train for your speaking mission.

BY MILTON WOOD, PH.D., ATM

I could see the gleam in the Topicmaster's eye when it was my turn to battle Table Topics. Through a wave of nervous, impending doom I heard him say, "You wake up, look in the bathroom mirror, and discover your hair has turned green. What are you going to do?"

Thanks a lot, Mr. Topicmaster!

Perhaps too often, Table Topics are of the "green hair" variety. This is not to say a green hair topic is all bad. After all, the poor Toastmaster who draws this one probably will solicit a few laughs, and maybe even sharpen the imagination a bit. However, the stereotypical "green hair" topic falls far short of what Table Topics has to offer in terms of training potential.

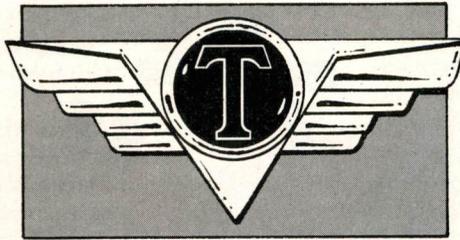
Being a public speaker has many similarities to being a fighter pilot: stress, thinking under pressure and the requirement for a combination of mental and physical skills. Not to mention the ever present opportunity to "crash and burn!"

The Air Force trains its fighter pilots through a technique involving the successful conduct of a combat mission: taking off, completing the mission, and returning without loss of equipment or life.

This "whole task" is then broken into parts which are trained separately. For example, the pilot may receive specific training on how to solve in-flight emergencies. Once the pilot has mastered these partial tasks, it then becomes much easier—and more efficient—to put it all together when practicing combat maneuvers or simulating missions.

In Toastmasters, our mission is the high adventure of public speaking. Our mission components include a myriad

of content and delivery skills that every good communicator must master: visual imagery, storytelling, gesturing and voice manipulation.



Given this perspective, Table Topics can become the primary workhorse for training in a Toastmasters club. Instead of just trying for a few laughs, or creating a situation where one's sanity is cruelly tested, use Table Topics to systematically practice the fundamentals of public speaking.

One way to do this is to let the educational vice-president work with members to define the aspects of speaking that they want to master during a given period of time. A list might look like this:

- 1st week: Use of vocabulary to enhance ideas.
- 2nd week: Appropriate uses of gestures.
- 3rd week: Improved eye contact.
- 4th week: Effectively using the pause.

The list can include any number of aspects of public speaking. There is a definite educational advantage to breaking down the task of public speaking and collectively deciding which aspects need training and emphasis. This list can then be woven into the club's weekly assignment schedule.

There is no reason for any of the innovation so typical of Table Topics to be sacrificed. Theme topics can easily be

used. Humorous situations will be just as funny, perhaps even funnier, if they are focused on a specific component of the speaking process. If you doubt this, let's return to our "green hair" Table Topic.

As typically presented, "green hair" is good for a laugh and some practice in creative thinking. But let's assume the Topicmaster was emphasizing vocal variety in that particular meeting. Members would all be instructed by the Topicmaster to make an effort to practice vocal variety in their responses. It would be easy to come forth with some vocal variety if I saw green hair when looking in the mirror! I might even throw in some facial expressions, visual imagery and gestures for good measure.

A Table Topic can also be "calibrated" by the Topicmaster so that more experienced Toastmasters are given more demanding practice. This process would take some consideration by the Topicmaster, but becomes easier with training.

Partial task training is just as important for Toastmasters as it is for the training of our nation's Top Guns. To ignore this concept is to ignore one of the most powerful training concepts available today. If you want to maximize the use of your club members' time, produce your own "Top Guns" by taking advantage of the training potential of Table Topics.

Milton Wood, Ph.D., ATM, a member of *Willie Talespinners, Williams Air Force Base Club 1853-3 and In Ahwatukee Club 4873-3 in Arizona*, is a senior scientist with the *University of Dayton Research Institute*. A former Air Force pilot with a doctorate in *Educational Technology*, he has conducted research and development for the Air Force on a broad range of training topics.

Hobby Humorists Needed

A resident comic often is funnier than a professional.

BY GENE PERRET

A Toastmaster from Annandale, Virginia wrote and asked if there is any room or need for hobby humorists. Indeed there is.

Humor, spoken and written, has three plateaus. Anyone can use them as stepping stones to professionalism—to make a living at it—or anyone can stop anywhere along the way. Each plateau has its own rewards. The three levels are (1) pure hobby, (2) part-time employment, and (3) primary employment.

In my banquet speaking, articles and books, I emphasize that humor is too powerful an ally to be limited to the Phyllis Dillers, Johnny Carsons and Lucille Balls of the world. A sense of fun can't be reserved only for professional humorists. All of us need it and use it everyday.

Friends kid me. They say they always know when I'm approaching because they hear me whistling, humming or singing along the way. I'm not a musician, but I always have a tune in my head. So, I sing it or hum it.

No one can tell me that music is the sole property of professionals. I didn't have to graduate from Julliard to whistle merrily wherever I go. People don't have to graduate from the Comedy Store to have a sense of humor accompany them throughout the day.

Laughter is a glorious sound. I've been fortunate enough to hear it from command performance audiences in several foreign countries. I could position myself strategically backstage to watch the king and queen laugh at our jokes. I've heard it from kids who had either just come from battle or were headed back into it. I've even had the chance to write a routine for the President of the United States and watch from the wings as he and Bob Hope performed.

I've heard laughter explode from au-

diences of more than 100,000 people. It sounds great. It sounds just as rewarding, though, coming from a Toastmasters meeting attended by 25 people.

Humor benefits any gathering, any performance. But not every event can afford paid speakers. That's where there

The best humor is that which verbalizes in a clever way what everyone in the audience is thinking.

is plenty of room for the hobbyist. Your church social would love to begin the evening's festivities with a few minutes of incisive humor. The company Christmas party could use an entertaining emcee. Even your family reunion might tolerate a few minutes of orchestrated comedy.

In many instances, amateur comedians or hobbyists are better than paid professionals would be.

First, they bring entertainment to functions that would otherwise do without it. The company management association is not going to pay for a speaker to entertain the 40 people attending its bimonthly luncheon. But if you can brighten that event with 30 jokes about the company's new FAX machine, you'll be welcome there.

Second, it's less troublesome. Suppose the committee does want a humorist. Someone has to find an entertaining speaker who might fit in with this group, initiate contact and negotiate to hire this person. If there's a resident humorist with a good reputation who

knows this association and its members' likes and dislikes, that's much easier—even if the association has to pay a few bucks and move this hobbyist into the part-time income bracket.

Third, and this is the most important reason, a local humorist often is funnier than the pro. Why? Because the former is able to focus the humor more, to tailor it to the audience. The best humor is that which verbalizes in a clever way what everyone in the audience is thinking. A local comic knows more about what people are thinking than an outside professional would.

A hobbyist can use humor effectively in other ways, too. Instead of sending store-bought greeting cards to friends and colleagues, you can create personalized mementos for occasions such as birthdays, retirement parties or anniversaries. I have a friend who presents a book of captioned movie photographs for special occasions. They're funny enough to be passed around and enjoyed at the party, and they're always treasured.

To go a step further, a touch of humor is needed in most speeches. That doesn't mean that you have to open with a joke, or add a Gary Shandling routine to the middle of your speech about financial planning. It doesn't imply that you should have everyone rolling in the aisles three or four times during your serious presentation. It means that humor is an attitude that should affect everything we do. It's an attitude that should be encouraged. It should become such a part of you that it will become a part of every speech you give.

Gene Perret, a comedy writer for such performers as Bob Hope, Phyllis Diller and Carol Burnett, spoke at Toastmasters 1986 International Convention. Mr. Perret's column on humor and speaking appears bimonthly in *The Toastmaster*.



U.S. exchange student Christine Ginther, 17, receives her Youth Leadership Certificate from Peter Dunne, a member of the New Zealand Parliament.

Focus on Youth Leadership

Editor's Note: *Toastmasters International's worldwide Youth Leadership Program helps young people develop their communication and leadership skills so that they may become tomorrow's leaders in business, industry and the community. Generally, meetings follow a format similar to that of a Toastmasters club meeting. In every meeting, participants learn to apply the principles of listening, thinking and speaking.*

Youth Leadership Programs may be conducted by Toastmasters for scout troops, 4-H clubs, church youth groups and other organizations. For information about the program, order the Youth Leadership Program brochure (801) from World Headquarters.

An American Abroad

"I had just sorted out my school courses for the year, when it was announced that Toastmasters was about to start the next Youth Leadership course," said Christine Ginther, 17, a U.S. exchange student and Rotary Field Scholar from Sunnyside, Washington. "I had heard of Toastmasters at my own high school back home, but I was surprised to find it waiting for me here, in New Zealand.

"The course was great!" Christine continued. "We learned to be confi-

dent public speakers, how to organize meetings and how to take leadership roles. It helped me tremendously since I had to give many talks to different groups about my experiences as a Rotary Field Scholar. My only regret is that I did not take the course before I went to New Zealand."

Peter Dunne, a senior member of the New Zealand Parliament, said he is continually amazed at the superior skills of Youth Leadership graduates. "It's a pity that all members of Parliament don't have the same skills in parliamentary debates. Christine is certainly a credit to her country."

*Rob Julian, DTM
District 72 Lt. Governor
Wellington, New Zealand*

Testimonial

"How can I get out of this?" was my first thought when I heard I was enrolled for a Toastmasters Youth Leadership course.

My major fear was that I would not be able to get up and speak in front of an audience and I would end up making a fool of myself. Most of the other people in the course appeared as apprehensive as I was.

My first impromptu speech began with the word "okay," a classic sign

of the inexperienced speaker. The back wall became mighty interesting about half way through my speech. My eyes remained focused on the wall until our course coordinator gave me my first evaluation—then my attention quickly shifted to the floor. Despite my embarrassment, my evaluation was completely fair. While informing me of my various "wrongs," it also credited me with a surprisingly large number of "rights."

My confidence was beginning to recover as the sessions progressed. I gave up looking at the wall in favor of looking at my audience. As my speaking improved, I became more outgoing and found it easier to express myself. I was beginning to enjoy the course. It was fun to be good at something difficult!

Our first real test came when we were asked to present a meeting at an insurance office. I was informed, on the day of the meeting, that the meeting would include forty people—all of them quite a bit older than we were. I decided with great trepidation that this was going to be my real test. I had to evaluate two impromptu speeches—both speakers being at least twenty years my senior. I felt uncomfortable evaluating them, but after the meeting they both expressed their thanks for my evaluation and insisted that I really had helped them. It made me feel good and proved that I had indeed reaped the rewards of the course.

After speaking in front of those people I felt like a super speaker: I could do anything and be anything that I wanted to be. It was a wonderful feeling to have conquered my fear. Both the theory and the practical work in the Youth Leadership course have helped me gain confidence in myself and my speaking ability. Now I feel my opinions are worth listening to.

Confidence was the main thing I gained in the course, but that will be the stepping stone for so many more achievements in life.

*Nadine Jones
Paparang
New Zealand*

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Thank You

Just a note to say I love your magazine. Have you thought about pitching Toastmasters membership to students? As a graduate student in art history, I must often prepare brief, persuasive and well organized papers. I always refer to applicable articles about brevity and organization in speeches because these articles are a great help in writing.

Ruth Morss

In Agreement with "Excellence"

I liked your article "Beware of Excellence," probably because I agree with it. I am a journalist with a daily newspaper and have always been puzzled by motivational rhetoric.

In the newspaper business, we're supposed to get excited about "beating" the competition—doing it first, doing it better. I just do my best. (Do people ever strive to do less than their best, to be "sub-excellent?") I care whether a story is honest and fair, meaningful and valuable. I cannot conceive how a story could be made more significant through competition.

Thank you for a good article.

Barbara Hanna

A Matter of "Fact"

While I thoroughly enjoy your magazine, I find on occasion that your writers play fast and loose with the truth.

The latest example was in your August issue in Paul Khera's article, "Beware of Excellence."

Khera stated that Albert Einstein worked as a patent clerk for less than a week before quitting out of boredom. The author went on to say that Einstein then spent most of his time on what he enjoyed most: studying physics.

While that story might have fit Khera's argument, a biography called *Einstein: The Life and Times* by Ronald Clark says that the famous physicist worked in the Swiss patent office for seven years. Einstein did pursue his interest in physics during that time, but he did it after work hours and in fact wrote many of his most famous papers during this period.

I would suggest to Mr. Khera and other writers that they do a better job of researching their topics before putting them in print, as obvious errors like this one detract from the messages they are trying to get across.

Dawn Hodson
Sandpipers Club 1224-33
Ventura, California

A Question of Excellence

The article "Beware of Excellence" (August) gives the impression the book *In Search of Excellence* advocates an "unreasonable" concept of excellence.

The position described actually is the opposite of the position advocated in the book. The opening of the article gives the impression that the book is characterized by statements such as "You will have to dance well or leave the hall;" and "If you are not fired with enthusiasm, you will be fired with enthusiasm." In reality, *In Search of Excellence* (chapter 3) advocates setting quotas and standards that are reachable by most people.

The article advocates the author's concept of a proper view of excellence as "creativity, imagination and originality" as opposed to the ideas of "the gurus of excellence." These characteristics sound remarkably like the qualities of "autonomy, innovation and experimentation" (page 322) advocated in *In Search of Excellence*.

Jerome S. Horowitz
Image Masters Club 6875-15
Ogden, Utah

Obscure Bylaws

At the bottom of the contents page of *The Toastmaster*, the ideals and goals of the magazine—and presumably of the organization—are stated in part as being "dedicated to helping its members improve their ability to express themselves clearly and concisely." It is hard to imagine a choice of words less in keeping with these aims than those suggested for the proposed changes to the Bylaws of Toastmasters International.

It is proposed, for example, to change the heading of Article I from "Purpose" to "Mission and Purpose." Our clubs are to advance the learning of the "arts of speaking, listening and thinking—

vital skills that promote *self actualization, foster human understanding and contribute to the betterment of mankind.*"

On reading this, the words which came to my mind were grandiose, pompous and obscure. I find it difficult to know what self-actualization is, let alone to promote it!

The proposed words and format are surprisingly similar to those of military jargon. If it is necessary to change the wording of the Bylaws, we should consult the expertise of some of the many superb masters of the English language who contribute to our magazine.

David J. Lanceman, CTM
NDHQ Club 4856-61
Ottawa, Ontario, Canada

Thanks from Australia

I've just read Paul Khera's article, "Beware of Excellence," in the August *Toastmaster*. What a wonderful breath of fresh air! It echoes my sentiments entirely. Thank you, Paul, for your brilliance and for taking the trouble to place it on paper. Because your effort has enhanced my life today, I thought I would return the favor and bring brightness to your day in return. So "ta" very much from a little voice in Aussie.

Best regards from an old kid who is still struggling to have the courage to do something new and exciting every day.

Lyn Marshall
Redlands Club 5836-69
Redlandshire, Queensland, Australia

The Toastmaster Spirit

The September issue of *The Toastmaster* has just arrived. Another great issue! What a theme our International President has chosen, "Toastmasters: Touching Tomorrow Today." I agree totally with his answer to the question of "How can we encourage members to continue striving for ATMs and DTMs?"

To another matter. On page 28, bottom of column 3, James W. Leathers is listed as earning an ATM under Vernon 1929-21. Mr. Leathers is not a member of the Vernon Toastmasters Club. I, Darrel Vincent Frolek, received my ATM dated June, 1988, and I

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Northrop's Dr. Guner Robinson Shares Secrets of Success

BY JULIE BAWDEN DAVIS

From her paper and pencil-laden desk at Northrop Corporation, Competent Toastmaster Guner Robinson, Ph.D., can see a plaque that hangs proudly on her wall. "The key to success in business," it announces, "is not money, marketing, location or product, it's PEOPLE!"

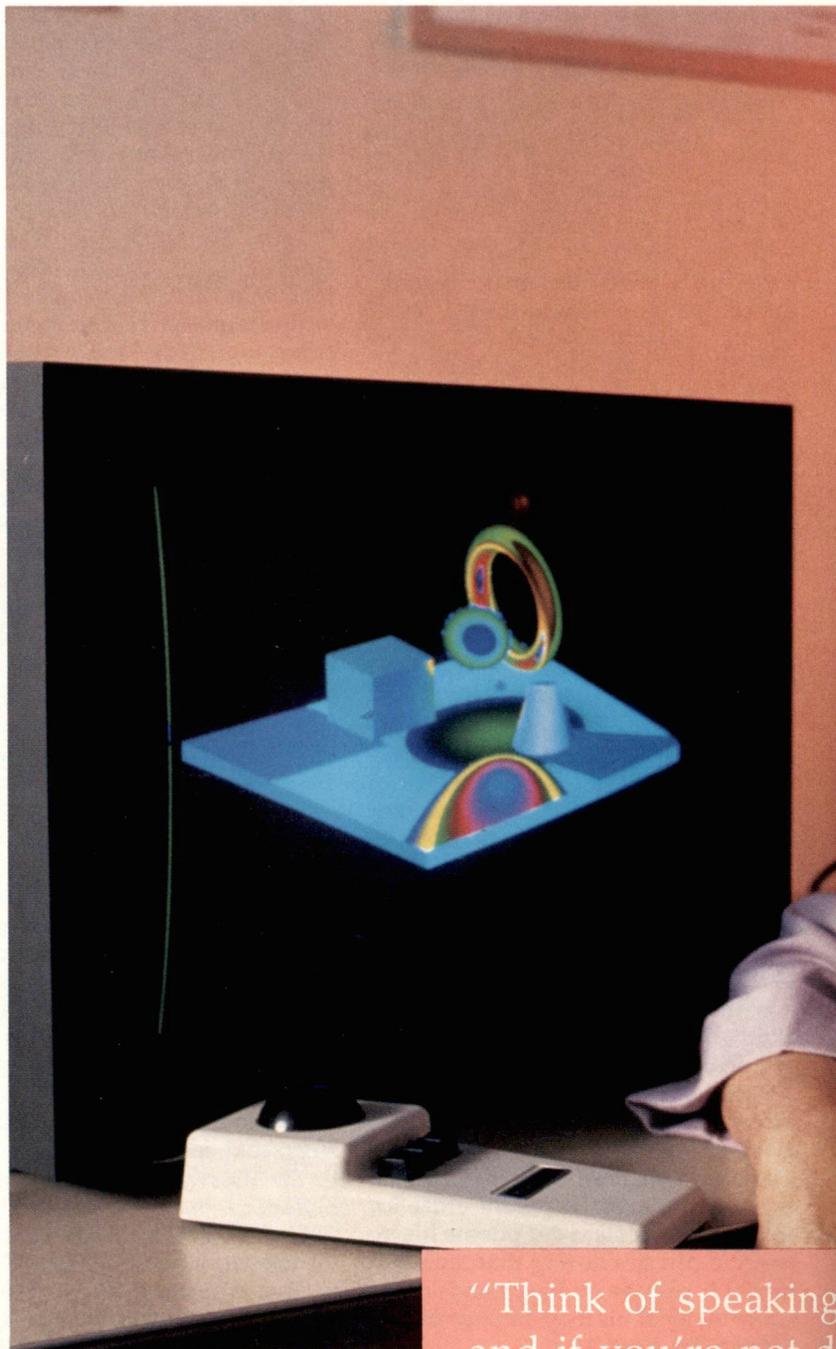
This plaque says it all for Robinson. Throughout her successful career, she has proven the truth of this statement in everything she's done. Out of a mere 3.3 percent of women engineers in the United States, Robinson is one of only two percent who hold doctorates in engineering. She holds two patents in image processing and has 26 years experience in the electrical engineering field.

As director of Northrop's Advanced Technology Laboratory at its Electro-Mechanical Division in Anaheim, California, Robinson is responsible for research performed by a group of 30 people, mainly engineers, scientists and computer specialists. She is known as a people-oriented manager who is very sensitive to the needs of her employees and the importance of keeping them informed and involved in the decision-making process.

Robinson is clearly accessible. Under a head of close-cropped brown hair, her brown eyes constantly sparkle and she smiles frequently. She keeps conversation light when it gets too heavy, now and then dropping little jokes and laughing. But she doesn't shy away from seriousness. When asked a question, she does her best to answer every facet of the inquiry. She believes that there is rarely such a thing as too much information.

"Communication is essential to success in business," she says. "That communication starts with communication with yourself. Verbalize or conceptualize what you want to accomplish and then move toward your goals, constantly checking your facts along the way. You must believe in what you're doing, or you cannot convince others of its importance."

The energetic Robinson smiles quickly, shakes hands readily and immediately makes visitors feel at home. She could sit down and talk about her long list of accomplishments or the struggles she faced to get where she is, but these issues lose their luster up against her favorite topics—communication and people.



"Think of speaking
and if you're not d

Toastmasters training provides expertise in technical presentation skills.



Robinson's interest in these two subjects led her to a Toastmasters meeting more than three years ago.

"A friend of mine invited me to a meeting near my home, and I loved the group of people," she says. "They were so enjoyable and had such interesting information to share, so I joined."

Soon afterward she learned that Northrop had a corporate club so she joined that club, too. Today, a CTM, she belongs to both Torrance Club 695-1 and Northrop's Ecstatic Orators Club 4904-1.

Although Robinson was a manager when she joined Toastmasters and frequently gave speeches, she says that her speaking abilities have improved in the last three years. "My speeches are more polished and I've refined my skills. I've become better at presenting technical information so that non-technical people can understand and appreciate it."

The Northrop club is largely technically oriented, but the Torrance club consists of a group of people from various walks of life. "I've learned that people outside the engineering field are interested in what we're doing, and I enjoy speaking to them about what it's like to be an engineer and what's being done in the field," she notes.

Explaining what the field is accomplishing is no easy task. The subject matter is often complicated and many question the expense and need for defense research. "When non-technical people hear something very technical, they often shut off right away," says Robinson. "But I can bring a technical subject to a level they will understand. It's not easy. It's much easier to use technical terms to say what you mean, but you won't relate to people if you do that."

Work associates have noticed her ability to present technical information to any audience. Margo Parker is corporate vice president, employee relations and communications for Northrop. She has heard Robinson speak at monthly program reviews to give progress reports on current projects. "Only a few experts in the United States fully understand the subjects she works on," says Parker. "She has an exceptional ability to translate complicated subjects into concepts that an average audience can grasp."

Robinson's division at the international aero-

ing on television. People shut it off; you'll be talking to yourself."

space company produces passive sensors and target designation systems for day/night, all weather use by the U.S. military, especially in aircraft. Her projects involve improving and devising electronic devices that enable aircraft to quickly identify objects at a distance.

But instead of using technical jargon in her presentations, she relates her message to the thoughts and emotions of her listeners.

"When I discuss the need to improve the infrared light sensor, (which helps air crews see objects at night and in bad weather by displaying their thermal images on a television monitor), I stress the importance of the safety of people," she says. "I suggest that the audience put themselves in the place of the pilot aboard an aircraft and explain the pilot's need to quickly see what lies ahead. I tell them that I think of the pilot as one of my sons and that he and others should have the best technology available to accomplish the task and also survive.

"When I give examples like that, people relate and think of me not as director of the Advanced Technology Laboratory, but as a mother and another human being."

A favorite subject of Robinson's that arouses interest is potential peaceful applications of defense systems. "I like to try to show people that our research can be used for peaceful purposes," she says. "This outlook has sensitized me to the needs of the audience. Now I more closely look at their point of view."

Robinson has several practical ideas for the use of products she's designed and worked on.

"Defense products such as the infrared light sensors may be expensive and fancy," says Robinson. "But we could also use that system for search and rescue in the ocean," she says. "With this type of sensor system, we would have the capability to find people much more quickly than is possible with the means currently used."

Audiences understand and seem to like her approach. "I get quite a few compliments from people who say, 'Now I understand why this research is important,'" she says.

Robinson reports to Dean Baker, Ph.D., vice president of engineering at the Electro-Mechanical Division of Northrop, who lauds her ability to explain the usefulness of the company's research. "She's able to tell the audience what is being done and why it's important," he says. "She identifies with them and focuses her presentation on not only what she wants to present, but on what their needs and reference points are. That is very effective."

Her ability to simplify complex issues and clearly relate subjects has helped her immensely in her work. As manager of Independent Research and Development, a division of Northrop, whose efforts require review and approval by the government, she must give an annual presentation on the projects done during the past year and their importance. The speech is presented to govern-

You must believe in what you're doing, or you cannot convince others of its importance.

ment officials and must be given in non-technical terms. The officials' understanding of the projects and their importance has a great deal to do with whether further funding is provided.

Robinson has learned from Toastmasters that brevity is essential. "Engineers like to give long talks. The time limit at Toastmasters meetings has given me discipline and made me a more effective speaker," she says. "I tell my people to think of speaking like being on television. People shut it off; if you're not done, you'll be talking to yourself."

One area in which Robinson is still trying to make improvements is in pronunciation. She is from Turkey and speaks with an accent.

"I sometimes worry that people don't understand some of the things I say," she says. "I'm working on toning down my accent and making sure I pronounce things more intelligibly."

Robinson grew up in Turkey with three sisters and one brother. Her father believed strongly that men and women are equal in ability and insisted that they all complete school.

"He was far ahead of his time," she says. "He saw the necessity for daughters as well as sons to have careers." Each of Robinson's siblings works in scientific and technical fields. Her brother also is an electrical engineer and her sisters' occupations are physicist, architect and nurse.

Robinson attributes a great deal of her success to her father, who she credits for instilling in her the desire to work hard and always reach for challenges.

"My father was a very wise man," she says. "He believed that it would be good for me to also have a trade to fall back on in case I had to support myself in another way, so I learned to sew. He always challenged me. Whenever I finished making a dress, he bought new material for me."

This drive to improve followed her to engineering school in Turkey where she was one of only seven women out of 100 men. Later, she became the second woman to get a doctorate at Polytechnical Institute of Brooklyn. After finishing her education, she returned to Turkey to teach at the Middle East Technical University as an assistant professor. After two years in Turkey, she came back to the United States as a member of the technical staff at Communications Satellite Corporation in Washington, D.C. She then took a position as a research scientist at the Image Processing Institute of the University of Southern California. In 1976, she moved to Northrop and soon became manager of the Signal Processing Lab at the Northrop Research and Technology Center.

Though she has been a manager with Northrop for 11 years, Robinson initially was unsure about managing people.

"I really didn't want to be a manager at first," says Robinson, who had been doing research for about a year at Northrop when offered a management position. "I wanted to remain technical, but

the man who interviewed me for the position challenged me."

Of course Robinson couldn't pass up a good challenge.

"He said that since I knew the subject area of image processing so well, could I get the organization known in the community — make it visible? My interest was piqued."

Before she took the management position, however, she did something unusual, which she has since incorporated into her management methods. Because she believes in complete communication, she decided to talk to everyone she would be managing before she made a final decision about the job.

"The vice president who offered me the management position was really surprised when I told him that I needed a week to make a decision, because I wanted to talk to everyone I would be managing. I was concerned that they might resent it, since they were all men. I thought that since they would be working for me, I should ask them how they felt about it. Instead of resenting it, they all appreciated the fact that I took the time to talk to them; and some people were very enthusiastic and encouraged me to take the position."

She still uses this unique interviewing method today. When hiring a new person, she does not give herself the final say. "If I'm hiring a secretary, I have all the other secretaries talk to the applicant, because if they don't believe they could work well with the person, then the applicant just isn't right for the position," says Robinson. "It's essential that all your people are able to work together as a team."

Those who know Robinson's management methods agree that she encourages communication and actively promotes teamwork.

"She really believes in participative management," says Parker. "In the past she has had periodic luncheons with her employees to talk about business goals. It's clear that she really cares about the people who work for her. She believes very strongly that their development is her responsibility. She keeps the lines of communication open."

Robinson feels that it's unfortunate that schools don't place greater emphasis on communication. "Many people say engineers don't know how to write or talk," she says. "They weren't taught how to do so in engineering school. That doesn't mean they can't learn. I've had engineers tell me, 'I'm an engineer, I'm not supposed to communicate.' I say, 'That's nonsense,' and I challenge them to improve their communication skills."

Whether she's giving speeches, managing personnel or working on a major project, to Robinson success in all areas of business is contingent on two things.

"A company can have all the best resources," she says. "Computers and other complicated machinery, but if the business doesn't have the right mix of people who can communicate well, that

Dr. Robinson's Tips For Technical Talks

"Ninety percent of a presentation is preparation."

1. Define the purpose of the meeting.

Make sure that your presentation complements those of other speakers involved and fits in with the overall theme and flavor of the meeting.

2. Analyze the audience.

- Determine the technical expertise of the audience and their familiarity with the topic.
- Be aware of the audience's biases and attitudes toward your topic.
- Anticipate questions and/or objections and answer them before they are asked.
- Support your claims with adequate backup material.

3. Answer questions immediately.

Don't say "I'll talk about that later." Never introduce a topic and then postpone discussion on it.

4. Make sure the audience benefits from your presentation.

They should leave the meeting having gained information and understanding.

- Provide relevant references about your topic for those interested in further research and study.
- Mention the history and background information about your subject and present projections about the future.

5. Clearly express what action you want your listeners to take and make that action as simple and convenient for them as possible.

6. Scrutinize your presentation in advance.

- Will you say anything that may offend, threaten, embarrass or overflatter an audience? Can your words be misinterpreted?
- Personalize your information to make it less abstract.
- Avoid technical jargon

7. Start with results—not process.

An audience will immediately turn off if you begin your presentation by explaining through mathematical equations how a product was made. Instead show them the product or a videotape of it.

8. Provide handouts either before, during or after the meeting to help the audience remember your presentation.

9. Follow up to test the audience's understanding of the material and to determine if you've accomplished your mission.

company very likely won't succeed." T



Julie Bawden Davis is a full time freelance writer residing in Orange, California, who specializes in human interest stories and personality profiles. Her three columns, "OC Careers," "OC Insight" and "OC Couples" regularly appear in Orange Coast Magazine.

Preparing For the Technical Speech

Does your audience have a frame of reference
to assimilate your material?

BY MICHAEL L. WARDINSKI

Few rewards could be more satisfying to a public speaker than immediate feedback indicating that the audience truly understands. Nods, looks of concentration and interest and responsive questions are particularly rewarding when the speaker has given a technical presentation requiring the audience to assimilate detailed information and abstract concepts. How can you make this kind of speech understandable—and interesting?

A good place to start is with the audience. No matter how hard you try, you probably won't be able to reach every listener. So direct your message to a select group of "key listeners"—the people you most want to reach.

It's important to identify those people early in your preparation because you need a thorough knowledge of their interests and backgrounds in order to organize your message intelligently—that is, to decide what information to include, what to leave out and in what sequence to present your material.

In *Principles of Effective Speaking*, the authors (Stanford and Yeager) suggest that: "To get the attention of the audience, it is necessary for the speaker to make use of the *elements of interest*. These are the *vital*, the *familiar*, the *varied*, the *striking* and the *specific*". In other words, we should proceed from what is known to the unknown, from the simple to the complex, from the concrete to the abstract, from the general to the specific. This is especially important when dealing with technical material.

The material you select for this type of presentation must be able to stand on its own—contributing to, not confusing your presentation. For example, it would take a great deal of explanation to effec-

Proceed from what is
known to the
unknown, from the
simple to the
complex, from the
concrete to the
abstract, from the
general to the specific.

tively use a quote such as: "They shall beat their swords into plowshares, and their spears into pruning hooks." You may have heard that phrase—or one like it—from the Old Testament's *Book of Micah*, used to support an argument for peace. On the other hand, "hawks" can turn to the *Book of Joel* and find the words, "Beat your plowshares into swords, and your pruning hooks into spears."

You can't take those sentences—or similar ones—out of context and expect your message to be understood. The stage has to be set for the audience with some orientation on the background that precipitated those words and the meaning they were intended to convey.

Be aware of the temptation to add facts and data or quotes and illustrations merely because you like them. Don't try to "force fit" them into your speech, using them as transition thoughts, gap-fillers or one-liners. You must make sure the material you select is appropriate and contributes to the central theme of your presentation.

The speaker can help audiences see this theme through the use of visual aids (i.e., charts, slides, chalkboard drawings,

transparencies). By taking the audience step-by-step through a series of meaningful, well-developed graphics, the speaker can reinforce his or her words. (It works. How many television commercials can you visualize with the television off?) In *Business Ideas: How to Create and Present Them*, Stephen Price, a communications and broadcasting consultant, says: "Whatever helps you visualize will help your audience to see and understand more clearly during the presentation. What you can synthesize and boil down to a clear-cut contrast will aid the others in visualizing what you mean. And this is the desired result of concretely supported presentations."

You shouldn't hesitate to use technical or illustrative materials in your presentations. You should, however, understand that several aspects of your preparation for technical speeches must receive more than the usual amount of emphasis. The audience analysis, for example, can't be taken for granted or accomplished in a hasty manner. Furthermore, additional emphasis must be given to language and the selection of appropriate facts, illustrations and quotes.

In our work-a-day world, very little can be isolated into the non-technical category. And the technical revolution is still underway. Therefore, we—as Toastmasters, speakers and communicators—should use technical materials, supported by visual aids, in our speeches. They provide a change of pace and, more important, they give us the opportunity to become more involved in our world as it is today and will be tomorrow. T

Michael L. Wardinski, DTM, a United States Army Colonel, is a member of Mount Vernon Club 3336-36 in Alexandria, Virginia.

International Speech Contest Rules

As a member of a Toastmasters club, you are invited to participate in Toastmasters International's World Championship of Public Speaking. (Members of undistricted clubs participate in the International Taped Speech Contest.)

Your club will be conducting its 1989 contest soon. The winner of your club contest will then compete at the area level.

Higher levels of competition culminate in the finals at the International Convention in Palm Desert, California, U.S.A., on August 19, 1989.

If you're planning to compete in the contest, or if you're on the contest committee at any level, you should be familiar with the following contest rules. Read them carefully and, of course, follow them. By doing so, you'll ensure a fair contest and an enjoyable event for everyone!

APPLICABILITY

These rules, unless otherwise noted, apply to all Toastmasters speech contests which select contestants for the annual International Speech Contest, which is conducted in English only. These rules may not be supplanted or modified, and no exceptions may be made.

SELECTION SEQUENCE

A. Club, Area, District. Each club in good standing may select its club speech contest winner to compete in the area contest. An alternate should also be selected. The area speech contest winner (and alternate) then proceeds to the division (if applicable) and district contests. NOTE: The district contest chairman informs World Headquarters of the name and address of the winner and alternate in the district contest. Information concerning the regional contest is then mailed to the winner and alternate.

B. Region, International. Each region shall select a winner and an alternate. The contest chairman, usually the first-year International Director, informs World Headquarters of the name and address of the winner and alternate in the regional contest. Information concerning the International Speech Contest is then mailed to the winner and alternate. Eight speakers, one from each region, compete in the International Contest. A ninth speaker, selected in a special speech contest among districts outside of North America, also competes in the International Contest.

ELIGIBILITY

A. To be eligible to compete at any level of the International Speech Contest, an individual must:

1. Have been an active Toastmaster in good standing of a club in good standing since the previous July 1.

2. Have completed at least six projects in the Communication and Leadership manual.

B. Only one kind of exception may be made to the requirements listed above. A charter member of a club chartered since the previous July 1 is eligible to compete. (The club must be officially chartered prior to the area contest.)

C. The following are ineligible for competition in any contest: incumbent international officers and directors; district officers (governor, any lieutenant governor, area governor, secretary or treasurer) whose terms expire June 30; international officer and director candidates; immediate past district governors; district officers or announced candidates for the term beginning the upcoming July 1.

D. Past first place international winners are not eligible.

E. A Toastmaster who is a member in more than one club and meets all other eligibility requirements may compete in each club contest in which he/she is a member in good standing. However, should he/she win more than one, he/she can represent only one of them at any level beyond the club. No Toastmaster can compete in more than one area contest—even if the two areas are in different divisions or different districts.

SPEECH SUBJECT AND PREPARATION

A. Subject for the prepared speech shall be selected by the participant.

B. Participants must prepare their own five-to seven-minute speeches, which must be substantially original, and certified as such in writing to the chief judge by the contestants prior to the presentation of the speeches (on form #1183, Speaker's Certification of Speech Originality). Any quoted material must be so identified during the speech presentation.

C. All contestants will speak from the same platform or area designated by the contest chairman with prior knowledge of all the judges and all the contestants. The contestants may speak from any position within the designated area and are not limited to standing at the lectern/podium.

1. A lectern/podium will be available. However, the use of the lectern/podium is optional.

2. If amplification is necessary, a lectern/podium fixed mounted microphone and a

portable microphone should be made available, if possible. It is suggested that the fixed-mounted microphone be non-directional. The selection and use of a microphone is optional for each contestant.

3. All equipment will be available for contestants to practice prior to the contest. Each contestant is responsible for arranging his/her preferred setup of the lectern/podium microphone and other equipment in a quiet manner before being introduced by the Toastmaster.

D. Every participant must present an entirely new and different speech for the regional and for the international contest than he/she has given that same year. Up to and including the district contests, contestants may use the same speech, but are not required to do so.

E. The successful contestant at each district shall present a detailed outline of his/her district winning talk to the chief judge of the regional contest. Successful contestants at the region will prepare and mail to World Headquarters an outline of their district and regional winning talks, which will be given to the chief judge at the international contest.

TIMING OF THE SPEECHES

A. A speaker will be disqualified from the contest if he/she speaks under four minutes, 30 seconds, or over seven minutes, 30 seconds.

B. The timers shall be seated in such a position that warning signals will be clearly visible to the speakers, but not obvious to the audience. The green and amber warning signals will remain on for one minute.

C. Upon being introduced, the contestant shall proceed directly to the speaking position. The contestant shall make no attempt to communicate with the audience via sound or action prior to uttering the first word of the speech, at which point timing and judging shall begin. Should a contestant engage in definite verbal or nonverbal communication with the audience (including the playing of music or other sound effects, a staged act by another person, etc.) prior to reaching the speaking position and uttering the first word of the speech, the timer should activate the timing device at that point. If this results in the speech going overtime, the contestant will be disqualified.

D. Timers shall warn the speaker with a green light after he or she has spoken for five minutes. An amber light will be turned on after six minutes. A red light will be turned on after seven minutes and will remain on until the conclusion of the speech.

SPEECH CONTEST RULES

Continued from page 15

PROTESTS

A. Protests will be limited to judges and contestants. Any protest will be lodged with the chief judge and/or contest chairman prior to the announcement of the winner and alternate(s). The contest chairman shall notify the contestant of a disqualification regarding originality prior to that announcement before the meeting at which the contest took place is adjourned.

B. Before a contestant can be disqualified on the basis of originality, a majority of the judges must concur in the decision.

C. All decisions of the judges are final.

INTERNATIONAL AND FRENCH TAPED SPEECH CONTESTS

A. Members of undistricted clubs are invited to participate in the International Taped Speech Contest. Tapes must be in English. French speaking members of any Toastmasters club have the option of entering the French Taped Speech Contest. An individual may enter the annual International Speech Contest or the French Speech Contest, but not both.

B. The Toastmasters International Speech Contest Rules are to be followed as far as they are applicable. Naturally there is no area, division, district or regional competition, nor is there any travel allowances.

C. The tape shall be made using the following procedures:

1. Use fresh tape and record at 7½ IPS speed, or on cassette, before a live audience.

2. Time the speech carefully to comply with the Speech Contest Rules.

3. Clearly mark tape and container with participant's name and club number.

D. Tapes for the International and French Taped Speech Contests must be received at World Headquarters by June 1 to be eligible for competition.

Additional copies of the 1989 International Speech Contest Rulebook (Code 1171) are available from World Headquarters. Consult your club's Supply Catalog for prices and order information. □

UPDATE

Continued from page 14

Youth Leadership: A Dream Come True

The SWEC Toastmasters club 5261-31 and the Hubert H. Humphrey Occupation Resource Center in Boston, Massachusetts coordinated a Youth Leadership Program at the Roxbury Vocational School. This program



Celebrity Endorsement—Past District 31 Governor Ray Snay, DTM, congratulates Massachusetts Governor Michael Dukakis for flawlessly delivering and recording an on-the-spot radio endorsement for Toastmasters International.

was more than a regular Youth Leadership Program: it was a door-opening experience for hundreds of youngsters from disadvantaged backgrounds.

It was an unforgettable experience for the SWEC club members to face these youngsters. Most of them were seniors, ready to graduate this year, but their communication skills were so poor they couldn't even say their names during the first session. None of them had any experience in public appearances.

As always, their first speech was the icebreaker. All of them were nervous but ready. Who said that it is easy to talk about yourself? For those children it was a therapeutic experience. Tears appeared as they spoke of moments they'd rather forget, and eyes sparkled as they described future goals and ambitions.

However, the Youth Leadership Program didn't finish with the graduation of these students. Of the 25 in the original group, 14 made it to the Office Education Association (OEA) state competition in April. Of the 14, eight went to the national competition in Des Moines, Iowa, in May.

In the statewide contest, where

about 500 students competed, Humphrey's youngsters placed first and second in the "Interview Skills" category; and fourth and fifth in the "Extemporaneous Speech" category.

Although the Humphrey youngsters did not win top awards in the national event, it was an honor for these first timers just to compete. One more time, Toastmasters helped a dream come true.

*Daisy Monsolve, DTM
SWEC Club 5261-31
Boston, Massachusetts*

LETTERS

Continued from page 15

believe it was my name that was intended to be at the bottom of column 3 on page 28.

But that's okay, I intend to keep doing what I have been doing since October of 1979: "Touching Tomorrow Today."

*Darrel Vincent Frolek
Past Area 34 Governor, Vernon 1929-21
Vernon, British Columbia, Canada*

Editor's Note: We apologize for our error.

SUCCESSFUL SEMINAR

Continued from page 7

tention. Contact the host and facility manager far in advance and specify the type and quality of equipment you need.

Test the microphone and adjust the sound level before the audience arrives. Protest if the equipment is not delivered as promised, and inquire about back-up equipment and access to amplifier controls during your entire presentation.

Your style and format depend on each other and deserve as much thought as the material itself.

Have a spare bulb for the overhead projector, and a splicer or spare print if a film is the cornerstone of your presentation. A good supply of grease pencils and blank transparencies allows spontaneous additions to projected displays. Remember, no one will ever complain because you are over-prepared.

Feedback Mechanism

Audience evaluations are invaluable, especially if you're planning to conduct more seminars.

Designing a questionnaire is not easy, so seek help if needed. It should be brief and to the point, containing just enough questions to evaluate the major areas of presentation, organization and setting. Another option is to ask a few members of the group for a brief oral or written evaluation immediately following the seminar.

When the work is done and the evaluations are in, sit back and give your seminar the ultimate test of quality: Would you want to sit through the seminar you just presented? If you can honestly pass this test, you can take considerable pride in having satisfied a tough audience. □

Thomas Ealey, a speaker at Toastmasters' 1985 convention in Columbus, Ohio, is an accounting instructor at Bowling Green State College in Bowling Green, Ohio. He also is president of a management consulting company.

Unravel the "High-Tech" Mystery

Your six-step priority list for presenting technical material to a non-technical audience.

1. Get their attention. For your technical talk to be successful, you must seize your audience's attention and keep it throughout the presentation. You do this by being lively, animated and enthusiastic. Use visuals that are simple but bold. If showmanship isn't your style, don't attempt it. But avoid monotony; bored listeners become non-listeners.

2. Win their interest. This step is closely related to the first; both are vital. The key to getting people interested in your speech is showing them that your subject is relevant and important to them. As in any speech, you should be sensitive to your listeners' needs and approach the communication situation from their point of view—not yours.

3. Build understanding. If your presentation is to be more than just a pleasant diversion for your audience, this is the step that warrants the greatest care in your presentation. Here is where you make the complex simple and the esoteric commonplace. Use everyday language. Avoid jargon. If you must use technical words, define them clearly. Use short, crisp sentences with active verbs. Use examples, analogies and comparisons to clarify your points and make technical material simple. Structure your speech according to a clear, logical outline that flows easily from point to point. Concentrate on making smooth transitions that connect your points into a logical whole. Don't expect your listeners to draw their own conclusions; you'll need to make those transitions for them.

Here's an example that illustrates the use of comparisons and smooth transitions between statements: "This space vehicle uses more fuel during liftoff than your car will use in a lifetime. That much fuel weighs more than this building. As a result, it takes a tremendous amount of propulsion to lift the vehicle off the ground." This type of structure builds understanding without insulting people's intelligence.

Another key to helping people

understand is your ability to monitor their feedback during the presentation. In most technical presentations, it's advisable to wait until the end to handle audience questions. But in a presentation to a nontechnical audience, it helps both you and your listeners if you invite them to ask questions at any point. Otherwise, you may lose your audience.

4. Gain acceptance. If your purpose is to inform, you've accomplished it once you've built understanding. But if you seek to persuade or to stimulate attitudinal or behavioral change, you must do more. Getting people to accept and believe your viewpoint involves building rapport, credibility and trust. To enhance rapport, you should convince the audience you're like them; self-directed humor, if you can do it effectively, may help. Credibility and trust usually result from who you are—the quality of your credentials. Since it's usually inappropriate for you to state your qualifications, a good introduction by someone else is vital. Finally, your ideas and your reasoning must make sense. If your audience is likely to be exposed to objections or counter-arguments, you'll need to recognize and dispose of them.

5. Help them remember. Making your message memorable is largely a function of the steps already discussed. If your listeners are to remember what you've said, they must understand it. They must be convinced your subject is important to them. In addition, you can enhance retention by using visuals that illustrate and clarify the information you've presented.

6. Stimulate action. People are most likely to take action if it's specified and feasible. Tell your audience exactly what you want them to do: vote a certain way, sign a petition or make a contribution. The action should be relatively easy and available immediately. And finally, the action you propose should meet their needs. Of course, it's up to you to convince them this is the case.



"Those who have
tried for first place
and walked away
with something
less are stronger
for doing so."



More Than a Statistic

Enter a speech contest and savor that winning feeling— even if you lose.

BY ERIC KIRST

You decided to take the plunge and enter a speech contest. After many hours of effort, you had a polished presentation that could propel you to the international level. You trounced the competition at your local contests. Everyone wished you well, spurring you on to compete at the next level. You savored that winning feeling.

But that was a long time ago, or so it seems now. Especially since the last contest didn't turn out the way it was supposed to, and that coveted national award trophy will be given to someone else this year.

It's a mathematical certainty that of the thousands of contestants who strive for a chance at the "World Championship of Public Speaking," only one will walk away with first prize. Each year another batch of Toastmasters will experience first-hand the "agony" of defeat.

Lessons to Learn

Each contest a Toastmaster ever loses constitutes a remarkable opportunity to learn important lessons about public speaking. It's just as important to carefully evaluate your speech *after* the contest as it is before you present it. Ask those tough questions that too often go unanswered before a competition:

- Did your presentation capture your audience's imagination?
- Was your enthusiasm for your subject infectious?
- Was your topic presented as simply and as clearly as it could have been?
- Did you incorporate the knowledge of gestures, appearance and other fine points covered in the Toastmasters manual?
- If you could have had just one more week to prepare, what would you have done?

The Competition

BY JERRY RASKIN, ATM

Each time we speak in public we participate in a mini speech contest. The purpose of the manual speech given at the club meeting may be to inform, entertain, use vocal variety, clarify meaning or persuade. Frequently, the members of the club then vote for the funniest speaker or the most interesting story rather than for the speech which best accomplished the goals set in the manual for that particular subject.

I have heard well organized and competently presented motivational speeches lose to a fascinating narration of a vacation. I have seen a speech with minimal content accompanied with beautiful color slides win over a painstakingly prepared informative speech. Most of us can remember spending much time and effort adding new words to our speech vocabularies and clarifying our meanings only to lose to a good joke.

Each speech at the club level is a contest in which we compete with ourselves. Self-improvement is the whole purpose of this effort. We eventually realize that the coveted Best Speaker Award is not as personally meaningful as the Most Improved Speaker ribbons. The first two and a half years of my Toastmasters membership I never won Best Speaker, but I treasured all those Most Improved Speaker ribbons. During the last year about half of my speeches won Best Speaker. Yet, now that I have a better understanding of audiences and more skill in presentation, I'm not sure that I'm not cheating!

Each speech should be better than the last. There are very few Toastmasters who are naturally gifted speakers. It is a trait to be learned and

earned, and in our club the competition is fierce.

Toastmasters' International Speech Contest is held once a year. When you advance past the club level, the contest changes. Now, you have trained judges who evaluate and weigh your words based on development, structure, organization support material, effectiveness, originality, audience attentiveness, vocal variety, gestures, appearance and appropriateness. Each speaker is measured against the other, item by item. Timing is crucial. This does not guarantee a fair contest but it is the closest you will ever get.

This is *real* competition—the opportunity to prepare a speech with a message, rehearse it, add gestures, vocal variety, and enthusiasm—then to measure your skills against those of others. No longer are we at the mercy of an audience who votes on laughter or on favored players. This is where the leader is separated from the follower, the doer from the wisher, the worker from the lazy. I truly expect each and every Toastmaster to eagerly look forward to contest time.

Fear is no excuse. We overcome that with our icebreaker. Our real enemy is *ourselves*—the excuse of being too busy, or having other priorities; not enough time. Working to beat the competition means no television, sometimes no lunch, even no dinner. But it does mean achievement, competition and even "beating" the most daring people in the world: our fellow Toastmasters.

Jerry Raskin, ATM, a Toastmaster for eight years, is a member of Blue Flame Club 2717-F in Santa Ana, California. He is an engineering consultant.

Imagine how little we would learn about our speeches if we always won.

The insight of others is crucial to this process. Immediately following the contest, when the experience is fresh in everyone's mind, discuss your speech honestly and objectively with other Toastmasters.

After a recent competition, a club member helped me see that the construction of my speech compared unfavorably with that of a competitor's.

Mine consisted of four principal parts and six transitions; her structure was streamlined to one principal part and three examples. No wonder she won.

Once you've learned all you can from analyzing your presentation, consider the competition an experience and move on. Disappointment can spur us to abandon a comfortable rut for something new and fresh. Take this opportunity to step outside your comfort zone. There's such a wide variety of

subjects to speak about, and ways to deliver speeches. Why not try something new next time?

After a contest, you usually discover a new dimension of support and understanding from those around you. Club support is readily available as a speaker prepares for a contest. It's common courtesy to attend events in which one's club is represented and cheer your champion on to greater success. But encouragement becomes vital when you end up walking away without that first-place trophy. Even the most gifted competitor appreciates support when confronting the limits of current skills. Affirmation at this time is the best medicine for regaining confidence and recovering the will to try again. Perhaps the best thing about Toastmasters is the number of members who can provide this support so well.

Keep in mind that even if you haven't won the prize, you've taken another step toward success. Examples abound of how outstanding individuals used a positive attitude to achieve the "impossible" after repeated frustrations. It took two years and 6,000 experiments before Thomas Edison developed the world's first practical incandescent lamp. That's 5,999 "failures" to one "success"; a ratio that would have discouraged most inventors. Edison's persistence is something we as Toastmasters would do well to emulate.

Because we are Toastmasters, thousands of us *will* jump at the chance to compete—again—the next time a contest rolls around. Those individuals who have tried for first place and walked away with something less are stronger for doing so. View the past as a learning experience. Armed with a fresh approach and the support of your club, how can you possibly lose? □



Eric Kirst is manager of marketing services for Hall Financial Group, a Dallas-based real estate firm. Currently a member of White Rock Club 1495-25, he joined Toastmasters in 1980.

Editor's Note: The 1989 International Speech Contest rules are featured on page 21.

DTM

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

- Paul A. McAdam, 1556-F
- Doug Shaul, 1556-F
- Luella S. Holt, 4492-2
- Victor L. Dreyer, 138-7
- James R. Dawson, 1715-14
- Michael E. Cook, 1844-14
- Tommy H. Powell, 4684-14
- Victoria C. Pope, 4684-14
- Roland E. DeRose, 4332-23
- Vivian S. Dameron, 3006-25
- Dennis West, 2668-26
- John M. Senkarik Jr. 2552-29
- Claire L. Brugnani, 508-31
- Hardial S. Dhillon, 4785-32
- Shirley Wilson Langford, 886-36
- Beverly H. Hitchins, 1748-36
- Victor R. Piatt, 1762-36
- Louis A. Tourville, 5113-39
- J. Robert Neal, 3619-42
- Sophoe D. Richardson, 3092-47
- Patricia Rodriguez, 1683-48
- W. Nigel Bryan, 1865-70
- Bruce MacDiarmid, 2833-72
- Christopher A. Matthews, 4775-72
- Pieter DuPlessis, 4795-74
- Trevor West, 1641-74
- Steve Shur, 5008-74
- Manuel E. Rebueno, 194-75

ATM SILVER

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

- Richard Bazner, 4417-4
- Edward Collier, 457-5
- Len Jennings, 5369-6
- George Munyer, 3091-7
- Elizabeth Daniell, 3714-7
- Lawrence E. Geisler, 5396-15
- R. Michael Ruckel, 170-16
- Clifton Sanders, 454-16
- Donna S. Watson, 454-16
- Richard Frye, 746-16
- Lloyd Bryant, 4101-16
- Wayne C. Coleman, 2534-23
- Anne M. Thompson, 2429-26
- Richard T. McGiffin, 535-29

"All glory comes from daring to begin."

*Eugene F. Ware
American Lawyer/Poet*

ATM

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

- Greg Giesen, 105-F
- Phillip Bedell, 219-F
- Edna M. Lumley, 356-F
- Laura McGalliard, 602-F
- Patricia H. McDougall, 1556-F
- Lou Ann Frederick, 3733-F
- John O. Strong, 3733-F
- Loring Fiske-Phillips, 5880-F
- Jackie Sundy, 5880-F
- Richard R. Rahder, 7016-F
- Kirk, Stickley, 3069-U
- Takashi Kawano, 3162-U
- Tula G. Belton, 5236-U
- Terence O'Neil Lewis, 6435-U
- Ivan S. Gerson, 743-1
- Henry Gibson, 2596-1
- John W. Ratcliff, 514-2
- Susan Amende, 3666-2
- Steve Fargo, 3931-3
- Virginia Rose Hamerson, 830-3
- Robert V. Russo, 3480-3
- Winston Warr, 5318-3
- Eli Mora, 1718-4
- Joseph Peter Simini, 2407-4
- Clifford M. Brothers, 3626-4
- Marjorie L. Wallace, 4304-4
- Roz Dolling, 4368-4
- Jeanette Grojean, 108-5
- Tom Gilliland, 2518-5
- Marilee D. Taylor, 5727-5
- Andrew W. Schmidt, 388-6
- Marjean Deliduka, 2140-6
- Beverly Chapple, 2312-6
- Jacqueline B. Drye, 2312-6
- Wilbur L. Nelson, 2376-6
- Robert Cox, 4591-6
- Virginia E. Buhler, 253-7
- Spencer Miller, 253-7
- Vivian Rutledge, 395-7
- Jon Holboke, 1751-7

- Dave Levine, 178-39
- Erma McDonald, 3372-39
- Therisia L. Peterson, 6047-39
- M. Andy Cole, 211-44
- Charles Secord, 4747-44
- Scott Hoehn, 4147-47
- Olivia Headley, 4676-52
- William Kennedy, 1410-62

ATM BRONZE

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

- Amy T. Stuart, 2164-F
- Lou Ann Frederick, 3733-F
- Richard R. Rahder, 7016-F
- Mary M. Dockendorff, 68-1
- Bennie Powell, 2596-1
- Richard Walsh, 1881-4
- Gerald E. Marino, 5315-5
- Anna M. Pennington, 5573-8
- Liska A. Wetherington, 2906-14
- Clifton Sanders, 454-16
- Leonard Roberts, 2045-18
- Steven K. Vogelzang, 875-19
- Kevin Heinrichs, 5295-19
- Marco Betancourt, 535-29
- James W. Gray, 89-33
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- Fekry H. Ismail, 556-48
- Robert Handel, 2459-48
- Alene Haynes, 4628-56
- Ginger Kane, 1250-57
- Aubrey L. Powell, 6203-58
- Joseph E. Camp, 6270-58
- Robert L. Tankersley, 4253-63
- Adrian Lever, 1519-70
- Neil McIntosh, 6175-70
- Ian David Mitchell, 4518-72
- Howard Steinberg, 5008-74
- Eduardo S. Ramos, 1088-75

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- Benedict Louis Kemper, 1408-8
- Glenn Zimmerman, 431-9
- Steven D. Bunnell, 4808-9
- Theodore R. Brandt, 6381-9
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- Daniel A. Papcke, 2606-10
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- Katherine V. Robbins, 2333-11
- Andre Hadley Marria, 3858-14
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- William C. Geary, 1678-16
- Pat Tull, 2106-16
- Paul Czarniecki, 5782-16
- Oran L. Jones, 6146-16
- Owen Lee Swain, 6146-16
- Robert G. Roach, 6365-16
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Orange Tree Clubhouse, 290
Orange Blossom, (714)
552-8823
JCUAA 7140-F
Alhambra, CA-Hou
Development Corp., 2200 S.
Fremont Ave., (818)
300-0020
Barbarosa 1807-U
Kaiserslautern, Germany-
Thurs., 11:45 a.m., B-3003
Panzer Kaserne, 411-7072
Kuantan 7106-U
Kuantan, Pahang, West
Malaysia-2nd & 4th Tues., 8
p.m., Ceylon Associates,
A4834 Lorong Seri
Perdana 7117-U
Kuala Lumpur, Malaysia-1st
& 3rd Tues., 7:30 p.m.,
Plaza Hotel
Reynosa 7158-U
Reynosa, Tampico, Mexico-
Thurs., 7:30 p.m., Raqueta
Club Del Prado, 2-18-03
Mid-Wilshire 7145-1
Los Angeles, CA-Thur.,
noon, El Cholo Restaurant,
1121 S. Western, (213)
736-2757
Freely Speaking 7115-2
Seattle, WA-Mon. & 1st &
3rd Thur., (206) 328-0703
Joint Venture 7137-2
Monroe, WA-Sat., 9:50
a.m., Washington State
Reformatory
Jetsetter 7149-2
Seattle, WA-Mon., noon,
Horizon Airlines, (206)
431-7026
Noontime 7153-3
Phoenix, AZ.-Wed., 12:05
p.m., Plaza Municipal Bldg.,
125 E. Washington, (602)
262-4908
Post Toasters 7165-3
Phoenix, AZ-Thur., 6:15
a.m., U.S. Postal Services,
4949 E. Van Buren, (602)
225-3138
Golden Triangle 7096-4

San Jose, CA-Thur., noon,
Ford Aerospace, 220 Henry
Ford II Dr., Bldg. #260
Realtor 7120-4
Monterey, CA-Fri., noon,
Board of Realtors, 856
Munras, (408) 649-7732
Castroville 7126-4
Castroville, CA-Wed., noon,
Calif. Artichoke Advisory
Bd., (408) 633-4411
Palomar Airport 7129-5
Carlsbad, CA-Tues., 7 a.m.,
Daniel's Cablevision, 5720 El
Camino Real, (619) 434-8923
Telemasters 7148-5
San Diego, CA-Thur., 11:30
a.m., Northern Telecom,
16350 W. Bernardo Dr.,
(619) 592-5935
Storymasters 7159-5
San Diego, CA-1st Sat.,
10:30 a.m., San Diego
Public Library, 820 E. St.,
(619) 224-8404
Free Speech 7110-6
St. Paul, MN-Wed., noon,
Centennial Office Bldg., 658
Cedar St., (612) 296-2187
Diskmasters West 7112-6
Minnetonka, MN-Tues.,
11:30 a.m., Imprimis, 12701
Whitewater Dr., (612)
931-8656
Diskmasters East 7113-6
Bloomington, MN-Tues.,
11:30 a.m., Imprimis Train-
ing Rm., 7801 Computer
Ave. S.
Dakota Speakers 7119-6
Apple Valley, MN-Mon.,
7 p.m., Apple Valley Villa,
14610 Garrett Ave., (612)
447-8091
University 7122-6
Thunder Bay, Ontario,
Canada-Mon., 7 p.m.,
Lakehead University, (807)
767-2132
Park Avenue 7124-6
Minneapolis, MN-Tues.,
6:45 p.m., Park Ave.
Methodist Church, (612)
824-2521
Testmasters 7127-6
St. Paul, MN-Wed., noon,
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Cromwell Ave., (612)
641-9476
Breaking Free 7133-6
Edina, MN-Thurs.,
7:30p.m., Marquette Bank,
6500 France Ave., So., (612)
559-3535
Spokane Uptowners 7136-9
Spokane, WA-Tues., 12:05
p.m., U.S. Post Office
Bldg., W. 904 Riverside,
(509) 926-5607

Marion VAMC 7116-11
Marion, IN-alt. Wed., 11
a.m., VA Medical Ctr., (317)
674-3321
Marion 7128-11
Marion, IN-1st & 3rd Wed.,
6 p.m., Jim Dandy Rest.,
1229 N. Baldwin Ave., (317)
662-3911
Toastmasters Forum 7102-14
Red Oak, GA-1st & 3rd
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964-4024
Chattering Clicks 7109-14
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Southern Bell, 1455 Lincoln,
Pkway., (404) 391-2254
AT&T Quorum Forum
7125-14
Tucker, GA-Tues., 11:30
p.m., AT&T Quorum, 1960
W. Exchange Pl., (404)
496-3233
Marta Rail Operations
7138-14
Decatur, GA-Wed., noon,
Marta Admin. Bldg., 2775 E.
Ponce De Leon Ave., (404)
294-3105
US Sprint Fon Masters
7146-22
Kansas City, MO-1st & 3rd
Tues., noon, US Spring
Comm. Co., 8140 State
Line, (816) 941-5305
T-VI Jawbreakers 7154-23
Albuquerque, NM-Tues.,
12:15 p.m., Albuquerque
Tech. Vocational Institute,
(505) 247-9579
Capital Center 7104-25
Wichita Falls, TX-Fri., noon,
Capital Center, 624 Indiana,
(817) 723-1471
Expression Session 7105-25
Fort Worth, TX-Wed., noon,
Fritz G. Lanham Federal
Bldg., 819 Taylor, (817)
334-8537
Civic Orators 7160-25
Grand Prairie, TX-Wed.,
noon, Parks & Rec. Bldg.,
326 W. Main, (214) 641-4917
Brazos Evening 7161-25
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p.m., The Lexington Inn,
E-35 at University Parks Dr.,
(817) 776-4934
Inverness 7143-26
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p.m., Echosphere Corp., 90
Inverness Circle E., (303)
799-8222
HUD Homesteaders 7162-26
Denver, CO-Tues., 8 p.m.,
HUD Regional Admin.
Conf. Rm., 1405 Curtis St.,

(303) 844-4959
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Westland, MI-Thur., 6 p.m.,
Big Boys Restaurant, 6360
Wayne Rd., (313) 427-5005
U.S. Postal Service 7111-29
Pensacola, FL-alt. Thur., 2
p.m. & 5 p.m., U.S. Postal
Service, 1400 W.
Jordan St., (904) 477-8323
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p.m., Burger King, Rt. 132 &
Rt. 6, (508) 778-4941
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Arinc, 1695 Mesa Verde,
Suite #100, (805) 656-5344
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Mon., 7 p.m., Senior
Citizens Ctr., 55 S. Court
St., (608) 348-3550
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The Charlotte Observer, 600
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6199 Sunrise Blvd., (916)
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Midland Reporter-Telegram,
201 E. Illinois Ave., (915)
682-5311
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15 Smith Rd., (915) 694-1447
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Raritan Plaza I, (201)
225-7000
HUD 7103-46
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noon, U.S. Dept. of Hous-
ing & Urban Dev., 60 Park
Place, (201) 877-1681
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Barnett Bank, 1180 U.S.

Hwy. 19 N.
Toastbusters 7163-47
 Palm Beach, FL-Wed., 11:30 a.m., Harris Corp., (407) 729-7538
Devine Singles 7150-58
 Columbia, SC-1st & 3rd Mon., 7 p.m., Gallup Realty Bldg., (803) 787-7524
Highway 58 7130-63
 Chattanooga, TN-Tues., 7 p.m., Country Place Rest., Hwy. 58 at 3913 Webb Rd. (615) 877-6553
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 Smyrna, TN-1st & 3rd Mon., 7 p.m., Smyrna Town Club, (615) 459-2819
L.P.C.C. 7134-68
 Lafayette, LA-Tues. & Thur., 6:30 p.m., (318) 236-5400
No. 1 On-Air 7108-69
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 Aroroy, Masbate, Philippines-Fri., 5 p.m., Atlas Staff Clubhouse, Atlas Consolidated Mining & Dev. Corp.
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Ralph C. Smedley Memorial Fund

The Dr. 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

Governors Club of District 6, in memory of Erik K. Stuhlmüller, DTM
Connell R. Ryan
Palmetto Club 2070-58, in memory of Karl Kohn
Greenville Club 964-58, in memory of Karl Kohn
Lois S. Thacker, in memory of William Rivera
Billings Heights Club 1234-17, in memory of Philip Szudera, ATM
District 9, in memory of Emmarita Bodewes, ATM
Ptarmigan Club 979-U
George Manoogian, in memory of Charles Boucher

Associates

Front Range Club 2668-26
Smedley Club 1-F

MISQUOTE AT YOUR PERIL

Continued from page 10

and most quoters identify him with it instead of the originator.

To avoid naming the wrong author, check the quotations in anthologies. For example, in checking "Go west, young man," look for "west" in the index of *Bartlett's Familiar Quotations*. The index leads you to the quotation with John Soule identified as the original source. A footnote states that Greeley reprinted in his newspaper, the *New York Tribune*, the Soule article which had inspired him.

The worst kind of misquotation is omitting words that change the message intended by the originator. Such misrepresentation is unfair to the author and misleads the audience.

Ralph Waldo Emerson's quotation, "A foolish consistency is the hobgoblin of little minds" is often distorted by omitting the first two words. When speakers quote Emerson as saying, "Con-

In misquoting you defeat the purpose of quotation as a speaker's technique.

sistency is the hobgoblin of little minds," they twist his meaning and falsely represent him.

The same is true of the Biblical quotation, "The love of money is the root of all evil." That quotation is frequently cited as "Money is the root of all evil."

The definition of quoting is "The act of repeating correctly the words of another." The time and effort you spend verifying quotations will pay off in terms of your credibility as a speaker. □



Thomas Montalbo, DTM, is a member of Sparkling Toastmasters Club 3602-47 in St. Petersburg, Florida, and has received a Presidential Citation for his articles in "The Toastmaster." He also is the author of "The Power of Eloquence," a book on public speaking published by Prentice-Hall in 1984.

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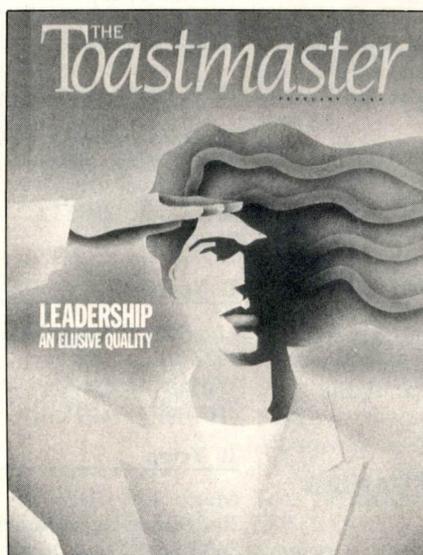
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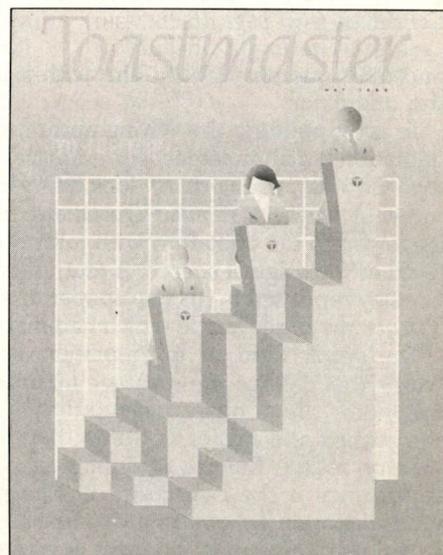
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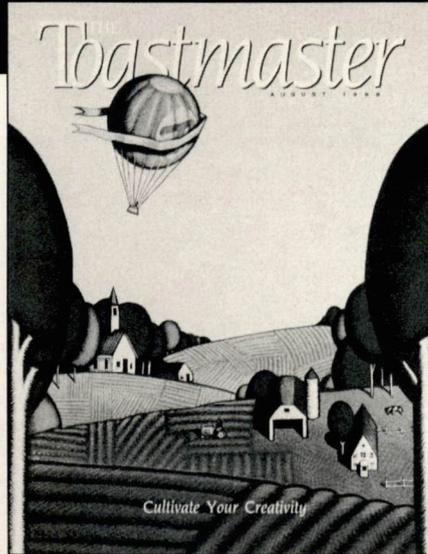
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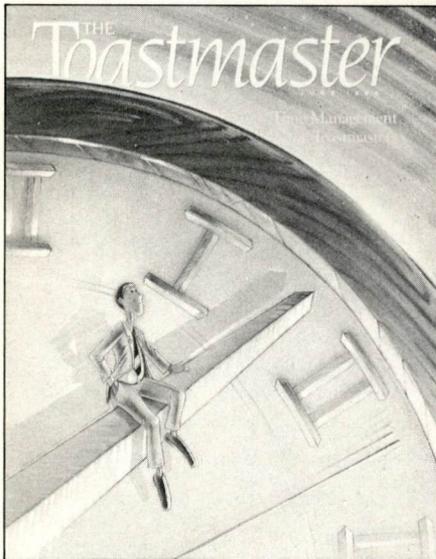




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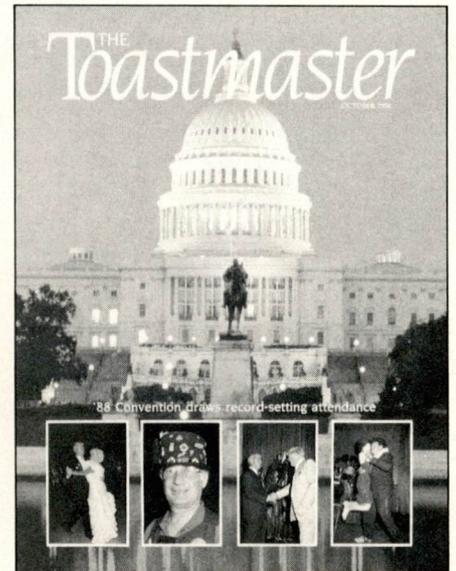
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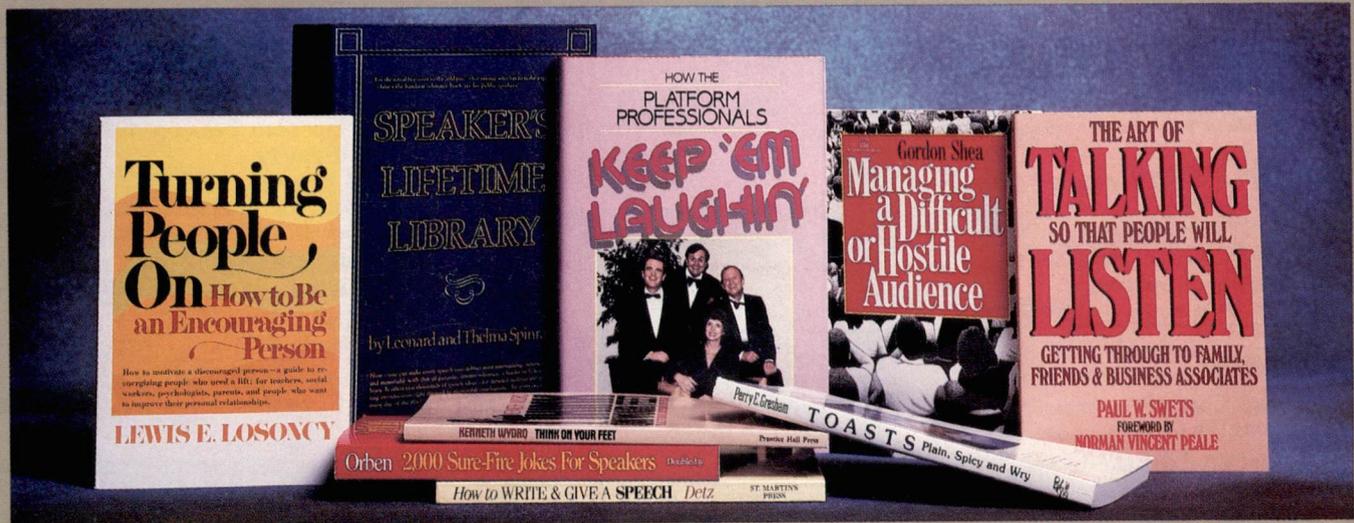
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