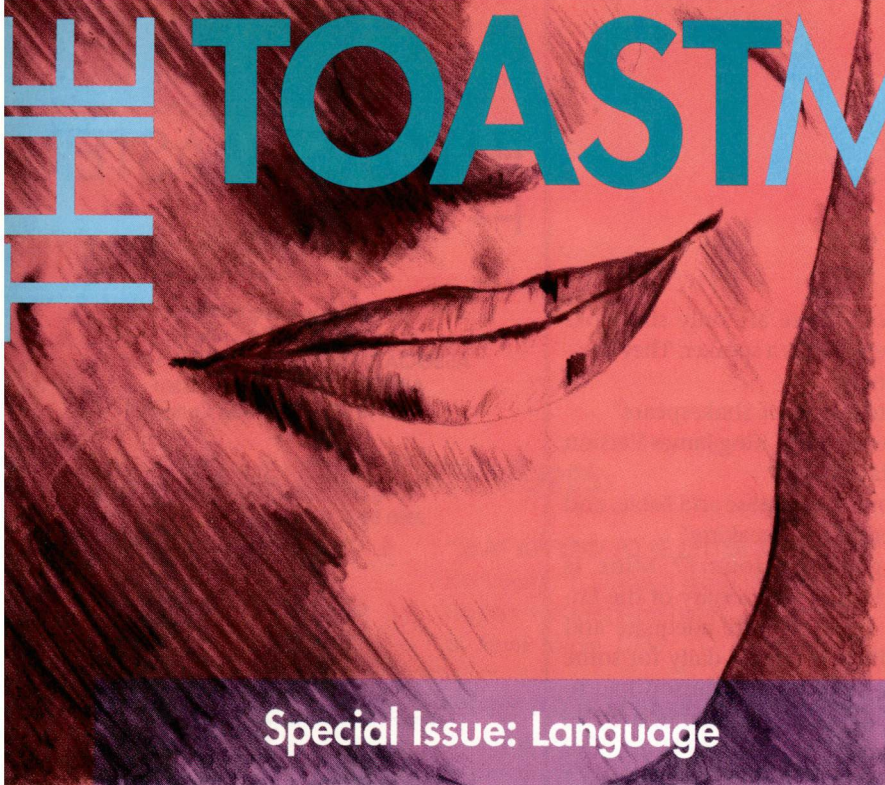
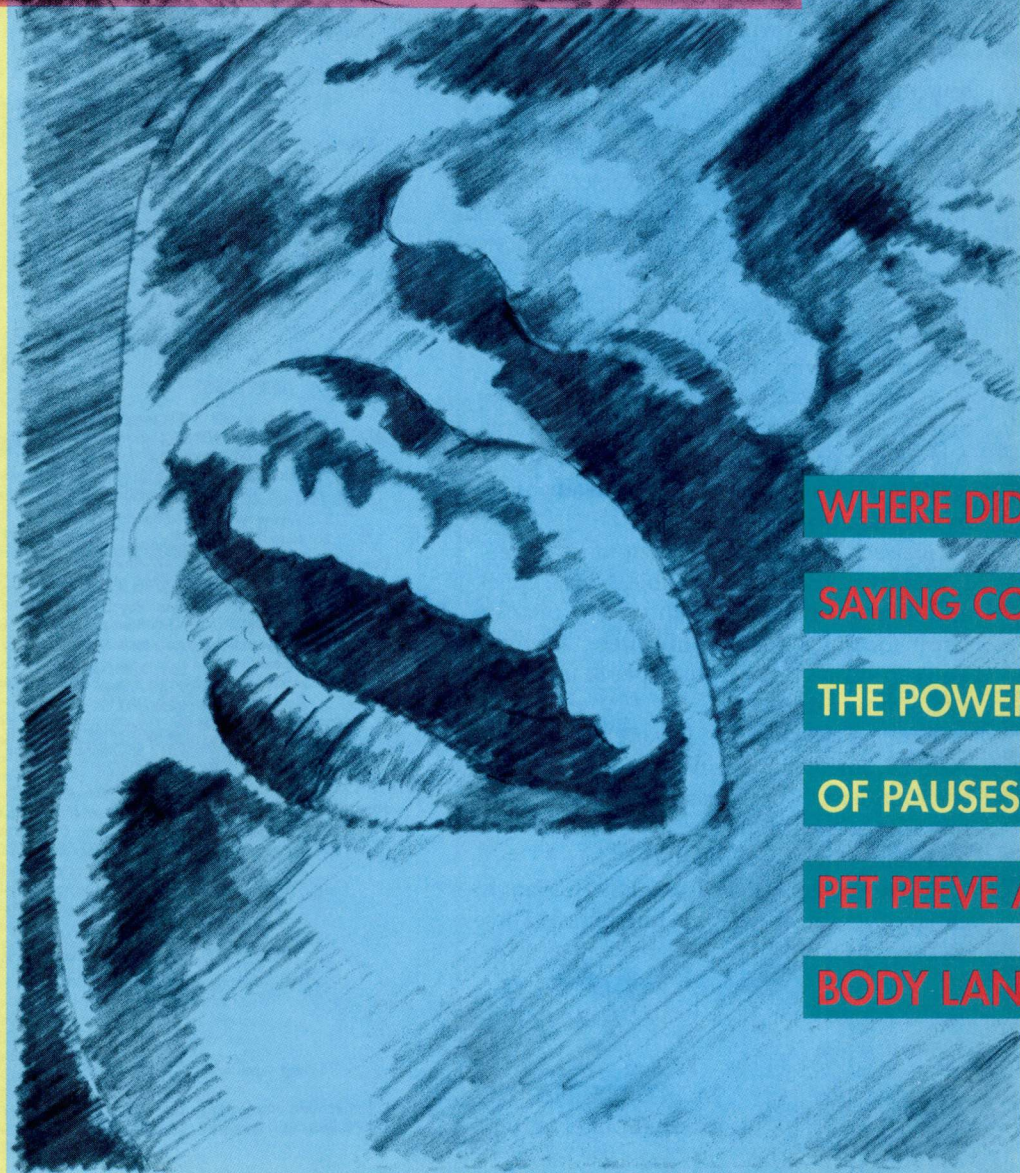


THE TOASTMASTER

NOVEMBER 1991



Special Issue: Language



WHERE DID THAT

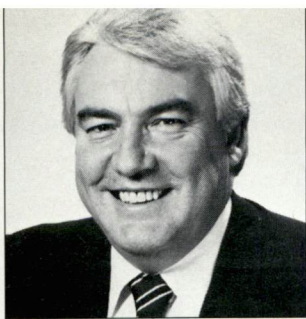
SAYING COME FROM?

THE POWER

OF PAUSES

PET PEEVE ALPHABET

BODY LANGUAGE



VIEWPOINT

LANGUAGE IS

A SPEAKER'S

TOOL

"With more than half a million words in the language, you will do very well if you understand so much as five percent of them. Anyone who knows ten percent is in the Superman class."

"But if you do not have a fair understanding of at least fifteen thousand words, you are under a handicap when you read or listen, for much of what is said will go right past you."

*Dr. Ralph Smedley
Personally Speaking (1964)*

■ All Toastmasters should be familiar with Dr. Smedley's book *Personally Speaking*. If you are not, I would recommend that you get a copy and become thoroughly acquainted with it.

Dr. Smedley was a master with words, with turning a phrase. To be a good public speaker, you need to master the language. Language is a speaker's tool. Words are to a speaker what color is to a painter.

In my library, I have several thousand books. I have well over one hundred books on public speaking, plus dozens of joke books, quote books and also plenty of personal diaries.

But of all those, there are only six books that I find indispensable as a speaker. They are:

1. A good dictionary
2. "The Complete Works of Shakespeare"
3. A Chain Reference Bible, King James Version
4. Bartlett's Quotations
5. Brewer's Dictionary of Phrase and Fable, and
6. Smedley's "Personally Speaking"

What is a good dictionary? Mine is Webster's Encyclopedic Dictionary of the English Language. I find it quite adequate and I've been consulting it almost daily for some time. I like what Dr. Samuel Johnson had to say about Dictionaries: "Dictionaries are like watches; the worst is better than none, and the best cannot be expected to go quite true."

Choose your own.

"The Complete Shakespeare" – What better source for quotes than this master of the English language? Looking for a clever turn on a phrase? Shakespeare's bound to have an articulate character succinctly addressing your subject. In fact, Shakespeare is quoted so often that he is often given credit for saying things that really belong to others.

A Thompson Chain Reference Bible - King James Version – You can find any verse in the Bible quickly with this reference source.

Bartlett's Quotations – An absolute must for any speaker. It contains such a wide and infinite variety of quotes that it is almost impossible to exhaust them. You can find any quote in less than two minutes.

Brewer's Dictionary of Phrase and Fable – Contains any reference to fable, Norse, Greek and Roman myths, Latin and Greek phrases. Great for quick reading anywhere, anytime. You can always pick up great speech facts with a ten minute read.

Personally Speaking – A variety of quotes from Dr. Smedley. Very inspired writings from the founder of Toastmasters International. A must for every Toastmaster. Great for quotes, especially when speaking in the club.

There you are, fellow Toastmasters. Want to enhance your art and cleverly turn phrase? These six books will carry you through many speeches.

JACK GILLESPIE, DTM
International President

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Toastmasters International (714) 858-8255
Publications Department FAX: (714) 858-1207



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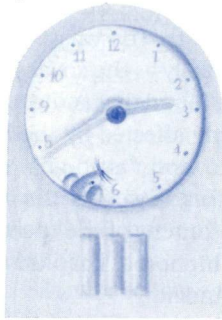
THE TOASTMASTER Magazine (ISSN 0040-8263) is published monthly by Toastmasters International, Inc., 23182 Arroyo Vista, Rancho Santa

Margarita, CA 92688, U.S.A. Second-class postage paid at Mission Viejo, CA, and additional mailing office. POSTMASTER: Send address change to THE TOASTMASTER Magazine, P.O. Box 9052, Mission Viejo, CA 92690, U.S.A.

Published to promote the ideas and goals of Toastmasters International, an organization dedicated to helping its members improve their ability to express themselves clearly and concisely, develop and strengthen their leadership and executive potential and achieve whatever self-development goals they may have set for themselves. Toastmasters International is a nonprofit, educational organization of Toastmasters clubs throughout the world. The first Toastmasters club was established by Dr. Ralph C. Smedley on October 22, 1924. Toastmasters International was organized October 4, 1930, and incorporated December 19, 1932. This official publication of Toastmasters International carries authorized notices and articles regarding the activities and interests of the organization, but responsibility is not assumed for the opinions of authors of other articles. Copyright by Toastmasters International, Inc. All rights reserved. The name "Toastmasters" and the Toastmasters emblem are registered trademarks of Toastmasters International, Inc. Marca registrada en Mexico. PRINTED IN U.S.A. All correspondence relating to editorial content should be addressed to THE TOASTMASTER Magazine, P.O. Box 9052, Mission Viejo, CA 92690, U.S.A. Phone (714) 858-8255. Members' subscriptions are included in international dues. Non-member price: \$12.00 per year.

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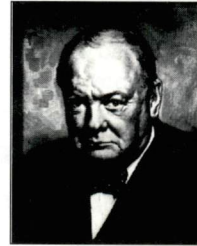
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LETTERS

IT'S BEST ONCE A WEEK

Laura A. Reinsimar's "Is Your Club Getting Too Big?" in the July issue was right on target. Any time a club exceeds 40 members, it imperils the participation of its entire membership.

One point not mentioned by Reinsimar is the practice, which some clubs follow, of meeting every other week. One of the new clubs in our district has 24 members. If it persists in meeting every other week, months will pass before everyone has delivered their icebreakers. Meanwhile, if only icebreakers are scheduled, members won't progress in their speaking skills.

New clubs are especially vulnerable when two-week gaps exist between meetings. In addition, biweekly meetings limit member participation in speech contests.

I urge all of those sponsoring new clubs and serving as mentors to do everything they can to ensure that meetings are held weekly.

PETER H. GERNS, ATM
QUEEN CITY CLUB 1420-37
CHARLOTTE, NORTH CAROLINA

ARTICLE PROVOKES DOWNSIZING

Our club will soon number 60 members. Every guest loves us and joins. However, many among the 30 to 40 who gather every Tuesday morning never get a chance to speak and eventually stay away. Our loss . . . theirs too.

Laura Reinsimar's article in the July issue about a club getting too big really hit home and has prompted us to consider downsizing.

JIM BUTLER, ATM
FAIRLAWN CLUB 2803-10
FAIRLAWN, OHIO

VIDEO REQUEST

Congratulations on an overall superb video tape, "Meeting Excellence." It was crisp, to the point, and interesting. I suggest that in the future more emphasis be placed on evaluation; perhaps a special tape could be geared to new members, while also serving as a reinforcement for veterans.

MARSHALL LEWIS, CTM
FEDERAL CENTER SW CLUB 651-27
WASHINGTON, D. C.

WANTS WELL-DRESSED SPEAKERS

The article in your August issue, "Clothes Make the Toastmaster," conveyed a message I hope more Toastmasters will heed. I also enjoyed the Letters to the Editor on judging speech contests. As one who has judged many times over the past five years, I personally feel Toastmasters needs to put out better or more materials on speech contest judging.

LUCILLE MAYER, ATM
RHINELANDER AREA 3675-35
RHINELANDER, WISCONSIN

SHY NO LONGER

I am writing to express my gratitude and appreciation to Toastmasters International for the fine educational program I have enjoyed as a member of this organization for more than six years. Toastmasters has not only given me the ability to speak in front of an audience, but my shyness — which was a menace to my personal life for many years — has gradually been overcome. Any organization that can give a person a fresh outlook on life is worthy of special recognition.

MARK F. DE CESARE, ATM
HUNTINGTON 1964-46
MASSAPEQUA, NEW YORK

FORGET WALDO —WHERE'S THE INDEX?

I very much enjoyed the latest (August) issue of *The Toastmaster*. Each issue is full of valuable and interesting information. It seems as though you are following my Toastmasters development personally, because invariably the very subjects I need to learn about are covered in the next issue I receive!

As a woman in the corporate world, I have become very aware of the importance of image. I was delighted to see an article on image as it relates to Toastmasters, and especially as the cover story! I have found that audiences are greatly affected by the "presence" and "attitude" of the speaker, and this can make the content of the speech really hit home. Thanks for this reminder.

The articles on research were very informative. I ran to my local bookstore and picked up some of the references suggested in Joe Armstrong's article. As I read through his article and got to the part on magazine indexes, though, it hit me — does the Toastmaster magazine have an index available?

DIANE LYBBERT, CTM
BELL HELICOPTER LOGISTICS CLUB 7266-25
FORT WORTH, TEXAS

Editor's Note: You'll find an annual index of magazine articles in the back of each December issue.

LOST WITHOUT LASHES

I wish to question two points mentioned in Don Johnson's timely article, "Clothes Make the Toastmaster": proper dress

for addressing high school students and proper makeup for women.

When I had major surgery a few years ago, I wouldn't let my pastor nor my best friend visit me in the hospital until I felt well enough to attach my eyelashes. Surely, I would be uncomfortable addressing a group of strangers or friends without them, just as I suspect many men would be uncomfortable if made to dispense with toupees, beards and mustaches.

The article states that a business suit would be out of place when addressing high school students. However, some day those folks will need to face the fact that the working world may expect a polished appearance. Who better to illustrate this than a Toastmaster?

These points aside, I am so glad that the topic of appearance was addressed. Since the club I belong to meets in the evening, members seem to think that it is a time to "kick back" and appear in grubbies. I feel that any member attired in a pair of shorts should be preparing a Boy Scouts speech to be delivered campside.

Am I wrong to feel slightly insulted by the member who finally arrived in suit and tie one evening, only to inform us that he was going on to an "important meeting"?

It reminds me of the bride who went through the church ceremony with curlers in her hair so she would "look nice for the reception."

HELEN MARIE CARLSON, ATM
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THE LIMITS OF LANGUAGE

by *S.I. Hayakawa*

“Words are so much more than descriptions of experience; they are evaluations of how we think.”

■ The world we live in is created by the language we speak. I often used to say in my freshman semantics classes: “Suppose you and your little dog just crossed the border into Canada. Try to tell the dog what just happened.”

To us it’s an enormous reality. You leave the jurisdiction of Washington and Albany and you enter the jurisdiction of Ottawa and Toronto. The dog doesn’t know a thing about it. He’s crossed the same border you’ve crossed, but that border doesn’t exist for him. Why? Because it’s linguistically created, and dogs don’t have language.

You can talk to a very, very intelligent dog and say,

“I promise you a hamburger next Tuesday.” But it doesn’t mean a thing to him because Tuesday, New Year’s Day, birthdays or April — exist only in language or they don’t exist at all.

THOUGHTS BEHIND WORDS

When semanticists talk about language they’re referring to the entire complex — first, of *how* people talk, whether their language is specific or general, descriptive, inferential or judgmental. Secondly, they’re referring to the *attitudes* people have toward their own utterances—whether dogmatic, open-minded, rigid or flexible — because words are so much more than descriptions of experience; they are evaluations of how we think. And the way we evaluate is inextricably bound up with the way we talk — not only to others, but to ourselves.

The behavior school of psychology asserts that all thought is subvocal speech. Certainly, at least most thought consists of talking to oneself silently. And if our spoken evaluations are hasty and ill-considered, our unspoken ones are likely to be even more so.

For example, a man says, “I don’t like fish.” There are many, many different kinds of fish and many, many ways of preparing them. But he still says, “I don’t like fish.” So he even avoids clams and lobsters, which are no more related to fish than snails are to partridges.

Now, perhaps you may think this is a trivial example, but don’t all prejudices work in exactly this way —whether they are racial, national, ideological, religious or occupational? We have all kinds of attitudes frozen into words that trigger a reaction in us — “I just can’t stand women’s clubs,” “You know how taxi drivers are,” and so on.

There are the ideologically muscle-bound who don’t like the profit system, whether it manifests itself in a corner newsstand or General Motors. Others reject government intervention in business, no matter what kind of intervention and what kind of business or for what purpose. That is, these are great big ab-

stractions—free enterprise, government intervention in business, etc. No one will know what you’re talking about until you start getting much more specific.

Hence, we have unexamined key words in our thought processes. And by creating the illusion of meaning where no meaning exists, we run the risk of misdirecting your thoughts.

SEMANTIC REACTIONS

In short, language — to be language — must have a meaning. And meanings are not “out there.” Meanings are semantic reactions that exist in people. A language doesn’t exist just for sounds and spellings — it is the whole repertory of reactions that the sounds and spellings produce in those who speak and understand the language.

If I tell you a dirty story in Hindustani and you don’t understand Hindustani, I haven’t told a dirty story. You’ve got to have the capacity to react.

As Alfred Korzybski, the father of general semantics, said, “A language, any language, has at its bottom certain metaphysics, which ascribe, consciously or unconsciously, some sort of structure to the world....We do not realize what tremendous power the structure of an habitual language has...it enslaves us through the mechanism of semantic reactions and...is automatically projected upon the world around us.”

The problem of education, as well as individual enlightenment, is to overthrow this tyranny of words by learning to look beyond the words, beyond the ideologies, beyond the rhetoric to the ultimate realities in society— all those nonverbal realities which all words are about. **1**

S.I. Hayakawa, a former United States senator from California and a noted semanticist, received Toastmasters’ Golden Gavel award in 1973. The above comments are excerpts from a speech the Senator gave in New York on May 18, 1977.

"WAT APPENED TO TE LETTER AICH?"

By Hank Lajoie, DTM

DROPPING "H"
FROM A WORD
IS A FAR FROM
IMPRESSIVE
SPEAKING HABIT.

■ AS I SAT THROUGH A WARM AND YOOMID day, pondering the difficulties of *yooman* survival during periods of hot, sultry weather, listening to *yoomorous* local TV weatherpersons expounding on the causes and probable duration of the high *yoomidity*, I was struck with the realization that the letter *H* had disappeared from some of our words.

When Winston Churchill referred to "an 'istoric event," it was viewed not as a transgression against proper pronunciation, but merely as an accepted British idiosyncrasy imposed upon the language by royalty, and commonly accepted in England as "the King's English."

That the practice has become so common with American speakers, however, can't be so easily excused. It is my purpose to expose the folly of something commonly referred to as *common usage* in the English language and, specifically, its impact on the eighth letter of the alphabet. I view "common usage" as a lame excuse for poor language use and sloppy articulation.

Some of my colleagues in education admit that in the case of the letter *H*, some people drop it from a word because it sounds "impressive." Others maintain that the problem lies not in the letter *H* itself, but in the article preceding it. That is, a speaker will use *an* instead of the proper *a* before a word beginning with *H* — thus the everpopular, "an 'istoric event."

DICTIONARY SOLVES DILEMMA

Dictionaries do not normally fall into a classification that could even remotely be considered casual reading. Pity. It's there that the dilemma of the *H* is resolved. It's in Webster's *New Twentieth Century Dictionary of the English Language* that one will find in the second listing under *H*:

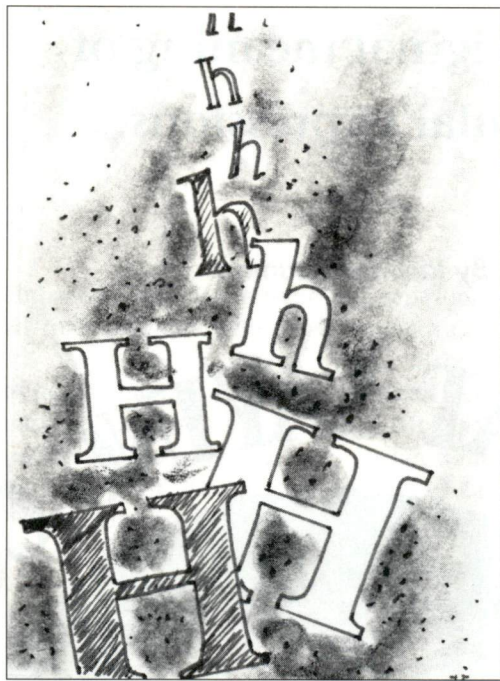
"H. the sound of *H* or *h*, phonetically a rough breathing (aspirate): in English, a glottal fricative in which the glottis gradually narrows toward the position for voicing the following vowel while the tongue and lips assume the position for articulating it; in many words originally from French, as *honor*, *honest*, initial *h* is silent."

When silent, as in *honor*, the definition shows the first syllable spelling as *on*. When not silent, as in *historic*, the first syllable spelling includes the letter *h*. It would seem that, from this, there should be little doubt about its proper use in speech. Alas, such is not the case.

When I was a young man, one of my high school teachers in Woonsocket, Rhode Island, referred to my speech pattern as *Bostadian*—a blend of Bostonian and Canadian-French.

She, unlike me, was a language purist and instilled in me a desire to speak the language as intended by Noah Webster. Though criticized for his original work by his English contemporaries, Noah Webster has long been accepted as the American authority on the English language.

**"As Toastmasters,
we have several
obligations to our
audiences. Surely,
foremost among
them is our
proper use of the
language."**



REGIONAL ACCENTS HINDER H

Since I was raised in the Salem-Peabody areas of Massachusetts, the son of French-Canadian parents, my speech was an interesting combination of the two unique accents. In working to improve my speech, the letter *H* gave me the greatest difficulty. In the French-Canadian accent, the *H* is often heard when it shouldn't be, and isn't heard when it should be. After many months of reading aloud, paying careful attention to *H*, I finally overcame that concern.

Therefore, I find myself involuntarily cringing when I hear the current abuses of the letter *H*. The very things for which I was chastised years ago are now too-common utterances by guest speakers, journalists, sports-casters and (heaven forbid) Toastmasters.

Furthermore, I experience a gutwrenching panic when I think that through common usage, this despicable practice (sorry about the evident bias) will require further editing of dictionaries to show such pronunciations as *istorical*, *yooman*, *yoomor*, *yoomid* and others.

It was bad enough to hear an accomplished Toastmaster refer to us as members of the *yooman race*, but when a well-known sportscaster announced that the *Yooston Oilers* failed to qualify for a playoff berth, I cried. Not that I'm a Houston Oilers fan, mind you, it was *Yooston* that got to me. Old Sam Houston himself would have been hurt, I'm sure.

OUR OBLIGATION

As Toastmasters, we have several obligations to our audiences. Surely, foremost among them is our proper use of the language. The very fact that we stand at the lectern tends to give us a degree of credibility and integrity which is justifiable, unless we do or say something that tends to indicate that we don't deserve it.

In order to meet that obligation of proper language, it's incumbent on Toastmasters to reject those things that sound acceptable because we hear them so often, and work toward what is (and always has been) the proper pronunciation of the words in the language.

Perhaps the abuse of the letter *H* is not that significant to many of us. Surely, the abuses are so common as to seem acceptable and, therefore, could be too great a problem to attempt to resolve. Then again, if we who are engaged in the pursuit of effective speech communication don't at least try to initiate the needed changes, who should? Indeed, who *will*? **T**

Hank Lajoie, DTM, is a member of Utica Toastmasters Club 1271-65 in Rowe, New York. He is the owner of Communicor, a business communications consulting firm.

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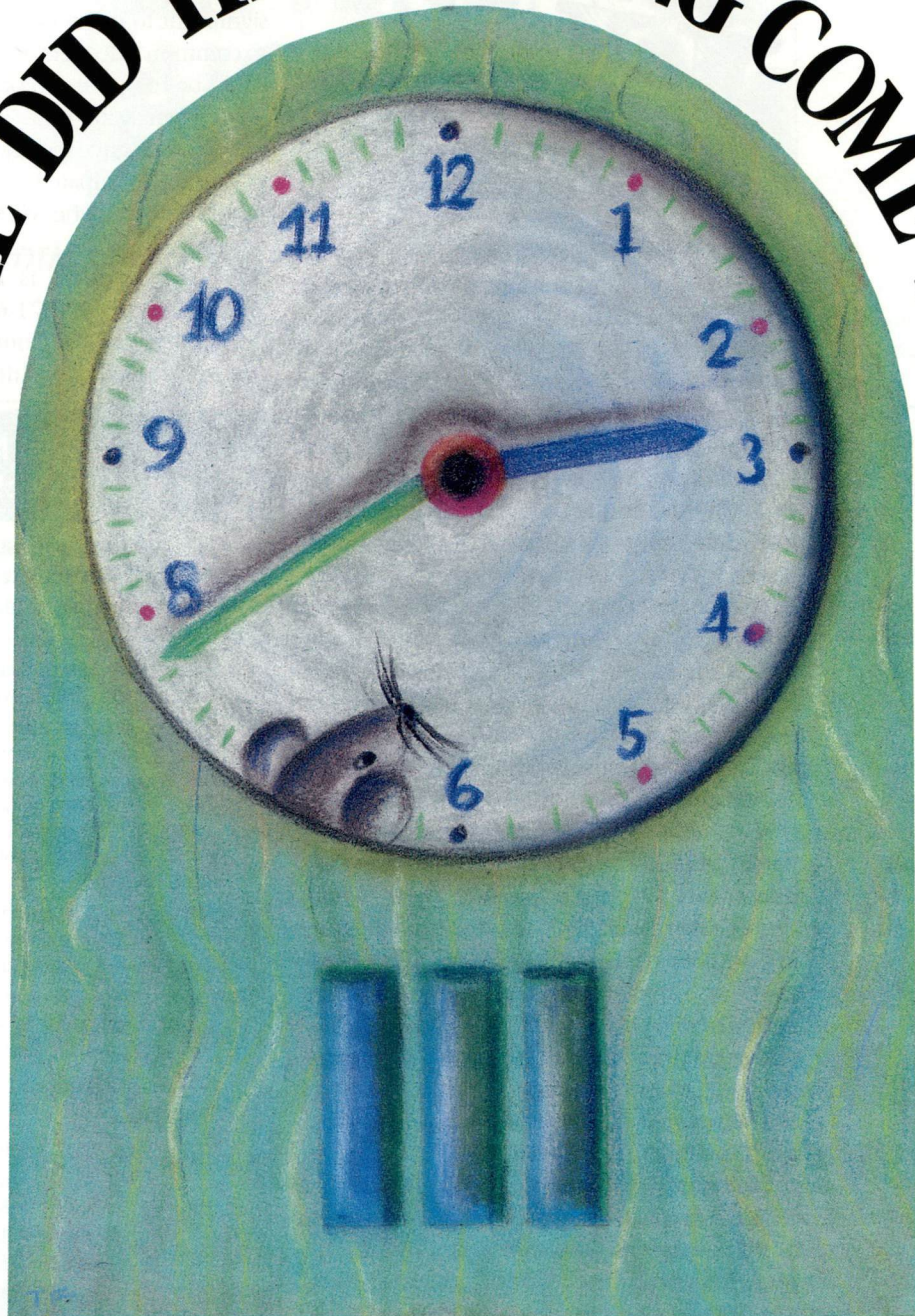


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The original meaning of
popular expressions.

By Richard Bauman

WHERE DID THAT SAYING COME FROM?



When the bet is lost, and you have to *eat your hat*, there's no reason to *flip your wig*. After all, that's infinitely better than getting *beat to a pulp*.

Colorful, graphic expressions describing daily events and common occurrences were used by colonial Americans decades before the American Revolution. Amazingly, many of those exclamations have survived the past 200-plus years. Although the meanings of some sayings have changed, many have survived pretty much intact.

Nearly everybody has used the expression, "good night, sleep tight." But what does that really mean? A lot of people think it means the person should pull the blankets up good and tight to stay warm through the night. Actually, *sleep tight* originally had nothing to do with keeping warm.

In colonial times the straw or feather mattresses on beds were suspended by thick ropes from the bed frame. To assure the mattress didn't sag during the night, the ropes had to be tightened with a huge, key-like tool before the person climbed into bed. Thus, *sleep tight* referred to making the bed firm and comfortable so that a good night's sleep could be attained.

Beat to a pulp has an almost brutal ring to it, and easily conjures up visions of someone being pulverized in a fist fight. Originally there was nothing awesome about this phrase, however. It described part of the paper-making process in colonial times.

The main ingredients in paper two centuries ago were water, linen rags and worn-out clothes. In order to turn the material into paper, the rags and garments were soaked in water for several days. Then the pieces of cloth were literally beaten with stone or iron implements until the cloth was broken down into fibers and then further reduced to pulp.

When someone can *read between the lines*, we mean that she is perceptive enough to find the real meaning in things

even though they aren't clearly stated. In pre-revolution America, that phrase had a somewhat different meaning.

In those days paper was an expensive commodity. A few sheets cost as much as a day's wages. Additionally, only one side of each sheet of paper was smooth enough to write on. When someone did splurge and buy a sheet or two of paper, he usually had a lot to write.

Letters were started at the top of the page, and when the page was full, it was turned upside-down so the bottom of the letter became the top of the page.

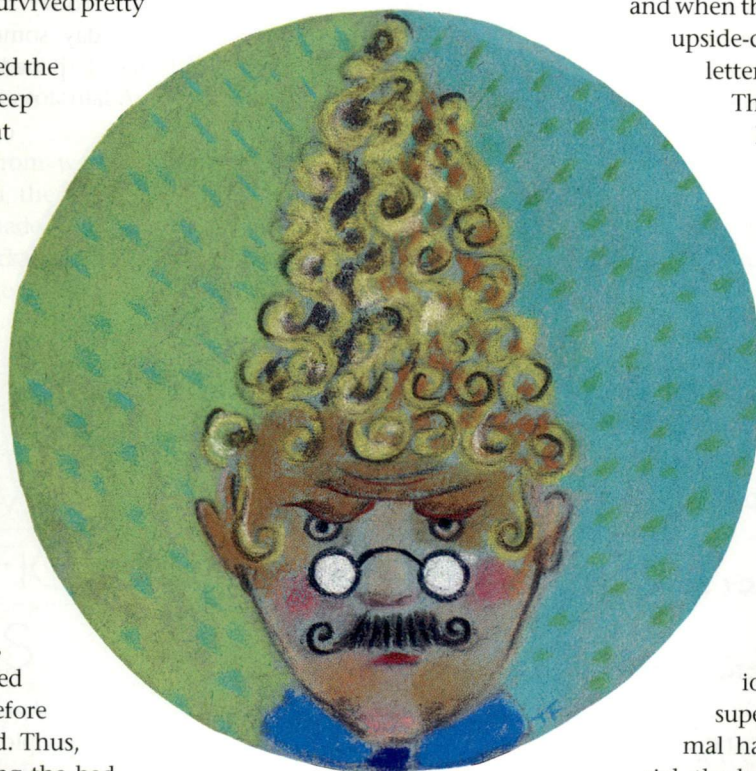
The writer then continued the letter by writing between the lines. It required keen vision to read between the lines and understand everything that was crowded into the letter.

In colonial times it was considered high fashion, by both men and women, to wear wigs. These headpieces were uncomfortable, costly status symbols. Wigs were generally made from either goat hair, horse hair or human hair. Wigs fashioned from human hair were superior to those made from animal hair. But regardless of material, the larger a wig, the more it cost.

Tall, full wigs were owned only by the wealthiest and most influential individuals. Then, as today, a *big wig* was an important person. If a wig was poor fitting and came off at an inopportune time, it was said that the wearer had *flipped his wig*, which was highly embarrassing. Likewise, having someone *pull the wool over your eyes* was a common prank where a person's wig was pulled forward over his face so he couldn't see what was going on. That expression is still used and essentially still means the same thing.

Today, if someone says, I'll *eat my hat*, it brings to mind the vision of a person taking a bite out of the brim of his best head covering. But in colonial times it had nothing to do with trying to digest a mouthful of flannel.

Two hundred years ago sugar was a rare and expensive item. It was sold in small cone-shaped packages that were



commonly called "sugar hats." When "I'll eat my hat" was exclaimed, it might have meant that the person was in for a costly but not necessarily unpleasant experience.

One of the many things that precipitated the American Revolution was excessive taxes imposed on the colonies. King George apparently felt that the colonies were a bottomless money pit. All sorts of things were taxed, including door knobs and even certain games of amusement.

In the colonies they played a game similar to bowling, only it was called nine-pins. King George slapped a tax on every game played. The Americans were angered by this, to say the least. In retaliation they modified nine-pins by adding one more pin—the *kingpin*.

The kingpin, of course, is today called the headpin in bowling, or the number one pin. In the 1700s, the addition of the kingpin not only stopped the taxes on the game, it also gave outlet to the frustration that Americans felt toward British rule. When they played ten-pins, they always aimed for the kingpin.

Certainly all of the unusual figures of speech we use didn't originate in the 13 colonies. We can thank the British Navy of the 1700s, for instance, for giving us the term *slush fund*.

Slush is actually an old word meaning "refuse." In the British Navy, slush consisted of grease, animal fat, and other waste materials from the galley of ships. A clever sailor came up with the idea of collecting the slush and selling it. The money the slush brought was used to help enlisted men who were short of funds.

We've all heard the term *red herring* used to describe something that is misleading, or works as a diversion. It is an expression that dates to the late 1600s and the fox hunts that were such great fun for English noblemen.

A red herring is a fish that has been heavily smoked, and has an overpowering odor. In order to prolong fox hunts, so

that they would be more sporting, it was a common practice to drag a red herring across the path on which the hounds were pursuing the fox. The scent of the herring was significantly stronger than that of the fox. The dogs would lose the fox's scent and start following the herring instead. By the time the dogs were put back on the right track, the fox had a substantial lead.

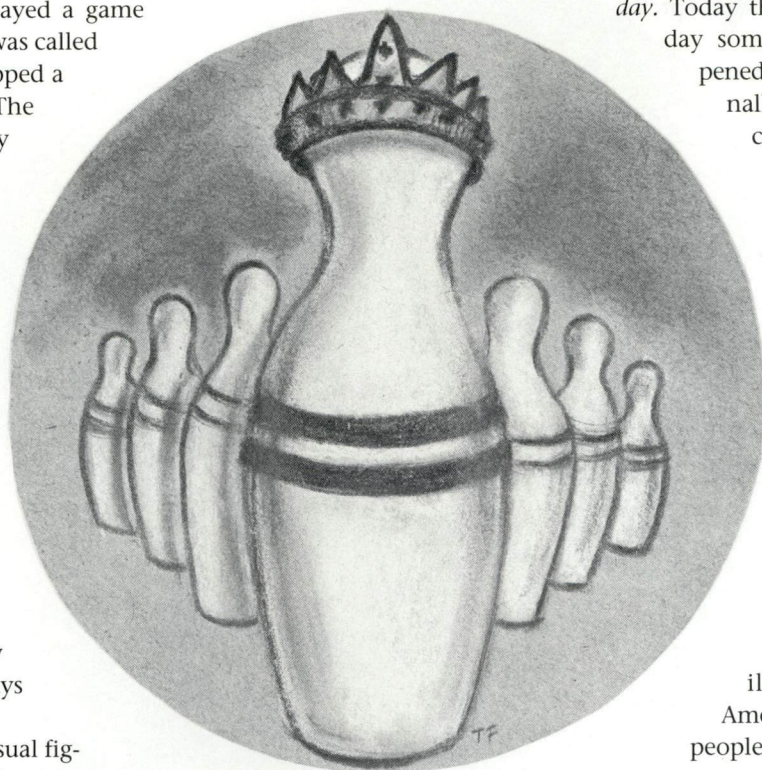
A special day is often deemed a *red-letter day*. Today the phrase usually means a day something extraordinary happened. And to a degree that's originally what it meant. Church calendars, almanacs and prayerbooks commonly had holidays and saints' days printed in red. Being special days, they were red-letter days.

The term *bootlegger* became a household word during the 1920s and '30s when prohibition was the law of the land. Anyone who made illegal liquor was called a bootlegger. But the term didn't originate in that era.

In the 1800s it became illegal to sell whiskey to American Indians, because some people believed it caused them to go on rampages. This didn't stop some unscrupulous white men from turning an illegal dollar. To smuggle whiskey past army officials, these men simply hid bottles of liquor in the high tops of their boots. Hence they were *bootleggers*.

In the early days of railroading, locomotives were steam powered and frequently had to have water added to their boilers. Water towers were erected beside the railroad tracks every 50 miles or so, to enable the engines to easily take on water.

In the larger towns, there was always someone available to position the water spout over the engine and fill the boiler. In the smaller and more remote areas, the train's fireman had to do the job himself. He usually had to grab a rope attached to the spout and pull it into position. At the same time he had to jerk on another rope to start the water flowing. It didn't take



long, at least among railroad men, for small towns in the middle of nowhere to become known as *jerkwater towns*.

Nearly everybody has heard and recited the nursery rhyme, "The Mouse And The Clock:"

Hickory, dickory dock!
The mouse ran up the clock;
The clock struck one,
And down he run,
Hickory, dickory, dock.

Few people know, however, that that little poem is based on a common occurrence in colonial America. Mice actually did get into clocks.

Clocks made entirely from wood were common in the 1700s. The cases were wood, the hands were wood, and even the gears and levers were made from hardwoods such as oak.

These clocks were remarkably accurate, but did have one problem. The wood in the gears and levers would dry out over

a period of time. To keep the wood moist, and the clocks accurate, the inner workings were lubricated with animal fat, or lard. This worked remarkably well, but began another problem — mice.

The scent of animal fat would attract the little rodents, who would find their way into these clocks and ruin them by gnawing on the wooden parts in order to get the animal fat.

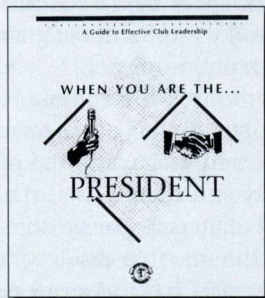
To keep the mice out of the clocks, loud chimes would sound each time they struck the hour or half-hour. This, in turn, would scare away any mice in a clock.

Virtually every culture has its pet phrases and expressions. Some endure for hundreds of years, as these have, and others vanish within a generation or two. It would be interesting to know what expressions from the late 20th century will still be kicking around in 2291. **T**

Richard Bauman is a freelance writer living in West Covina, California.

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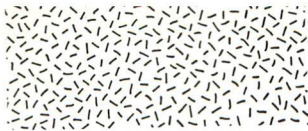
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MANNER OF SPEAKING

Court nominee, and you hear one senator comment “Judge, did you mean what you wrote in your letter to the Harvard Law Review, or was that just *rhetoric*?” Hmm, you muse. “Was I asleep when my old

quick Toastmaster quiz: what does a lecture suggest to you that a speech does not? How about an address? An oration? A talk? Words carry baggage with them far beyond those blood-curdling words, “Webster defines....”

POTHOLES IN THE SPEAKER’S HIGHWAY: *is that infrastructure or deep structure?*

by Carol Richardson

■ So you’re hanging around discussing movies when your friend the film buff observes: “What I find so fascinating about the cinematography of Nykvist is the *dialectic* of light and dark he imposes on the Scandinavian landscape.”

Okay, you decide to skip the cinema chit-chat. Instead, you’ll go home and catch up on that old Book-of-the-Month selection. And in the midst of your chapter, you bump up against the word *bathos*. You’ve seen it before, and you have a general sense that it has to do with sympathy. Or was that *pathos*? Never mind. You switch on C-SPAN to catch up with the latest Supreme

“The more we learn
about language, the
less we seem to feel
sure about.”

English class got to the chapter on “Rhetoric as Insincerity?”

As with all specialists, writers – including speech-writers – have a technical language which may be unfamiliar to those of us who are more or less the general practitioners of our native tongue. And though most Toastmasters do not plan on becoming writers, their interest in public speaking has led them siren-like into the murky mechanics of grammar, speech and even philosophy.

Over the past few months, this column has offered, if haphazardly, pointers on elements of style such as tone and usage, and the pitfalls of sentimentality and cliché. This article proposes to be a kind of literary spackle, something to help fill in the ruts that those pesky writer’s terms and phrases have worn in our sense of verbal proficiency.

1. DENOTATION AND CONNOTATION

Most everyone knows that words usually suggest much more than their strict literal meaning; that is, their *connotation* is broader than their *denotation*. There would be more vegetarians if every menu that offered “succulent prime rib” said instead “first-class piece of dead cow.” The mistake many beginners make is to regard their thesaurus as a vast democratic warehouse where synonyms meet as equals. If that were so the poetry of “My soul is an enchanted boat” might as well be “My inner self resembles a marine craft under a spell.”

The job of writers and speakers is to be aware of the aura surrounding most words. Here’s a

2. TONE

Tone is related to connotation, because your choice of words largely determines your tone. In Ann Richards’ celebrated address at the 1988 Democratic convention, she referred to then Vice-President Bush as “poor George.” There would have been an entirely different tone to her address had she said, “poor Mr. Bush.” Likewise the President’s own persistent mispronunciation of Saddam Hussein’s name during the Gulf War had the effect of making the Iraqi President seem puny and inconsequential.

Of course, tone goes beyond name-calling. Briefly, tone is the attitude you have as a speaker toward your subject. The trick is to maintain the same tone throughout. That is, if you begin with irony, you should not end up with flatfooted earnestness. Likewise, your personal memoirs of the winter you spent scuba diving off Tobago should not drift off into a treatise on British-Caribbean relations, no matter how interesting.

3. SENTIMENTALITY

The last decade has been one relentless “feel-good” fest. Everything from movies to family life and even to war is expected to deliver a sanitized, happy ending, on time and under budget. Needless to say, real life and art are messy, unpredictable, and usually much more expensive than anyone would anticipate. Great writing and memorable speeches do not pander to the entitlement fantasies of the current *Zeitgeist*. Zinging heartstrings is the easy way out. Choose restraint and you’ll be respected in the morning.

"The job of writers and speakers is to be aware of the aura surrounding most words."

4. USAGE

Language is a living thing, and as such, subject to all the fancy and idiocy that flesh is heir to. Old words develop new meaning, and new words appear faster than you can say "diss." The trouble is, not every new word is a happy invention. And who decides whether "prioritize" is a good or bad word? Time, and the grudging consensus of dictionary makers, usually.

Contrary to the sticks and stones rhyme, words do have an impact. And not just in hurt feelings, but in their ability to shape perception. Consider the old puzzler about the surgeon who performed an emergency operation on a patient who, as it turned out, was the surgeon's son. And yet, the riddle goes, the surgeon was not the patient's father. How could this be? The answer, of course, is that the surgeon is the mother.

While English is not inflected for gender the way, say, French is (*la plume, le bateau*), words like "poetess," "blonde," or "coed" connote far more than they denote, none of it positive. And as far as the generic masculine goes, we're probably stuck with "And crown thy good with brotherhood." Siblinghood just doesn't work. But it doesn't take much to change "Pioneers forged West with their wives and children" to "Pioneers forged West with their families." And yes, it does make a difference.

5. CLICHÉ

Did you ever notice half-way down a newspaper column that if you read every fifth word you could fill in the other four? Let's try it with the weather report. "The mercury __ to a record __ today." Okay, it could go either way. Either it *soared* to a record *high* or *plummeted* to a record low. How about the traffic report? "Traffic was __ as snow __ the metropolitan area." Well, it probably *snerled*, though it might be *paralyzed*. But snow always *blankets*. Overused words and phrases are predictable, and so they are boring. If a phrase comes automatically, terminate it, with extreme prejudice.

6. GRAMMAR AND SYNTAX

While issues such as tone and word choice are largely decisions you make as the speaker, you really have little choice regarding grammar and syntax. No matter how creative you are, "the three brown dogs" cannot be written as "Brown three the dogs." The rules for word order and verb tense don't change much. Because English word order is so structured, even a nonsense poem like Lewis Carroll's "Jabberwocky" is largely understandable because the basic syntax remains. So even if we don't exactly know the meaning of "'Twas brillig and the slithy toves did gyre and gimble in the wabe," we can still follow the sentence. And even if we don't know a slithy tove from a snicker snack, we know that slithy is an adjective and toves is the plural of tove, which is a noun. This is more than can be said for most congressional hearings.

Perhaps James Thurber had the best advice when he counseled writers not to think too hard about grammatical perplexities. When uncertain about a particular sentence construction, "the simplest way out, as always, is to seek some other method of expressing the thought...There is no more hazardous mental occupation [than lapsing] into a profound study of [a] grammatical situation."

In fact, the more we learn about language, the less we seem to feel sure about. This is completely natural and healthy. The gaps in our learning should not discourage us. Quite the opposite. Trepidation heightens our critical powers and makes us more receptive to suggestion. Everything we've mentioned, such as avoiding clichés, sexism, and sentimentality, has to do with developing a knack for recognizing what makes language fresh and interesting. How do we get it? Write a lot. Read even more. And duck *anyone* who uses *dialectic* in a conversation. **T**

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

By Richard G.
Ensmann, Jr.

BODY LANGUAGE:

The message behind the words

■ Have you ever found yourself squirming uncomfortably during a conversation — and feeling unsure why? Have you ever found yourself listening to an acquaintance tell you one thing, but sensing that he believed something else? Or have you watched someone thwart a lively discussion by a mere shake of the head?

Behind each of these scenarios lies body language — the message behind a voice. Facial expressions, gestures, shifts in posture and a variety of other movements can all convey a person's deeply-held beliefs and feelings. Good communication demands that you listen not only to the words people use, but the subtle gestures and movements that help flesh out the real meaning of those words.

By observing body language, you can often gain an intimate understanding of the concerns and beliefs of other people. By acting on what you learn, you can enhance your ability to communicate your ideas effectively to others.

Let's examine some of the common gestures and what they might mean:

■ **Head Firmly Nodding.** A strong nod of the head suggests that a person understands what the other person is saying. However, a nod does not necessarily convey agreement; skilled discussion leaders often use this gesture to draw out unpopular or disagreeable ideas.

■ **Eyes Wide Open.** This gesture tends to signify understanding and acceptance of

an idea. The "wide open" eye gesture might also be used by an individual accepting a new idea with great difficulty.

■ **Eyes Impassive.** An impassive, non-emotional stare sometimes indicates that a person is simply in a "listening" mode. Such cues may also signal a desire for you to "put your cards on the table" or take the lead in a discussion.

■ **Eyes Wandering.** When an individual's gaze wanders toward the walls or ceiling, he might be suggesting that a particular idea is unimportant, inappropriate or even ridiculous.

■ **Squinting.** At this point the individual may be coming to a conclusion. However, squinting of the eyes or facial muscles might also indicate that your discussion partner needs clarification on one or two key points.

■ **Hands Folded, Palms Facing Upward.** This gesture often indicates a calm, neutral demeanor. It might indicate a desire on the part of another person to present an idea in a straightforward, logical manner.

■ **Hands Clasped.** Here an individual may be subtly suggesting that she has a hypothesis and is preparing to advance it.

■ **Hands Open, Palms Outstretched.** A person using this gesture might be overtly seeking your agreement or help with a key issue — or might be hoping that you'll change your mind.

■ **Hands Moving.** This gesture indicates thoughtfulness and contemplation. Your conversation partner may be attempting to think an issue through, and your job will be to maintain a discussion pace that's slow enough to let this happen.

■ **Fingers Pointed.** Individuals pointing their fingers — or making imaginary diagrams in

the air with their fingers — are attempting to impress a specific point or explain an issue in precise detail.

■ **Single Finger Movement.** Such action suggests that a discussion or presentation has gone on long enough. It's time for you to make a summing-up point or attempt resolution of an outstanding issue.

■ **Arms Moving.** Gestures involving the entire arm often signify an individual's desire to conclude a discussion or smooth over a disagreement. At times, such gestures indicate that firm agreement is being reached on an issue.

■ **Arms Reaching for an Object.** When a person reaches for an object during a conversation — like a pen, a paper clip or a toy — he may be expressing thoughtfulness about a particular point. If he plays with the object, you can be almost certain he's carefully contemplating the issues at hand.

■ **Arm Placed Against Ear or Behind Head.** This gesture signifies that the person may wish to end the formal discussion and proceed to a less-structured conversation.

■ **Shoulder Movement.** This gesture tends to suggest indifference or a desire to speed up a slow-moving discussion.

■ **Clenching of Muscles.** A slight clenching of the hands, fists, facial muscles or arms usually indicates subtle aggression or anger.

■ **Entire Body Moving.** Movements involving the entire body — for example, an individual perching on the edge of a chair — suggest assertive or even aggressive behavior.

■ **Legs Crossed.** This gesture usually indicates a relaxed attempt to listen and perhaps engage in non-directive conversation.

To be sure, body language must always be interpreted in context. The content of the issues under discussion — and knowledge of your conversation partners — will guide you in understanding the message behind the voice.

However body language might be expressed, it is a powerful communication tool. Once you "listen" to the eyes, hands and bodies of other people, you'll become a much better speaker yourself. **T**

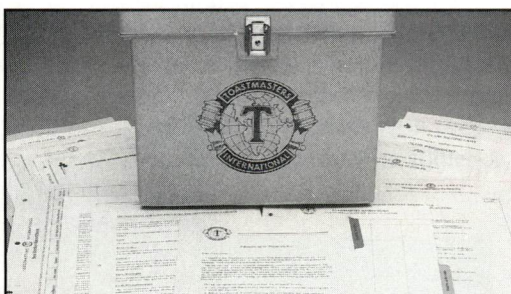
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GIVE YOURSELF AND YOUR AUDIENCE

A BREAK: **STOP TALKING!**

By *Thomas Montalbo, DTM*

SAY IT WITH A PAUSE

■ Shortly after America's entry into World War II, in a speech delivered to a joint session of Congress in Washington and broadcast to the world, Winston Churchill asked of



the enemy, "What kind of a people do they think we are?" Then he paused. When he resumed speaking, he asked a second question, "Is it possible they do not realize that we shall never cease to persevere against them until they have been taught a lesson which they and the world will never forget?" Then he paused again.

Churchill didn't ask those questions for answers but for dramatic effect. By using the two questions, he put a double whammy on the enemy and aroused the emotions of his immediate audience in Washington and the radio audience around the world. Pausing after each question made his message stand out compellingly and heightened its effect on the listeners.

Although Churchill's speech was delivered on a great historic occasion, you too can harness the power of pauses to work as effectively in your own speeches on lesser occasions. Yet, despite the fact that the pause is an important speaking technique, it's often neglected in speeches.

Actors pause. Comedians pause. We all pause in conversation. But when giving a speech, many of us rush through it like a galloping horse almost forgetting to breathe. Why? Speakers fear their minds may go blank. They worry that if they stop talking for a moment or two, they may get flustered and mute. They fear appearing unprepared or forgetful. Perhaps they don't realize how much better speeches are when sprinkled with pauses.

THE 5-SECOND PERIOD

Mark Twain described the pause as "that impressive silence, that eloquent silence, that geometrically progressive silence which often achieves a desired effect where no combination of words, however felicitous, could accomplish it." That's why he was a frequent user of the pause in his speeches. He believed that no matter how well prepared a speech may be, it can be delivered effectively only if the speaker uses pauses.

**"A pause doesn't
seem as long to
your listeners as
it does to you."**

Pauses pack power into your speeches. Providing many benefits, pauses grab and hold the attention of your listeners as well as give them time to absorb your words and understand your message. In speaking, a pause is a temporary stop, for a calculated purpose or effect. A pause ranges from half a second to several seconds. Some speakers time the length of each pause by silently counting to five. If you speak without stopping at proper intervals, you may leave your audience confused and yourself breathless. A pause doesn't seem as long to your listeners as it does to you.

Yet some speakers seem to avoid silent pauses at all costs, even to the point of substituting meaningless sounds like "ah," "er" and "uh" which distract or irritate listeners. To break that bad habit, Toastmasters clubs assign "Ah Counters" who tally the number of such sounds uttered by each speaker at meetings.

Just as periods, commas and other punctuation marks denote pauses in writing and reading, so should public speakers pause at suitable places. You don't need to talk every moment you're before an audience. No speech should be delivered in a continuous flow of words like a conveyor belt.

Years ago the Coca-Cola Company advertised its drink as "The Pause That Refreshes," explaining that "it makes a little moment long enough for a big rest." Likewise, the pause in speeches can serve as a resting point that gives speakers a breather to refill their lungs and audiences a chance to take in what they've just heard from the speakers.

GIVE THE AUDIENCE A BREAK!

The audience can't keep pace with too-fast speakers who go from one point to another without stopping. They get tired trying to catch the thoughts on a hit-or-miss basis, and sooner or later, they give up trying to listen.

On the other hand, too-slow speakers lag behind the audience's potential for listening. Becoming impatient, the listeners wish the speakers would get on with what they have to say. The audience may even stop listening.

How fast is too fast or how slow is too slow? That decision is largely a matter of watching your audience carefully. Look at your listeners to make sure they're interested and understand what you're saying.

Their faces and body language will tell you whether you're going too fast or too slow and whether you're getting your points across. Their expressions and actions may also indicate that they'd welcome a change of pitch and volume as well as a change of pace.

Besides helping to control the speaker's breathing and overall deliv-

ery while giving the audience a chance to let thoughts sink in, silent pauses serve other purposes.

■ For example, **after you're introduced**, don't start talking instantly, as if you're in a hurry to get going, finish and sit down. Pause while the audience settles down. Look at them while you wait. After you say, "Mr. Chairman" or "Madam Chairperson," pause slightly and continue with "Ladies and Gentlemen" or "Members and Guests." Such pauses give you poise and show you're in charge, as you catch and hold the attention of your audience, while they form their first impressions of you.

■ Another purpose of pauses is to **emphasize certain ideas**. When you want to say something that's especially significant, challenging or shocking, pause both before and after making the statement. By pausing before, you signal the audience that you're about to highlight a noteworthy thought, as if you were telling them, "Now hear this!" By pausing after, your silence gives time to the listeners to let your idea penetrate.

■ Pausing **after all questions** is also a useful technique. Questions are almost impossible to ignore. Listeners instinctively find themselves thinking of answers; this draws them into your presentation as absorbed participants, making your questions more effective. That applies to any question you may ask, whether you want the audience to reply aloud, or you intend to answer yourself, or no answer is expected.

■ Still another purpose of the pause is to use it as a **transitional device**. In this function the speaker pauses to tell the listeners that he or she is moving on to something else. This is the wordless way by which the audience becomes aware of the speaker's passage from introduction to body to conclusion and from one idea to another. Instead of explaining such transitions in words, the speaker cues the listeners by simply pausing while maintaining eye contact with the audience. Transitional pauses reduce verbiage and provide brief rest periods for both speaker and audience.

Pauses also help you to get the best results from humor in your speeches. All comedians agree the secret of delivering humor is timing and timing is pauses.

CONSIDER COMEDIC TIMING

The late comedian Jack Benny put it this way, "Timing is not so much knowing when to speak, as when to pause. Timing is pauses." Comedian Bob Hope says, "At times I have good material, and at other times I have great material, but I know how to cover up the merely good and make it sound great by timing."

Pause slightly both before and after you belt out the punch line of your joke or humorous anecdote. Why? Pausing just before the punch line alerts your audience that it's coming and prepares them to laugh. After you've delivered the punch line, pause again to give the audience time to react. That's a further signal that you expect them to laugh or at least smile. But don't wait too long for laughter. When the audience does laugh, resume talking only after they've stopped laughing.

Proper pausing also helps you to dramatize your conclusion. Moments before the end of your speech, signal ahead to your audience that you're reaching your conclusion. How? Step forward on the podium or lean forward at the lectern. Then pause. Now, all eyes and ears are focused on you as the audience expectantly awaits your last words.

When you finish speaking, don't rush to your seat as if you're glad it's finally over. Stand still. Pause for a second. Without this transition, the ending may seem to come to an abrupt stop. Pausing provides a quiet moment for your last words to register a final impression. After you pause, bow slightly, then walk at a steady pace to your seat.

When you deliver your next speech, say it with pauses. You will discover that pauses at appropriate places provide both you and your audience with benefits not obtainable with words alone. **T**

**"When you want
to say something
that's especially
significant,
challenging or
shocking, pause
both before and
after making
the statement."**

Thomas Montalbo, DTM, a member of Sparkling Toastmasters Club 3602-7 in St. Petersburg, Florida, is author of *The Power of Eloquence*, available from World Headquarters.



By Vince Reardon

Winston Churchill ORATOR

THERE IS PROBABLY NO GREATER speaker in this century than Winston Churchill. Standing almost alone against Nazi aggression in the 1930s, he roused England to action through his spellbinding oratory.

Still, public speaking did not come easily to Churchill. He spoke with a lisp throughout his life. In fact, new secretaries found they couldn't understand a word he was saying.

Crafting a speaking style through toil, sweat and tears, Churchill has much to teach people who wish to improve their public speaking.

PREPARATION GUARANTEES SUCCESS

Preparation was everything to Churchill. When he gave a forty-minute speech in Parliament, he normally spent between six to eight hours preparing it. If it was a very important speech, he and his secretaries would work into the night, dictating and revising passages.

Unlike many of his colleagues, he kept his speech free of cant and jargon. For example, when one politician said "a bilateral agreement has been reached," Churchill said the two sides had "joined hands together." Under Churchill, the "Local Defense Volunteers" were

renamed the "Home Guard," a "commercial vehicle" was called a "lorry," and a "low-income group" was changed to "poor."

ILLUSION OF SPONTANEITY

Despite laborious preparation, Churchill's public speaking always appeared spontaneous. At the podium, he would occasionally make off-the-cuff remarks about the comments of previous speakers, but the rest of his speech was carefully planned. Nothing was left to chance. For example, speeches often included stage directions, like "pause; grope for word" and "stammer; correct self."

He would wear his glasses at an angle on the tip of his nose, giving him the appearance of speaking directly to his audience. But, in fact, he was reading from his speech. The technique was so effective most House members never suspected he spoke from prepared notes.

AN ACTOR THROUGH AND THROUGH

Like all great orators, Churchill was a great actor. And like a great actor, he would often use his entire body to drive home a point. Once when an opposition speaker had the floor in Parliament, Churchill, sitting among ministers along the back bench, lowered his head and began to move it back and forth in a widening arc.

Seeing Churchill's antics, House members grinned and chuckled. But the opposition speaker was not amused. He said icily, "I see the Right Honorable Gentleman shaking his head. I wish to remind him that I am only stating my own opinion." Churchill countered by saying, "And I am only shaking my head."

Despite his extraordinary speaking abilities, Churchill was always keenly aware of the limitations of oratory. When a friend once asked, "Aren't you impressed to see ten thousand people gather to hear you speak?" Churchill said, "No — because ten times that many would come to see me hanged."

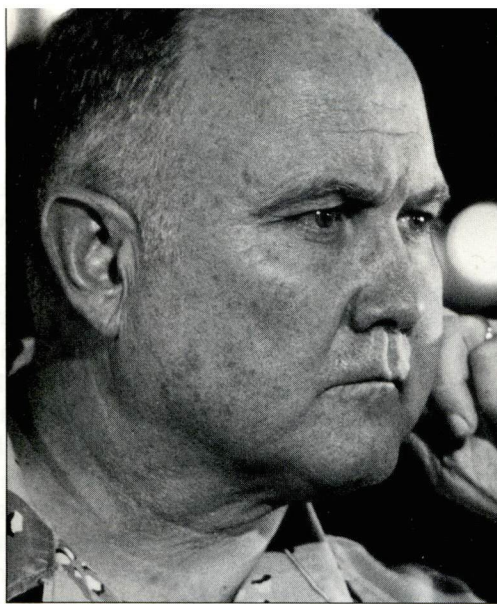
If you wish to become a better public speaker, study the speeches and the speaking styles of great orators. And if you're uncertain about where to begin, may I suggest you look no further than Winston Churchill. **T**

Vince Reardon is a member of BIA Toastmasters 6398-5 San Diego and the owner of Vince Reardon Marketing Communications, a public relations and advertising firm.

"Under Churchill a 'commercial vehicle' was called a 'lorry,' and a 'low-income group' was changed to 'poor.'"

WHAT TOASTMASTERS CAN LEARN FROM THE GENERAL

By Frederick Gilbert,
Ph.D.



THE SCHWARZKOPF STYLE

PUBLISHERS ARE clamoring for him. Politicians are courting him. Lee Iacocca wants him to head Chrysler. 20/20 called him “America’s Hero.” General Norman Schwarzkopf, Commander of the Allied Forces in the Gulf War, has taken not only Iraq but the USA by storm. Why? First, military expertise. Second, communication expertise.

What can speakers learn from the general’s success? Plenty. His style is powerful and natural, his content is engaging and his character is irresistible. Let’s look at each in more detail.

STYLE

Schwarzkopf uses his whole body to communicate his message in a way that enhances his credibility and his likability. In briefing sessions, he stood beside the lectern and his gestures were bold and away from his body. His voice pitch and rate of delivery were varied. Eye contact with the audience

was direct. Most of all, his face was very expressive as he covered wide ranging topics from military strategy to sympathy for the families of those killed in the line of duty.

CONTENT

While his style is essential to his media success, it’s the general’s content that takes him beyond the ordinary. His briefings were marked by plain talk rather than jargon and acronyms. It was obvious that he knew the numbers and the detail and could get technical when necessary, but he kept the language clear and direct for the media.

His presentations focused not on his own accomplishments but on the work of others — either US or allied troops. His presentations were rich with analogies, as when he compared troop movements to the “Hail Mary” play in football. To make key points he often used the “Rule of 3”:

“There are a lot of people who are still saying that the objective of the United States was to capture Iraq and cause the downfall of the entire country. (Pause) Ladies and gentlemen, when we were here (points to map) we were 150 miles from Baghdad and there was nobody between us and Baghdad.

“If it had been our intention to take Iraq, if it had been our intention to destroy the country, if it had been our intention to overrun the country, we could have done it unopposed from this position. But that was not our intention.”

Humor is another way the general captivates his audiences. When asked by a reporter, “What are your impressions of Saddam Hussein as a military strategist?” Schwarzkopf replied, “He is not a strategist, nor is he schooled in the operational arts, nor is he a tactician, nor is he a general, nor is he a soldier. Other than that, he is a great military man.”

CHARACTER

Norman Schwarzkopf’s successful speaking content and style are built on the foundation of his character. Ultimately, it’s his world view and self-esteem that make him so appealing. For example, he expresses modesty and humility when asked direct questions about his role in the success of the Desert Storm campaign, often giving credit to others. Paradoxically, when asked about the war he often responds more like a dove than a general: “Any military man worth his salt doesn’t want to go to war because he knows that going to war means killing people.”

Additionally, Schwarzkopf is not authoritarian in his outlook. He is capable of seeing shades of gray. When commenting on the role of the media, he noted that the First Amendment and the public’s right to know must be balanced against the danger that the enemy will get valuable battlefield information from television, endangering lives and the campaign. He clearly sees both sides of the argument.

Probably the most disarming and appealing thing about the general is his vulnerability. During his interview with Barbara Walters he teared up twice, once when she inquired about his relationship to his father and again when he talked about his children. What an irresistible combination: a battle-hardened general who is a respected leader, and a human being who is in touch with his feelings.

In summary, what can Toastmasters learn from Schwarzkopf’s extraordinary popularity?

Content: Know the details, but speak honestly and clearly about the big picture.

Style: Use a strong delivery style that is based on who you are. **Character:** Give credit to others, see both sides of the issue, and don’t hesitate to speak from emotion as well as intellect.

Who knows, we may see Norman Schwarzkopf on the ballot soon, or driving a Chrysler, or publishing a book. **T**

Frederick Gilbert, Ph.D., is a member of Lee Emerson Bassett Club 33-4 in Palo Alto, California.

THE LANGUAGE LEARNER

How well do you know English?

By Josefiel G. Chua

■ To students of English, it may seem at first that the most difficult thing about the language is the many forms it comes in. Though regional differences in pronunciation and vocabulary can be somewhat confusing, the problems are not as dramatically difficult as they are often made out to be.

For one thing, English grammar is generally consistent; whether you're speaking to a Scotsman or a Sydneyite, the rules are the same. Secondly, because of widespread communication and information exchange, English speakers are becoming more and more aware of the particularities of the language in different areas of the world. Having learned British English, therefore, shouldn't hinder you from speaking to an American; he will probably know what a *flat* is even though he calls it an *apartment*.

There are a few words, though, whose trans-Atlantic twists in meaning can cause some embarrassment if you're not careful. Asking your American teacher if she's got a spare *rubber* might get you thrown out of class. Yanks call the thing that removes pencil marks an *eraser*; *rubber* in American English refers to a more intimate accident prevention device.

Similarly, complaining about how dirty your *pants* are in England may provoke some upturned noses; you may think you're talking

about your muddy *trousers* but a Brit will assume you're divulging distasteful secrets about your underwear.

"Can you spare a *fag*?" is a perfectly reasonable way of asking for a cigarette in pub in London or Edinburgh; at a roadhouse diner in Missouri or Mississippi, you may be given a black eye instead. *Fag*, extremely derogatory American slang for a gay man, has its British equivalent in the word *pouf*; cross the Atlantic again and you'll hear about *poofy* hair or a *poofy* dress, an innocent onomatopoeic word which means *fluffy* or *overly decorative*.

Confusion can even exist regarding recreational matters. In America, a *pickup* is a four-wheeled conveyance of pleasure, especially out on the open road. In England, however, while a *pickup* (hooker) might be a conveyor of pleasure, in terms of distance, one is best advised to consider a *lorry* . . . the American pickup's counterpart.

Here are some more of those British words with their American counterparts.

British

tights
jumper
court shoes
braces
windcheater
trainers
nappies

American

pantyhose/nylons
sweater
pumps
suspenders
windbreaker
sneakers
diapers

mac
queue
inverted commas
full stop
ironmonger
greengrocer
bloke, fellow
dummy
gone off
have a kip
barrister, solicitor
private school
over the top
flannel
telly
garden
rubbish (bin)
jelly
jam
crisps
serviette
pulses
courgettes
ta
shopping trolley
fringe
to be on about
pepper pot
salt cellar
turn-ups

raincoat
line
quotation marks
period
hardware store
vegetable store
guy, dude
pacifier
spoiled
take a nap
lawyer
public school
enthusiastic
washcloth
TV
yard
garbage (can)
jello
jelly
potato chips
napkin
beans
zucchini
thanks
shopping cart
bangs
to be talking about
pepper shaker
salt shaker
cuffs

Josefiel G. Chua is a member of Maharlika Club 4313-75 in Manila, Philippines.

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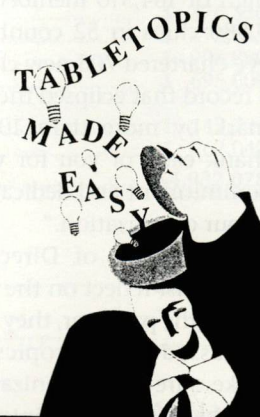
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1990-91 BOARD REPORT

TI CHARTERS RECORD NUMBER OF NEW CLUBS DESPITE RECESSION.

■ During the past year, Toastmasters everywhere proved their allegiance to President Bick's theme message, "Pride and Purpose Inspire Performance." In a year marked by political unrest and worldwide economic recession, Toastmasters not only worked hard on advancing their communication skills, they also chartered a record number of clubs and made special efforts to recruit new members.

"It's been a great year," said 1990-91 International President Ed Bick, DTM, during the Board of Directors meeting at the International Convention in Atlanta, Georgia. "Toastmasters International enjoyed a 5.2 percent membership growth, amounting to an all-time high of 164,310 members in 7,586 clubs in 52 countries. We chartered 708 new clubs, a record that eclipsed the old mark by more than 100. I thank each of you for your commitment and dedication to our organization."

The Board of Directors didn't just reflect on the success of the past year, they also discussed many topics to make sure the organization continues to expand into the

21st Century. The Board also made the following decisions concerning administrative and educational matters:

BOARD ACTION:

- Reviewed the charter fee and material provided for chartering new Clubs and increased the Charter Fee from \$75 to \$95 effective January 1, 1992. The "Meeting Excellence" video will be included in the charter kit.
- Increased the fee to reinstate a Toastmasters Club from \$37.50 to \$47.50 effective January 1, 1992.
- Authorized the purchase of an AGFA Proset 9550 Imagesetter typesetting machine.
- Authorized the expenditure of \$15,000 from the Smedley Memorial Fund to effect the completion of the leadership manual.
- Reviewed the issue of division of large Districts and recommended Districts explore all possible alternatives to enhance the management of those Districts before considering division.
- Modified Procedural Rules for Nominating Officers of the corporation so that each member of the Nominating Committee can vote for one candidate each for the Offices of President, Senior Vice President and Second Vice President and vote for one, two or three different candidates for the Office of Third Vice President.

- Reviewed the use of the word "Chairman" by Toastmasters International and recommended no change.
- Defined a member and Club in good standing, for the purpose of running for Office, participating in speech contests and voting at District, Regional and International Conferences as follows: A member in good standing is one whose semiannual dues have been paid by the Club to World Headquarters within sixty (60) days after the Club's semiannual dues become payable. A Club in good standing is one that has paid its semiannual dues to World Headquarters within (60) days after the Club's semiannual dues become payable. The Bylaws of Toastmasters International provide that the Club's semiannual dues become payable on April 10 and October 10.
- Developed standards which Clubs should meet to be a good Club as follows: The purpose of a Toastmasters Club is to provide a positive environment in which members can participate in the Toastmasters educational program. Active participation is a necessity if members are to learn and if Clubs are to fulfill their purpose. Any Club chartered after September 30, 1991, must meet the following minimum requirements for a Toastmasters Club: meet at least twelve (12) times per year; have members give oral speeches and give and receive oral evaluations; and give members the opportunity to develop and practice leadership skills.

- Examined the mission of the District, Division and Area. The duties and activities on which officers at each level spend valuable time were also reviewed. A list of priorities was developed for the District, Division and Area. It was recommended that these priorities be incorporated into the training and management materials published by World Headquarters.
- Reviewed the Distinguished Division and Area Programs, recommending the following changes: a) that the goal for average number of CTMs per club be reduced from 2 to 1.75 and; b) that Area and Division goals be rounded down. Changes will become effective for the 1992-93 program year.
- Examined the Area-Club visit and identified "moments of truth" before, during and after the visit. Standards to assure effective visits were also identified. It was recommended that these "moments of truth" and standards be incorporated into the training programs, publications and district management materials published by World Headquarters.
- Reviewed the Division Governor and Area Governor Training Programs and provided suggestions for inclusion in the future revisions of those training programs.
- Examined the current budget guidelines provided to Districts and developed a prioritized list of activities requiring District funding.

- Approved a change to the Able Toastmaster (ATM) award. Effective January 1, 1992, to be eligible for the ATM award, an applicant must:
 - ▷ have completed the basic Communication and Leadership Program manual and received the CTM award
 - ▷ have completed three Advanced Communication and Leadership Program manuals
 - ▷ have served a complete term as an elected club officer (President, Vice President Education, Vice President Membership, Vice President Public Relations, Secretary, Treasurer, Sergeant at Arms)
 - ▷ have given three speeches before non-Toastmasters groups
 - ▷ have coordinated and conducted one Success/Leadership Program within two years to date of application.
- A change also was made to one of the requirements for the ATM Bronze award. Effective January 1, 1992, the

However, members may apply for the ATM award under the current requirements until 1992.

third requirement will read: "Coordinate and conduct two Success/Leadership modules within two years of application date (may not be that completed for the ATM award)."

- Discussed applying service management concepts to Toastmasters Club operations and recommended World Headquarters implement the concept.
- Recommended World Headquarters enhance the Speech Contest Judges Training Program and emphasize its use, and consider the designation of

a Chairman for judges training at the District level.

- Recommended a procedure for verifying a Sponsor's efforts in forming a new Club. The procedure, to be implemented January 1, 1992, requires the Sponsor and the new Club President to sign a form confirming the Sponsor's efforts and to send the form to World Headquarters within 90 days of charter date.
- Reviewed results of a Club leadership training survey and recommended they be incorporated in Club leadership training.

TI FINANCIAL STATEMENT 1990-91

STATEMENT OF ASSETS AND LIABILITIES OF ALL FUNDS JUNE 30, 1991

ASSETS GENERAL FUND	
UNRESTRICTED:	
Cash	\$ 754,005
Restricted cash	\$ 125,752
Accounts receivable, net of allowance for doubtful accounts of \$12,000	\$ 110,088
Deposits, prepaid postage and other	\$ 60,203
Note receivable	\$ 285,195
Property, building and equipment, net of accumulated depreciation	\$4,869,370
Totals — Unrestricted	<u>\$6,204,613</u>
RESTRICTED:	
Cash	\$ 339,992
TOTAL	<u>\$6,544,605</u>
INVESTMENT FUND	
Marketable securities, at cost, (estimated market value of \$1,595,945)	<u>\$1,399,650</u>
LIABILITIES AND FUND BALANCES	
UNRESTRICTED:	
Liabilities:	
Accounts payable	\$ 130,289
Funds held for Toastmasters International Regions	\$ 27,221
Deferred charter fees	\$ 30,300
Total liabilities	<u>\$ 187,810</u>
Unrestricted - General Fund balance	\$6,016,803
Totals — Unrestricted	<u>\$6,204,613</u>
RESTRICTED:	
District Reserve Fund balances	\$ 277,575
Ralph C. Smedley Memorial Fund	\$ 52,068
District 37 Trust Fund	\$ 10,349
Totals — Restricted	<u>\$ 339,992</u>
TOTAL	<u>\$6,544,605</u>
INVESTMENT FUND	
Investment Fund balance	<u>\$1,399,650</u>

GENERAL FUND — UNRESTRICTED STATEMENT OF INCOME AND EXPENSES FOR THE YEAR ENDED JUNE 30, 1991

INCOME:		
Membership charges:		
Membership fees	\$2,323,048	
Magazine revenue	\$ 509,524	
New member service charges	<u>\$ 788,394</u>	
Total membership charges	<u>\$3,620,966</u>	
Other income:		
Charges for educational materials and supplies	\$1,125,265	
Charter fees	\$ 52,950	
Interest	\$ 69,283	
Other	<u>\$ 17,945</u>	
Total other income	<u>\$1,265,443</u>	
Total income	<u>\$4,886,409</u>	
OPERATING EXPENSES:		
Executive Directors office	\$ 313,381	
Education and Club Administration	\$ 333,177	
Finance	\$ 925,275	
District Administration and Programming	\$ 376,330	
Membership and Club Extension	\$ 473,645	
Publications and Communications	\$ 908,890	
Production and Distribution	\$ 695,609	
Merchandising and Policy Administration	\$ 143,724	
Educational Materials and Supplies	<u>\$ 762,047</u>	
Total operating expenses	<u>\$4,932,078</u>	
EXCESS (DEFICIENCY) OF INCOME OVER OPERATING EXPENSES BEFORE DEPRECIATION		<u>\$ (45,699)</u>
DEPRECIATION	<u>\$ 269,232</u>	
EXCESS (DEFICIENCY) OF INCOME OVER EXPENSES		<u>\$ (314,901)</u>

A PET PEEVE ALPHABET

A TEACHER SHARES
SOME HUMOROUS
EXAMPLES OF
LANGUAGE MISUSED.

By Barbara R. DuBois

When a student finally challenged my claim to 686 pet peeves about language usage, I said, "How about 26, one for each letter of the alphabet?" She didn't believe that either, but here they are. Please understand that the *pet* is as important as the *peeve*; if people never made mistakes, I'd be out of work as an English instructor. My peeves are more fun than bother.

A You wouldn't think I could complain about one little letter, but people seem to forget that American English uses *a* before a word starting with a consonant, but *an* before a word starting with a vowel. The opposite trouble occurs with words starting with *h*: in America we say *a* hula hoop, not *an* hula hoop. We use *an* before a silent *h*: an honest

job, an honorable person. So when someone uses *an* historic event, he's using British English.

With acronyms, the test is speech also: If you read HRL as initials, you say *an* HRL project, but if you read it as words, you say *a* Health Research Laboratory project. With words starting with a *u* sound, use *an* before the vowel sound: *an* undertaking, but *a* before a consonant sound: *a* university, *a* eulogy.

B

B: one peeve is about *between*; people don't usually confuse *between* and *among*, but I hear the wrong conjunction used with *between*. You should use *and*: between this *and* that, not between this *or* that.

Another pieve is *bad*: use *badly* with a verb like *do*. For example, if you say she wants a job so *bad* that she will take anything, you are saying that she wants a bad job. Instead, say she wants a job so *badly* that she will take anything. But if you use the verb *feel*, use *bad*: "I feel sad. I feel unhappy."

C

For C, I'll use clichés, worn-out phrases or expressions. Some of my favorites are "a ballpark figure," "the whole ball of wax," "a piece of cake," "the frosting on the cake," "the other side of the coin," "hue and cry," "touch base," "shadow of a doubt." When I list these, someone says, "They drive me up the wall."

Or I could talk about comparisons that are incomplete: "Boys like chocolate more than girls." Does that mean boys like chocolate more than girls do? Or that boys like chocolate more than they like girls?

But I have the most fun with completeness. People try to be concise and they leave out essential words. You know the warning on plastic bags, "Keep away from babies and children." W.C. Fields would have liked that.

Then there's the memo telling me "to check classified repositories before turning in." That assumes a dedicated employee who works till she drops, or an employee about to take a nap.

Recipes tell me to stand overnight in the refrigerator. Or to shake vigorously while holding the cap. Or to return to the oven. Or to turn into a loaf pan. What am I, a magician? I guess so; I'm always being told to turn my report into the office.

D

D is for *do*. This is a lovely substitute word, but people forget to make clear what it substitutes for. Someone said, "We've heard nothing yet; if we do we'll let you know." That says that we'll

let you know if we hear nothing. "If the county fails to come up with a plan, the state does" means that the state fails too. A mistake that makes me laugh is, "Don't worry about thieves stealing your uninsured packages, let the postal service do it for you."

E

E is for the letter *e* at the end of words. People seem not to see the difference between *breath* and *breathe*, *cloth* and *clothe*, *choral* and *chorale*; but *moral* and *morale* are more serious. There's a story about a secretary who wrote that the director wanted to boost the moral of the employees, and the director said that he could work on the morale, but wouldn't attempt the other.

F

F is for *fewer*. Commercials annoy me with *less* calories, when they should say *fewer*. This pair is like *amount* and *number*—use *amount* and *less* with singular, *number* and *fewer* with plural: less money, fewer coins; less currency, fewer dollars. This follows more taxes, of course. Then there's the misunderstanding about *fiscal*: People ask me, "When does the physical year end these days?"

G

G is for *good* that should be *well*. I had to write to Ford Motor Company to get them to stop having Bill Cosby say that the engine was good-built. And there's the Arrow shirt ad: "It looks good, it feels good, it fits good." But we hear this mostly from sports figures. I have heard only one coach use *well* correctly. When asked, "How is the team doing?" he replied, "Pretty well" instead of "Pretty good," which all the other coaches say. Next thing I heard, he was fired.

H

H is for homonyms, words that sound alike: pear, the fruit; pair, meaning two; and pare, meaning peel. Some are hard to believe, like prism and prison, till you realize that we Americans do not enunciate. My new favorite is addict/attic: "My addict is full of antiques because I'm a nostalgia attic."

I

I is for *individual*. This word is just too long and stuffy. Use *person* for one, and *people* for more than one. If too many words give us

wordiness, can too many letters in a word give us letteriness? The way it works is that one long word like *individual* grows into several words, and we have wordiness: each and every individual person!

J is for jargon. Jargon is a language peculiar to an occupation. These words are like clichés and fads. *Scenario*, *sector* and *interface* are popular now. My field (pardon me, *sector*) uses educationese: *motivational* has become familiar to us all, but *tagmemic* and *heuristic* remain mystifying.

K is for money. We have such controversy about whether the *k* is a capital in writing, and they now tell me that *kb* means kilobucks. But I have decided not to worry about it anymore because we won't be talking about thousands of dollars much longer, only millions and billions.

L is for the *like/as* problem—it is purely mechanical: *Like* is a preposition and takes an object, *as* is a conjunction and takes a verb. Say, "Act like me" or "Act as I do." People who try too hard misuse *as*. They say, "As every employee, she enjoys recognition." They should say, "Like every employee, she enjoys recognition" or "As every employee does, she enjoys recognition."

Another L peeve is the *l* in *al* added incorrectly to words: *classic* means the best of its kind, but *classical* means the Latin and Greek periods, or music of the 18th century, or the opposite of pop. So if you have a car, it may be classic; they didn't have cars in classical days, only chariots.

M is for *media*, which is plural: radio, television, newspapers, magazines. When the commentator said, "She is considered an ace reporter by the media itself," he was either ignorant or self-centered. He should have said "by the medium itself" or "by television itself"; he certainly didn't mean "by the media themselves."

Speaking of *self*, *myself* is much abused, used instead of *me* or *I*. When the speaker says, "This is a pleasure for my wife and myself," he should say "for my wife and me" or "for us."

M is also for modification, especially dangling modifiers, like "After a month on the ground, the FAA is ready to release the plane" or "First imported for use in pregnancy tests, scien-

tists later found that fish were good at eating mosquitoes."

N is for the nouns that we use as adjectives, especially *fun*, as in "We had a fun time." We don't mean a funny time or even an amusing time, but we can say merely, "We had fun."

O is for order, specifically incorrect word order. "I took a picture of the Golden Gate bridge flying into San Francisco International Airport", and "She says she is coming home in her first letter."

A store sign says, "This is a good place to shop for women and girls." A photo caption says, "The rider was injured when thrown by a horse over the weekend." (I hope it wasn't a long weekend.) Everyone's favorite is "He ran downstairs to put out the fire in his pajamas."

P is for prepositions. Every day brings me a new example for my collection. For instance, "There was a tremendous response of our first offer" should use "to our first offer." "This was the direct result to the chemical dumping" should use "of the chemical dumping."

Remember that it is acceptable to end a sentence with a preposition; forget the old spouses' tale and listen to Winston Churchill, who said the rule is "arrant pedantry up with which I will not put." Then there's the woman who was going to complain to the postal service, in for whom she had it.

Q is for the confusion between *quote* and *quotation*. I may have to give up on this one because I find it even in my textbooks. But I think *quote* is the verb and *quotation* is the noun. Using *quote* as the noun sounds to me like "I got an invite" or "She performed a recite."

R is for rhetoric, which used to be a good word, originally meaning "the art of persuasion." When I teach writing, I'm teaching the various patterns that enable writers to persuade readers. I'm sorry rhetoric now means "the party line" or "insincere, exaggerated expression."

My bumper sticker, which came with a textbook, says, "Support your local rhetorician." I had forgotten I had it, when during an election

campaign, my daughter asked me what rhetoric is. I told her, "Oh, rhetoric is terrible, insincere, dishonest language that politicians use to mislead us." She said, "Why do you have it on your bumper sticker?" Even I had forgotten the good meaning.

S

S is for saving, as in daylight saving time. It is the saving of daylight. When we talk about a saving, it is singular, not savings. We effect an energy saving, not savings. We may have plural savings, but not with the singular article *a* or *an*.

But do add *s* when you should. Don't call someone a plastic expert; that mean he's spineless; call him a plastics expert.

T

T is for typos. My latest favorites are demonlition for demolition, ultraviolet, celebrate for calibrate, stain and stresses for strain and stresses, pubic relations for public relations and the marital arts, for martial arts. Nothing as bad as my old favorite from a grocery ad promoting green garbage instead of cabbage.

U

U is for *unique*, which means "one of a kind" and so should not have a "very" or "most" with it. It is part of the *absolute* family: *perfect*, *complete*, *dead*.

U is also for *up*. We commonly say end up, warm up, wind up, meet up, firm up, head up; one speaker even mentioned rising up in the morning! That sounds like a revolution. Of course, all we need is end the conversation, warm the dinner, wind the clock, meet a friend, head the committee, rise in the morning. One good *up*, though, refers to surf, and to computers. I just heard of my first *up* computer; I had always before heard only of *down* ones.

V

V is for verbs made from nouns. For example, we *target* something new every day, and we ask, "Which part of the program does this budget cut *impact*?" And V is for *verbal*, when people think it means *spoken*. *Verbal* means "with words." If you mean "a battle with words instead of fists or weapons," *verbal* is correct, but if you mean that you left spoken and written instructions, *verbal* may mean either. If you mean *spoken*, say *spoken* or *oral*.

W

W is for *worth*, which is used backwards now. For example, I hear, "All your trouble was worth it" instead of "It was worth all your trouble." And W is for wrong words, which are the most fun to collect: "The Lord Mayor looked grand in his robes and refinery", and "The railroad needs more capitol to keep from going downhill." Have you heard of the dictionary, "Miriam Webster's?" Or a "high school principle"?

X

X is for *X-ray* because everyone has a different rule about its capitals and hyphens.

Y

Y is for...you know you'd be disappointed if I didn't complain about "you know." I can stand an occasional instance, because it's just another way of saying "of course" and telling the listener that you know he knows, but I don't like it in every sentence.

Worse than "you know" is the impersonal "you" that is gaining popularity because we think the impersonal "one" is stuffy. For example, "I had a pain in the neck, the kind you get when you listen to a speaker too long." Or did you hear Crippen, the space shuttler: "Going backwards upside-down doesn't bother you at all." Oh?

Z

Z is for *zip* and *zilch*. I prefer good old zero or nothing.

Now I'd like to start all over and share my favorite things in life, but I haven't compiled a whole alphabet of them yet, so here are only three: A is for an attentive audience, E is for erasable ink and Y is for all of you who care about language. **T**

Barbara R. DuBois, a former member of El Club Amistad y Cultura 2113-23 in Los Alamos, New Mexico, is a retired university English teacher.

VOTE FOR YOUR FAVORITE SPEAKER!

■ Toastmasters International wants your opinion on who you consider to be the five best public speakers in the world today. We're attempting to select and publicly honor Five Outstanding Speakers; one each from five specific categories: Commerce and Industry; Government; Inspirational or Motivational; Educational or Social; and Mass Media. By recognizing individuals for their communication skills, we hope to create greater public interest in, and understanding of, the art of speechmaking. Furthermore, the promotion of this list of well-known orators will serve to strengthen the image of Toastmasters International as a world leader in public speaking, communication and leadership.

You are invited to fill in the nomination form below and send it, or a copy of it, to World Headquarters. The Board of Directors will review the nominations and select the Five Outstanding Speakers. The final list of names will be published in this magazine and distributed via press releases to the media.

CRITERIA GOVERNING NOMINATION. Nominees will be selected based on their notoriety for achievements or contributions in the following areas:

1. Degree to which a person's success in any given field can be attributed to his or her communication skills.
2. Amount of influence on public opinion.
3. Demonstration of leadership in any given field.
4. Service to the community, state or nation.
5. Commitment to a cause, product, idea or business.
6. Ability to affect change.
7. Dedication to improving the lives of others.

JUDGING CRITERIA. The nominees' abilities as "outstanding speakers" will be evaluated in terms of message and delivery. A great speaker has "something to say," so factors such as *importance*, *timeliness* and *relevance* of the message to the audience will be considered.

Please note:

- Members or employees of Toastmasters International are not eligible for nomination.
- All entries must be postmarked before **Dec. 31, 1991**.

OUTSTANDING SPEAKERS BALLOT

You may nominate only one person per category. Feel free to use extra paper if you run out of space. PLEASE TYPE OR PRINT CLEARLY:

1. Commerce and Industry

Nominee's name and title _____

Where and how to contact this person _____

I think this person is an Outstanding Speaker because _____

2. Government

Nominee's name and title _____

Where and how to contact this person _____

I think this person is an Outstanding Speaker because _____

3. Inspirational or Motivational

Nominee's name and title _____

Where and how to contact this person _____

I think this person is an Outstanding Speaker because _____

4. Educational or Social

Nominee's name and title _____

Where and how to contact this person _____

I think this person is an Outstanding Speaker because _____

5. Mass Media

Nominee's name and title _____

Where and how to contact this person _____

I think this person is an Outstanding Speaker because _____

Submitted by: _____

Please mail this form by **December 31, 1991** to:
Toastmasters International, P.O. Box 9052, Mission Viejo, CA 92690

HALL OF FAME

DTM

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

G.L. Guilford, 916-9
Alvin Thurman, 6752-14
Robert D. Glaze, 3420-24
Ron Smith, 5286-25
Wright L. Lassiter, Jr., 6661-25
Judy Harris, 270-33
Pamela J. Raneri, 4399-33
Ruby T. Jones, 77-36
Belynda B. Gentry, 2221-36
Nancy L. Mills, 241-37
Mary E. Kysor, 3668-47
Robert D. Bradshaw, 8097-53
Irene Blackledge, 2135-56
Nancy C. Gee, 5629-56
Sharon M. Sharp, 8079-56
Shelley McVea, 3597-60
Marjorie Lois Norris, 3930-63
Terence J. Bilancio, 1498-65
Joyce Rogers, 3410-69
Frank A. Evans, 3732-69
Jessie Ellen Bartos, 413-70
Hazel Budd, 1121-70
Jennifer Gilchrist, 3543-70
Ruth Mary Steenson, 5974-70
Judy Clack, 7521-70
Laurel Francis, 1996-72
Gael Jellyman, 2833-72
Glen E. Murphy, 3353-72
Alistair F. Paterson, 3514-72
William J. Burton, 3593-72
Dean B. Ellis, 6958-72
Irene Vorey-Bushell, 3077-73
Douglas A. Smith, 823-74
Baby Luat, 1164-75

ATM Silver

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

Louise Tenbrook Whiting, 2495-F
Duane Jones, 4337-3
Shirley Potasz, 530-4
Gregory J. West, 3088-4
Darcy Carter, 5707-4
Liesl Barnett, 3806-12
Tim Gill, 5295-19
Ken Richardson, 1929-21
Wanda Mullino, 5509-25
Addie McBride, 1081-27
William A. Rankin, 726-28

Frank J. Guyer, 1743-30
Robert F. Happel, 1743-30
Hugh Dunbar, 2051-30
Michael J. Burnham, 5283-30
Midge Cameron Mitchell, 4622-33
Roger Langley, 898-36
Marilyn Minden, 64-39
Virginia Reeves, 2496-39
Max E. Mundy, 1387-47
Wayne L. Craft, 6690-47
John Hormozi, 3629-52
John F. Hoyt, 3037-53
Elizabeth Doo, 631-56
Ginger Kane, 1250-57
Irma Perry, 3834-63
G. Wayne Drummond, 4559-63
Ivy Foster, 900-69
Frank Evans, 1791-69
Jennifer Ray Gilchrist, 7123-70
Philip Gohl, 4795-74

ATM Bronze

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

Bill Masey, 285-F
Shirley Potasz, 530-4
Sandra Helayne Jones, 1133-4
Frances Jamieson, 1881-4
Conrad T. Tracy, 7850-4
Thedwron James, 1508-5
Patty Commerford, 374-6
Dagmar Runyon, 4179-6
Shari J. Wilson, 5751-6
W. Charles La Tourrette, Jr., 927-7
Leonard A. Schendel, 3714-7
Tom Hogan, 4661-7
Rae Dean Taylor, 4777-7
Richard P. Clements, 5784-7
Philip W. Lovings, 7736-7
Edward C. Kennedy, 278-11
Richard A. Higgins Jr., 5102-11
Edward W. Woodhouse, 1041-12
David Lazar, 610-13
Margaret Hansard, 810-14
Aletha Richardson, 4607-14
Brenda B. Barkley, 4607-14
Pamela G. Barnes, 7693-14
Phil G. Tucker, 2317-15
Don Hunt, 1062-16
William Chase, 1686-18
John R. Gourdin, 3689-18
Virginia L. Smith, 6845-20
Lorne W. Kay, 965-21
Shirley Anne Williamson, 3984-21
William Weiss, 4013-23
Thera V. Ewen, 305-25
Adrian S. Dunklin, 1190-25
Marianne Meadows, 5154-27
Dorothy J. Ganey, 2956-29

George H. Holt, 5625-29
Thomas M. Brennan, 1450-30
William Jenkins, 1604-30
Frank J. Guyer, 1743-30
Robert F. Happel, 1743-30
Nancy Nagele, 2051-30
Barbara Bollenberg, 4789-30
Bob Martin, 4789-30
Marc Nagele, 6921-30
Carole Downey, 675-31
Daniel Jones, 5954-31
Earle White, 3254-33
Midge Cameron Mitchell, 4622-33
James C. Dooley, 5893-34
Buck Moorman, 1048-37
James L. Price, 6249-37
Renate E. Daniels, 1813-39
Jean L. Dunham, 3359-39
F. I. "Flip" Priszner, 5091-39
Sandy Vogele, 453-40
Christine A. Arter, 524-40
Wade Gayhart, 3255-40
Cynthia Wright, 3258-41
Danie Hardie, 6901-42
Richard Young, 243-43
Donald M. Smith, 1359-43
Peter W. Wofford, 3063-43
Robert E. Barnhill, III, 6145-44
Wilma J. Meyers, 3817-46
George M. Ammon, 2002-47
Wayne L. Craft, 6690-47
Michael J. Scott, 8315-47
Marianne Clark, 2805-49
James H. Warner, 5614-53
Ramona Venable, 5883-53
Mary Ann Gerber, 1977-54
Herbert Munks, 2556-56
Wayne F. St Germain, 4632-56
James E. Erwin, 3264-63
Terry G. Schutt, 2644-65
Gary Mucklow, 5123-65
Jane Seeber, 5888-65
Frank Evans, 1791-69
James Enraght-Moony, 2097-69
Anthony Ronald Pitt, 3388-69
Ted Schunemann, 7894-69
Margaret Alsa Standaloft, 1921-70
Robert John Harper Docherty, 3180-70
Alison Lavick, 5323-70
Bob Clarke, 5493-72
Zoe Hall, 3432-73
Perla Villamarzo, 1088-75
Adelina C. Royo, 4933-75
Gaspar Pascual, 5406-75

ATM

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

Mir Mehdi Ali Khan, 1059-U
Marilee Roller, 231-F

Satoru Tamanbuchi, 231-F
James M. Dolan, 285-F
Byron V. Ricks, 2495-F
Sue Palmer, 5270-F
Lauren Kelly, 6463-F
Reginald Cedric Gomes, 1015-1
Patrick Swaney, 2924-1
Leora A. Brown-Heigel, 6033-1
Thomas S. Maxwell, 252-2
Donna J. McLain, 1994-2
Karen M. Cottrell, 3696-2
Rebecca J. Bryson, 4470-2
James E. Chambers, 4739-2
Beth Wade, 4859-2
Virginia Kluth, 4902-2
Mike Skahill, 7115-2
Richard Plemons, 7137-2
Sarah N. Williams, 1751-3
Wilbur H. Smith, 191-4
Victor Theodore Muhly, 934-4
Ann Williams, 1435-4
Margo Hinnenkamp, 2369-4
Gregory D. Smith, 2873-4
Gene E. Bisson, 3572-4
Suzanne Zazzi, 4658-4
A. Franz Witte, III, 6457-4
Carol Solis, 6608-4
Jadean Smith, 6608-4
Judith Glover, 6608-4
Lewis Blaikie, 6608-4
Joan Marschner, 47-5
Glen K. Van Peski, 276-5
Catherine J. Swadley, 1583-5
Ralph Enander, 2335-5
Russell E. Whipple, 2335-5
Bill Bonner, 2372-5
Mary C. McIsaac, 4130-5
Jean Conklin, 958-6
Gerald D. Morgan, 2464-6
Brad Ballinger, 4687-6
Jean S. Gore, 138-7
Gregory L. Finkas, 4777-7
Mary Ann Dalessi, 5442-7
Lowell Lueck, 2650-8
Paula J. Homan, 4448-8
William T. Weatherly Jr., 95-9
Clyde F. Havens, 431-9
Donna E. Ayers, 431-9
Jacqueline M. Pevec, 143-10
Marianne Draganic, 2093-10
Darrell Grimes, 681-11
Karen Engle-Bush, 2007-11
Marlene Alexander, 4849-11
Rhoda Israelov, 5581-11
Donald L. Buchman, 5882-11
Zella May Woolsey, 6170-11
Jan Pauw, 797-12
George Mitchell, 4062-12
Marilyn Mitchell, 4062-12
Louis Gene Wheeler, 5247-12
Robert D. Rankin, 5592-13
John E. Brown, 810-14
Donald Ray Webb, Jr., 833-14
Stan Cottrell, 833-14
Laura Jo Moore, 1411-14

Georgia A. Miller, 2195-14
Theresa S. Chamblee, 2195-14
Shirley M. Dixon, 3027-14
Isaac Tyrone Simmons, II, 3411-14
Otis Murrell, 5849-14
Phyllis Brown, 6863-14
Stan Cottrell, 7260-14
Glen A. Smith, 7517-14
Melinda Sander, 2308-15
Marjorie L. Smith, 454-16
Richard E. Schneider, 454-16
Judy Charlene Woeste, 3250-19
Marvin Langerud, 4010-20
Linda Coss, 59-21
Marjorie A. Russell, 950-21
Marion G. Podritske, 1591-21
Sylvie Anderson, 3922-21
Trevor De Casseres, 4483-21
Doug Williams, 4869-21
Joe Mc Meekan, 6399-21
Sharon Corbin, 6399-21
Mary K Hellesvig-Williams, 6197-22
Kevin L. Bradshaw, 5731-23
Constance L. Pullen, 6757-24
Mary-Lynne Ahders, 6757-24
Kathie A. Clark, 1207-25
Gaylan Park, 3055-25
Cecelia Gilbreath, 3178-25
Alan E. Elsass, 4110-25
William Webster, 4137-25
Antoinette T. Jackson, 4714-25
Marjorie Hahn, 4714-25
Robin Popik, 5569-25
Robert J. Peters, 6102-25
Judy Brito, 6119-25
Leonard Story, 7349-25
John Keith Fulfer, 7881-25
David A. Dawson, 97-26
Catherine McCallum, 375-26
Jeffrey M. West, 651-27
Earl A. Schendell, 1786-27
Maria Cacas, 1795-27
T. Range Oshin, 1795-27
Allan Edward Grady, 2412-27
Norma K Whetzel, 2775-27
Emma J. Crosby, 3231-27
Myrna M. Hamilton, 4612-27
Leah J. Harcourt, 5958-27
Nylah A. Williams, 7231-27
Reinhold Robert Paege, 664-28
William A. Rankin, 726-28
Linda Donnell, 3553-29
Robert Donnell, 3553-29
Ralph A. Brown, 1743-30
Gregory J. Simms, 2051-30
Kenneth Nelson, 2051-30
Ehi Parker, 4704-30
David Kong, 4789-30
Ilya C. Tulloss, 4868-30
Alfred S. Nathan, 5236-30
Allan G. Meyer, 5752-30
Gary F. Plazyk, 5752-30
Ann S. Maliski, 5762-30
Jeffrey W. Taylor, 5988-30
Mattie Hough, 2467-31
Sarah James, 2467-31
Carmen C. Lowe, 4882-31
Raymond Valvano, 6387-31
Elaine Morrell, 2029-32
Mollie R. Woolstenhulme, 4522-32
Gary D. Walker, 270-33
Donna L. Milcarek, 2462-33
Mary Coon, 3254-33
Richard Minnear, 3254-33

Bill Stull, 3533-33
LaDee Greene, 4057-33
Elsie McGowan, 4177-33
Johnette N. K Cordeiro, 7478-33
Laura Lee S. Dooley, 2157-36
Cynthia A. Walczak, 3421-36
Albert Morris, Jr., 4230-36
Anne P. Black, 4889-36
Willi Mae Magwood, 5898-36
Martin G. Murray, 6414-36
Larry C. Lewis, 439-37
Elva A. Reavis, 4187-37
Patricia A. Debar, 4867-37
William F. Poland, Jr., 4887-38
Om K. Vasisht, 6313-38
Franklin Souza, 5218-39
Constance Parr Leni, 6778-39
Philip J. Palermo, 870-40
Mila Jayne Wheeler, 1052-40
Donald Palinkas, 2421-40
Tom Coughlin, 509-41
Constance I. Coughlin, 539-41
Max Coderre, 284-42
John Roska, 1131-42
William H. Barnes, 1959-42
Paul Laville, 2331-42
Jim Beardsley, 3903-42
Deryl Thompson, 3949-42
Jo-Anne Lukey Neudorf, 4310-42
Janet Kwasniak, 4662-42
Howard G. Harkness, 6131-42
John W. Cooper, 6279-42
Hugh Hamilton, 6300-42
Ross A. Welford, 6883-42
Judy Fox, 6925-42
Linda Marie Goetze, 1589-43
Marilyn S. Dunavant, 2287-43
Juanita W. Payne, 3847-43
Sandra Skelton, 3847-43
Wetzel C. LaGrone, 6632-43
Patricia A. Evans, 7579-43
Marion J. Holston, 1875-44
Cynthia S. Whitney, 6385-44
Lorrie Blackmon, 6385-44
Melinda Green Harvey, 6599-44
Barry K. Russell, 5594-45
William De Mol, 2768-46
Jean Harry Cutcliffe, 546-47
JoAnn Spencer, 2449-47
Don Baldwin, 3770-47
Paul M. Shields, 6860-47
Cynthia Lee Heilbrunn, 29-52
Nico Semplesz, 172-52
Lewis Witherell Trout, 988-52
Donna M. Armbrister, 2900-52
Dave Einhorn, 3567-52
Ray Winston, 5282-52
Audrey J. Langlitz, 1931-53
Kay De Long, 4507-53
David G. Nelson, 127-54
Michael R. Henenfent, 4951-54
Linda J. Hutchins, 6104-54
Donald S. Cogan, 43-56
Mustafa Ahmed, 877-56
Erica L. Larkin, 1763-56
Jack Skinner, 1973-56
Bo Kelly, 2207-56
Donald V. Jackson, 3393-56
Russell Hickerson, 3914-56
Patricia Brams, 4539-56
Syed S. Zafar, 4946-56
Varadaraj Elango, 4973-56
Larry Kluger, 452-57
James R. Ogren, 2452-57

Eileen J. Ryan, 2527-57
Manlyn Cover, 3972-57
Nancy Adams, 5873-59
Stephen W. J. Holloway, 2729-60
John Sooran, 3090-60
Nancy Charlotte Barnes, 3541-60
Catherine A. Johnston, 3726-60
Susan Craigie, 4189-60
Ronald E. Cooke, 5207-60
Barb Michno, 5445-60
Sally M. Gustin, 6494-60
J.P. Champagne, 2827-61
Colin R. Bambrick, 5192-62
Gladys L. Rein, 5321-62
Charles Rose, 6186-62
Mary Jean Rose, 6186-62
Daniel H. Reed, 697-63
Joyce Benedict, 1757-63
Ralph M. Mack, 3753-63
Patty Bunn, 4559-63
Vollie T. Miller, Jr., 7883-63
Clyde Haggart, 2454-64
Harley John Clouston, 3977-64
Rudi W. Peters, 3977-64
Irene Wesenberg, 6966-64
Donna Sokolowski, 4167-65
John P. Doughtie, 4350-65
Larry L. Tuttle, 5802-66
Rev. A. David Ragona, 1225-68
Nancy Merrell, 2181-68
Oscar P. Pipkins, 2940-68
Joyce F. Porter, 6612-68
Mary Kaye Frazier, 6612-68
Elizabeth Ratajczyk, 900-69
John Hugh MacVean Boadle, 1764-69
Fay Jensen, 2763-69
Dudley James Cowan, 3410-69
Donald Sutherland Crombie, 3761-69
Elsie M. Graham, 3796-69
Colin Jon Lambert, 4084-69
Joan Lorraine Hinsch, 4084-69
Gerhard F. Sliwa, 4164-69
Peter Hempenstall, 5096-69
Ronald George Mapp, 5262-69
Elizabeth Rae Harding, 6030-69
Marilyn Katrina Hume, 6063-69
Ken Wright, 2107-70
Del Mackness, 3034-70
Janice Maree Prior, 3034-70
Kathleen Mears, 3034-70
Klaus Stelter, 3034-70
Brian A. Keane, 3812-70
Richard Stacey, 5231-70
Noel Williams, 7577-70
Ian Jones, 309-71
Philip Anthony Bowles, 309-71
Barbara Hartigam, 5342-71
T. V. Collins, 1679-72
Rowena Hutton, 1821-72
Murray Hunter, 2782-72
Scott Mason, 3157-72
Dave Stonyer, 3839-72
Steve Newby, 6336-72
Desmond Lance Mortimer, 1050-73
Deborah Patricia Reynolds, 5389-73
Thomas Boon, 6700-73
Edward Eley, 4795-74
Rina Eley, 4795-74
Arie W. Wernas, 3128-75
Teresita R. Navales, 4768-75
Elisa W. Tay, 4933-75
Marie Dinah S. Tolentino, 4933-75
Othello V. Enoveso, 4933-75
Portia D. Dacalos, 5406-75

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Allentown, Pennsylvania
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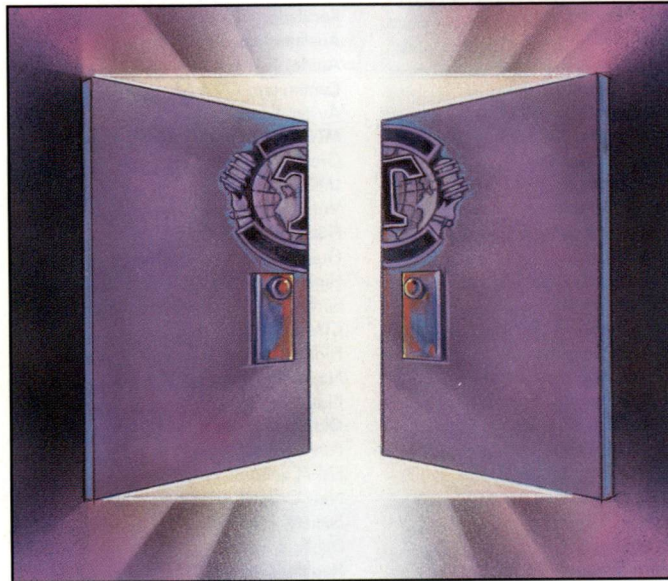
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