

THE TOASTMASTER

DECEMBER 1991



ICAN DO ANYTHING I WANT.

FEELING GREAT!

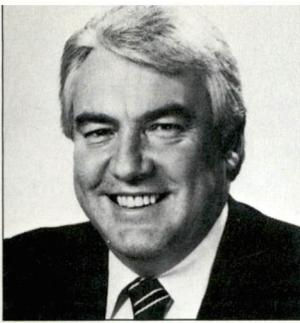
THIS WILL BE A GREAT YEAR.

THIS IS FUN!

ADD SPARKLE TO THE SEASON WITH POSITIVE SELF-TALK

SERVING THE ROAST

A CURE FOR TOASTMASTER APATHY



VIEWPOINT

THE CTM: A STEPPING STONE TO SUCCESS

Ten speeches, one after the other. Each one zeroing in on a different aspect of public speaking.

I asked several Toastmasters, "What does a CTM give you?"

"A framework," answered one recent CTM. "I was very unorganized as a speaker. The CTM has helped me to organize my speeches and now I know how to structure a speech to meet the needs of any speaking situation."

"Confidence," said another. "I was never confident in my life. People thought I was confident because I didn't say much. But I was just painfully shy. Because I was able to finish my CTM I now know I can face any situation that calls for communication with other people. Getting my CTM has changed my life."

"An opportunity," said a systems analyst. "When I attained my CTM it gave me the ability to function in a leadership role in an association related to my field of work. Because I could speak well I was offered an opportunity to teach night classes in project management at the university.

My CTM has helped me professionally and financially. I could not have done it without achieving the CTM level in Toastmasters."

Do you want to have some fun? And while you are doing it, learn something about how people unleash their potential in Toastmasters? Ask people who have achieved their CTM how they have benefited by it.

How many times have you experienced the tragedy of going to a speech or seminar led by a well-known expert on a subject, and found that the person cannot speak well? You know they have great knowledge of their subject and their material, but they cannot convey it to the audience properly.

At times like that, others in the audience who know I am a Toastmaster often come to me at the break and say, "You should sign that guy up. He needs Toastmasters." I just smile and nod, and reflect sadly that they are right.

Just ten 5- to 7-minute speeches. The preparation, practice and study involved would make our speaker or seminar leader far more effective. How a CTM would enhance the person's career!

Much more to the point, what a greater contribution people like that could make toward their profession, their society and perhaps their country, if they could verbally impart their knowledge to other people.

Nettie Spain, the President of the Tuskaloosa Club in District 48, really hit the mark when she told me: "The CTM whetted my appetite for more. I'm using it as a springboard for more. Now I know what I want to learn; I've already planned what advanced manuals I'm going to work in".

"A framework, confidence, an opportunity, a springboard for more." The CTM is all of the above.

What about the "more"? For those of you who have not yet completed your Communication and Leadership manual, have you looked at the advanced manuals? Do you know which ones you will order, and receive free of charge when you send in your CTM application?

What is a CTM? A springboard to Unleash Your Potential.

JACK GILLESPIE, DTM
International President

THE TOASTMASTER

PUBLISHER Terrence McCann
EDITOR Suzanne Frey
ASSOCIATE EDITOR Janet Whitcomb
ART DIRECTOR Tina Forssten
TYPESETTER Susan Campbell

TI OFFICERS AND DIRECTORS

Founder Dr. Ralph C. Smedley,
(1878-1965)

OFFICERS

President Jack Gillespie, DTM
P.O. Box 1497
Winnipeg Manitoba
Canada R3C 2Z4

Senior Vice President Bennie E. Bough, DTM
4607 Ordinary Court
Annandale VA 22003

Second Vice President Neil R. Wilkinson, DTM
10711 Bears paw Drive E.
Edmonton Alberta
Canada T6J 5E1

Third Vice President Pauline Shirley, DTM
501 Woodshire Lane
Herndon VA 22070

Immediate Past President A. Edward Bick, DTM
7172 Grantham Way
Cincinnati OH 45230

Executive Director Terrence J. McCann
Toastmasters International
P.O. Box 9052
Mission Viejo CA 92690

Secretary-Treasurer Frank Chess
Toastmasters International
P.O. Box 9052
Mission Viejo CA 92690

DIRECTORS

Carol Blair, DTM
R.R. #2
Millet Alberta
Canada T0C 1Z0

Michael E. Martin, DTM
6707 Shore Island Drive
Indianapolis IN 46220

Richard L. Peterson, DTM
1549 Arona Street
St. Paul, MN 55108

Frank Poyet, DTM
1328 Bobrich Circle
Las Vegas NV 89110

Larry J. Prickett, DTM
9740 Alfaree Road
Richmond VA 23237

Dick Fath, DTM
9100 Ashmeade Drive
Fairfax VA 22032

Lloyd A. Gavin, DTM
1213 Cedarbrook Way
Sacramento CA 95831-4405

Jan R. Greiner, DTM
821 Kleemann Drive
Clinton IL 61727

Len W. Jury, DTM
Box 4400
Auckland
New Zealand

Ginger I. Kane, DTM
3921 Almondwood Court
Concord CA 94519

Richard A. Skinner, DTM
Waters, Div. of Millipore Corp.
34 Maple St.
Millford MA 01757

Sandy Vogele, DTM
2367 Chickasaw Street
Cincinnati OH 45219

Alan Whyte, DTM
41429 Paseo Padre Parkway
Fremont, CA 94539

To Place Advertising Contact:
Toastmasters International
Publications Department
P.O. Box 9052
Mission Viejo CA 92690 USA
(714) 858-8255
FAX: (714) 858-1207



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DECEMBER
1 9 9 1
VOLUME 57
NO. 12



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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LETTERS

Editor's Note: We received a flood of responses from readers disagreeing with two Letters to the Editor published in the September issue that defended the use of "blue" language. Here is a sample of your comments:

IN DEFENSE OF CLEAN, CLEVER SPEECH

Although Mr. Juergensen may not know anyone who is "the least bit offended by a slightly off-color joke," I can assure him that I am, and that I do not come to Toastmasters to hear such things. In response to his statement that not joking about topics like gender, religion, ethnic background, race, regionality and disabilities leaves nothing else, I have two suggestions: Consider Bill Cosby, and Try harder!

I have always been very proud of our organization because of its insistence on clean, high quality speeches. I wish Toastmasters who agree with Mr. Stepsay and Mr. Juergensen would take their dirty talk back to the locker room.

SHERRY CAILLIER
PLAZA CLUB 5830-25
DALLAS, TEXAS

Eric Juergensen's message seems to be that blue jokes represent enlightened thinking and anyone who dares to be offended is old fashioned. Name calling hardly qualifies as an enlightened approach, as the article about logical fallacies in the same issue (September) points out. Mr. Juergensen is committing the the fallacy of argumentum ad hominum: impugning an opponent's character because of weak arguments over the topic itself.

Reliance on obscene language reflects a poor vocabulary. Triteness, whether clean or obscene, does little to encourage fresh thought and creativity. One last point: Humor that targets one group as its victim is a verbal form of sadism. Honorable people prefer to poke fun at situations rather than groups.

BARRY LEE COYNE
VIENNA CLUB 1762-27
VIENNA, VIRGINIA

It is unfortunate that mass media has lowered its standards to give Toastmasters Juergensen and Stepsay a misguided approach to comedy. They seem to have forgotten – or never understood – that off-color humor may get a laugh but rarely gains audience respect. I have more respect for Red Skelton, who once concluded a hilarious one-hour performance with "...and I didn't have to use any four-letter words."

When you have to "dabble in dirt" to get a laugh or to get a point across, either your material is shallow or you have no respect for your audience. Let's not sink to the level of Eddie Murphy.

DON PLASKETT, DTM
PAST INTERNATIONAL DIRECTOR
EARLY-BIRD CLUB 3651-47
TALLAHASSEE, FLORIDA

I wonder what kind of atmosphere and leadership exists in the Westinghouse Friendship Toastmasters Club? After Mr. Juergensen's Icebreaker, did not one member of his "captive audience" say, "In my opinion you are out of line"? Did not one mature adult stand up and say, "Your material is inappropriate for this occasion"?

And a final question: Do Toastmaster Jurgensen and

his fellow sophisticates see any relation between the relaxation of standards in acceptable language and the rapid disintegration of our social fabric?

DAVID PARMER, CTM
KANTO TOASTMASTERS CLUB 2320-U
TOKYO, JAPAN

As a new member, the enforcement of clean speech by our club evaluator assured me that I had joined the right organization. I, for one, would prefer to neither put garbage in my mind, nor in my stomach. To cite an old Arabian proverb: "Don't let the camel get his nose in the tent, for the rest of the beast is sure to follow."

WALTER HARTER
GREENFIELD CLUB 53-11
GREENFIELD, INDIANA

I'll stick with what my mother used to say: "People who use bad language do so because they do not know the rich ways of expressing themselves in the English language." I agree with the article "Don't Dabble in Dirt" (June, 1991). As Toastmasters, we should explore the myriad of ways in which to express ourselves, but we don't have the descend to the lowest common denominator of the vernacular to do so.

BIBI MOMSEN, ATM
AMS CLUB 5958-27
ARLINGTON, VIRGINIA

I've been a Toastmaster for 40 years. I haven't stayed that long because I aspire to become a great orator; I've stayed because of the people. Almost every member is someone with whom anyone would be proud to associate. Invariably, Toastmasters are polite, refined, well-mannered people living within the

bounds of good taste. In short, they have "class."

Toastmasters Stepsay and Juergensen claim these characteristics are archaic, out of fashion and "old hat." Mr. Juergensen says no one he knows is the least offended by "dirty talk." Perhaps he should consider the class of people with whom he associates.

R. OSCAR HURFORD, DTM
AZTEC CLUB 2531-3
TUCSON, AZ

A contest speech should be one that can be presented to an audience of various ages, races and ethnic backgrounds without having to apologize to anyone for what was said.

Rather than lowering the standards of Toastmasters to fit the vernacular of the '90s, we should strive to set the standards for others to follow. The fact that "everybody's doing it" doesn't mean we should follow their lead, nor does it make it correct or acceptable.

ARNOLD F. KRUEGER, ATM-B
LT. GOV. EDUC. & TRAINING, D-65
WEBSTER, NEW YORK

I agree that we can declare so many subjects "forbidden" that we leave nothing worthwhile to speak of. However, vulgar language, sexual innuendos, double entendres and cursing have no place in Toastmasters club meetings.

Sure, they get laughs – it's cheap humor. Sure, people are attentive – they'd watch if you stripped, too. Two of America's funniest men, Red Skelton and Steve Allen, claim that dirty humor is the lowest form of the art. Surely Toastmasters aspire to more than that!

RALPH WALKER, DTM
CLUB 22241-37
CONCORD, NORTH CAROLINA



MY TURN

PROMOTE YOUR CLUB WITH A CONCISE DEFINITION OF WHAT IT IS AND DOES.

YOUR VITAL 30-SECOND COMMERCIAL

By Marilyn Ann Bloch, ATM

■ When people ask you, "What is Toastmasters?", do you have a ready reply? Or do you stumble around and start telling them about a typical meeting? "Well, we have Table Topics ..."

Similarly, how do you respond at a social gathering when asked, "What do you do?" If you're self-employed, a well prepared answer could land you a new client or customer; a too-brief or vague answer could miss the opportunity. One Toastmaster-turned-pro answers the question this way: "I'm a professional speaker, trainer and consultant. I show Fortune 500 companies how to design and implement marketing plans." If the listener's curiosity has been piqued, more questions will follow.

In both situations, you need a 30-second "commercial," rehearsed and automatic, that answers the question. Why the 30-second length? People are used to TV commercials and will listen attentively no longer than that.

The process for both answers is a *definition*. This same definition process

could also be useful to you in a longer format, such as a speech defining an abstract term. Many speakers resort to the trite, "According to my dictionary, this term means..." Or worse, they discuss the term, such as "freedom," without ever *defining* it. Notice a speaker's attempt to define the basketball term "free throw":

"The free throw is the easiest shot in basketball. All you have to do is stand there and shoot at the basket without worrying about another player blocking your shot. The two-handed underhand shot is the best."

KEEP IT OBJECTIVE

Statements of opinion have intruded on what should have been a fact-based definition. Does the audience know from the speaker's words what a free-throw shot *is*? No, they just know how the speaker *feels* about it.

Whether short or long, definitions have the same three-part format:

Term being defined;

Category to which it belongs;

Special qualities that distinguish the term from other items in the same category.

Speakers who skip the category part end up with something like this: "A fork in the road is where one road branches into two." Or, "A foul is when you hit the ball out of bounds." Or, "Toastmasters is where we practice speaking skills." Don't fall into the "is where" or "is when" trap.

The key is to make the Category part as specific as possible so the listener can place the term quickly – not "Toastmasters is a group of people." That category could apply to any group. Answering, "Toastmasters teaches people how to speak" immediately jumps into what the club *does*, not what it *is*. So to what category does Toastmasters belong? You could

start: "Toastmasters is an international educational organization..."

Now that the listener is focused and has a frame of reference to listen to the rest of your definition, you can proceed with the special qualities that distinguish Toastmasters from

other international educational organizations.

Before diving into what happens at a typical meeting, finish the definition. This is the time to tell what makes our organization unique: "... that trains people in public speaking, listening and thinking skills..." Now you may want to add *how* TM accomplishes this training "...through impromptu speeches and a manual of self-paced prepared speeches."

Thus we have created our "commercial": "Toastmasters is an international educational organization that trains people in public speaking and listening skills through impromptu speeches and a manual of self-paced prepared speeches."

At this point you deserve to pause for breath, while your listener asks, "Tell me more!" Now you can add details such as rotating roles at the meetings, evaluating speeches, leadership opportunities, the worldwide scope of the organization, etc. But before you plunge into those, you've given your listener essential information about Toastmasters as well as a focus. If you've presented your definition with enthusiasm, presumably your listener's first response will be, "When's your next meeting?"

Working with your fellow club members on a definition will probably yield a much better statement than this one. Perhaps you can even include qualities that make your club special. Try it at your next meeting!

Without a clear and succinct description of what Toastmasters International is and what members do, potential members will spend their time and energy elsewhere. And that, fellow Toastmasters, is the definition of a wasted opportunity! ❏

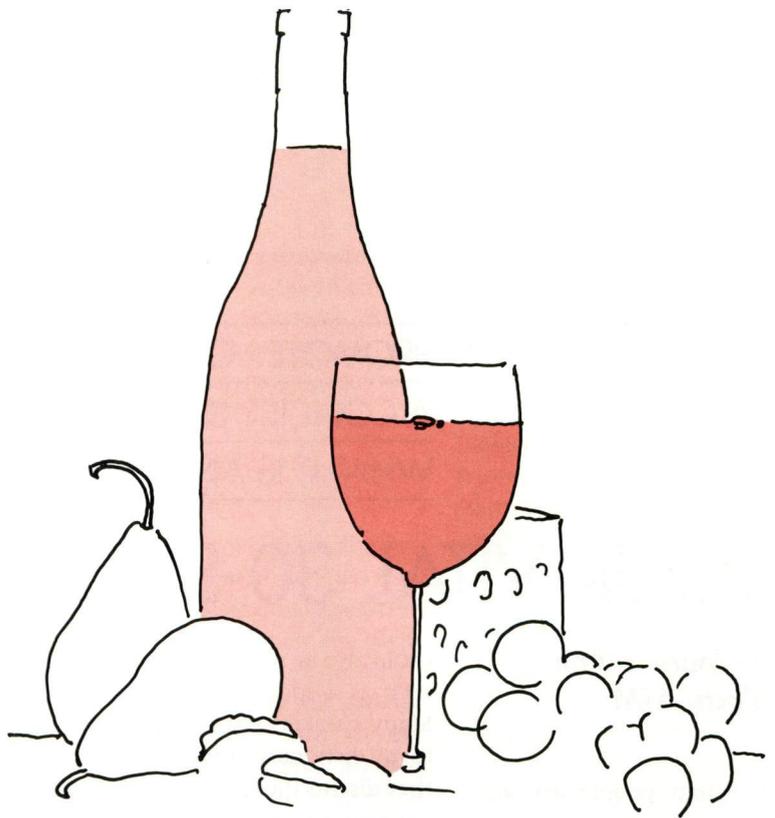
Marilyn Ann Bloch, ATM, is a member of Last Word Toastmasters Club 3853-53 in Pittsfield, Massachusetts.

**By Rob Peck, ATM
and Margaret
Tiveron, CTM**

HAVE YOU EVER ordered dinner at a restaurant and been given the appetizer, drinks and dessert for free?

That's what happens when you order at Chez Toastmasters restaurant! Most people who come to dine at our restaurant have heard about our superb entree – Public Speaking Skills au gratin a l'orange a la Smedley. The reputation of this culinary delight has spread worldwide. It is no trade secret that all of our customers arrive on our doorstep eager – and hungry – to partake.

And well they should! However, our restaurant specializes in more than just one entree; we are justifiably proud of our entire menu.



Skills is the perfect tonic to aid our digestion of Listening Skills and Public Speaking.

Dessert. No meal is complete without dessert. At the Toastmasters banquet, Crepes Leadership Skills give value for your money even if ordered à la carte. The delicious crepe is made from caring, vision and goal setting. It is dusted with delegation, dedication and deadlines, and

CULINARY DELIGHTS FROM CHEZ TOASTMASTERS

DISH UP SOME
NOURISHING
TOASTMASTERS
TREATS.

THE MEAL

Appetizer. For starters, all customers receive Listening Skills par excellence. Listening Skills come wrapped in nourishing evaluations that are delicately served and graciously received. Upon request, Listening Skills may be marinated with Success/Leadership modules, to be taught as well as taken. A light and mouthwatering treat, Listening Skills whets our appetite for the main dish, making it well worth the wait.

Drinks. Food on its own can be dry. It goes down much smoother with the appropriate refreshment. At our dinner table we drink Chateau du Roberts Meeting Skills, Appellation Smedley Controlee, 1926. A light libation with a fresh and delicate bouquet, Meeting

covered with a rich sauce of sympathetic follow-up. All of this is topped with the red cherry of recognizing and rewarding members for their efforts. Crepes Leadership is indeed a rich and satisfying finale to any Toastmasters repast!

A meal at Chez Toastmasters is hearty fare: nourishing and delicious, sure to satisfy even the most discriminating of appetites. Bon appetit!

THE RECIPES

Appetizer: Listening Skills. The specialties of the Toastmasters Restaurant are easy to prepare and impressive to serve. The ingredients of the Toastmasters program and the helpful preparation directions given by fellow members create recipes sure to enhance club and member success. The culinary delights can

"The Toastmasters experience is like a smorgasbord banquet."

presenting the evaluation verbally gives us a chance to improve our speaking by giving a minispeech.

Drinks: Meeting Skills. The Toastmasters club meeting is an ideal opportunity to learn to function effectively in meetings anywhere, be it in board meetings with top companies, in city council meetings, or at the meetings of your local homeowners association.

Parliamentary procedure can be intimidating at first, but by participating in the business session, we become comfortable with motions, amendments and points of order.

Dessert: Leadership Skills. Almost certainly, all club officers, especially the President, will agree that their leadership ability has been enhanced by their club experience. Setting and achieving goals requires personal discipline and interpersonal effectiveness, both of which can be greatly enhanced with the new Club Officer Handbooks and the Distinguished Club Program/Club Success Plan. Officers are the backbone of the club, setting high performance standards for themselves and others.

be enjoyed as part of regular club meetings or savored as spicy condiments.

Learning to speak before an audience is probably the reason most of us join Toastmasters. But club meetings offer opportunities to improve in other related areas. Take thinking and listening skills, for example. The ability to critically assess information is essential to effective communication.

The development of critical thinking and listening through evaluation is one of the fundamentals of the Toastmasters program. Indeed, we have a contest to recognize skilled evaluators and provide example and encouragement to others. For many Toastmasters, giving a speech evaluation at the club is like giving blood; we feel a bit uncomfortable doing it, but we know someone is going to benefit and – surprise! – we benefit too. We improve our ability to think and analyze while we listen. And there's a bonus:

THE GOURMET TOUCHES

Kitchen Specials. Regular participation in meetings will give you significant benefits, but the real Toastmasters gourmand enjoys the many "extras" that are available through the program. From challenging ourselves with various types of public speaking to participating in events beyond club level, these treats are tempting and difficult to resist.

- **Training Sessions**, including Success/Leadership modules, are opportunities to listen and evaluate while we learn new information. Speech contests help us sharpen our listening and thinking skills, whether we're judges or onlookers.
- **Meeting/Management Skills.** Club President isn't the top of the Toastmasters leadership pyramid. Formal positions at the area, division and district levels provide the challenge of leadership on a broader scale. The planning and organization of conferences, training sessions and contests can also be rewarding educational experiences.
- **Leadership Skills.** Success/Leadership modules provide opportunities to present training material. They require that the presenter is a discussion leader, balancing the presentation of material with audience feedback. Success/Leadership modules are often presented to Toastmasters during club meetings, but the presenter, as the leader,

may choose to alter the format to suit the situation.

Presenting the modules to non-Toastmasters groups is a wonderful way to share the value of Toastmasters with those who haven't joined the organization (yet!). Some of the modules available are: "Parliamentary Procedure In Action"; "Speechcraft"; "How to Conduct Productive Meetings"; "Improving Your Management Skills"; and (not surprisingly) two modules on "Leadership."

The Toastmasters experience is like a smorgasbord banquet. We can help ourselves to the staples and, if we wish, we can be daring and try some of the dishes that look interesting and different.

Just as we're usually glad we experimented with a new dish at a restaurant, we'll be pleased when we try the specials on the Toastmasters menu. ①

Rob Peck, ATM, is a member of club 8047-60 in Toronto, Canada, and a past division governor.

Margaret Tiveron, CTM, a member of club 1114-60 in Hamilton, Ontario, Canada, is District 60's Public Relations Officer.

SELLING TO A GROUP PRESENTATION STRATEGIES

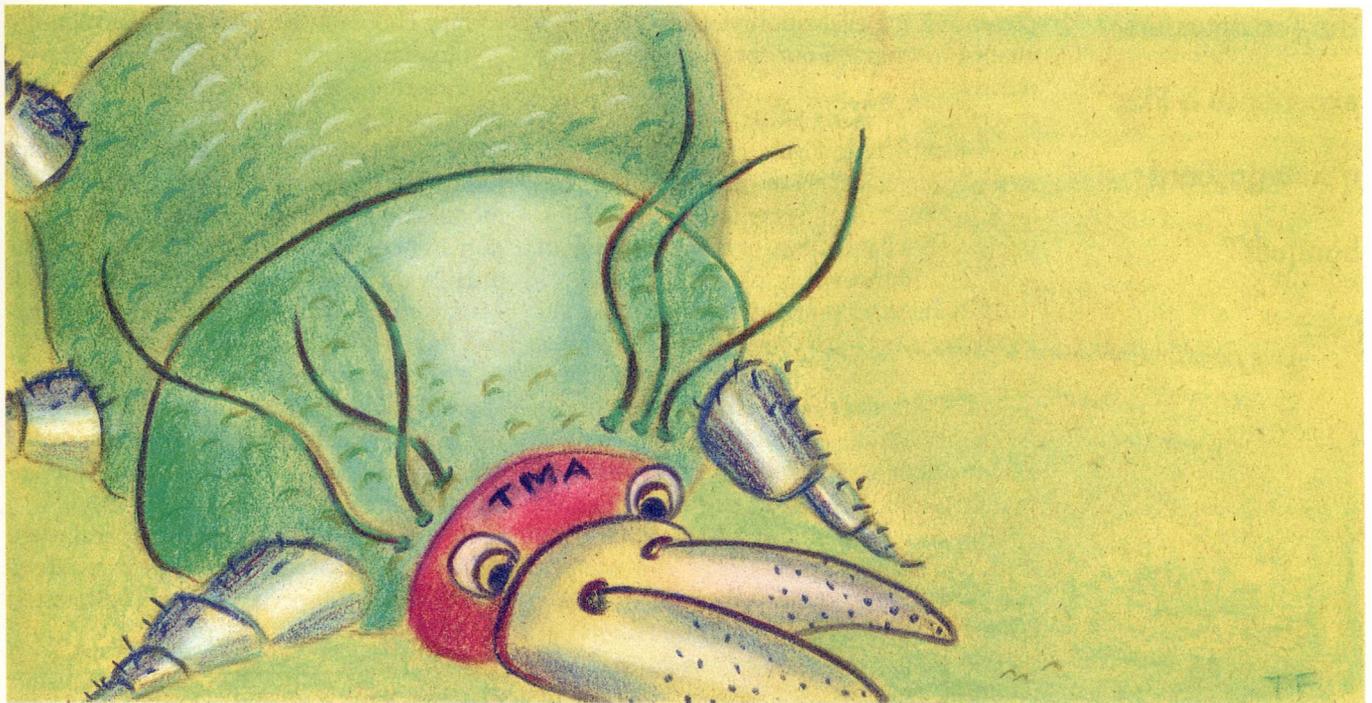
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Primary Symptoms: *Consistently poor meeting attendance; low visitor turnout; rapidly waning club energy level; steadily declining membership roster.*

Diagnosis: *TMA (Toastmaster Apathy) Syndrome*

Although researchers have been slow to ascribe the cause of Toastmaster Apathy Syndrome (TMA) to any one source, some disturbing patterns peculiar to this curious illness have emerged. Specialists who have studied the condition exhaustively note that TMA can strike unwary club members at any time. Most importantly, TMA can quickly spread to others, thereby endangering the life and vitality of an entire club.

Because it is so highly contagious, club members must be alert to the symptoms of TMA and take prompt, decisive action at the first sign of infection.

The initial stages of TMA are often characterized by a classic "denial response." Although the early warning

signs are evident, club officers are loath to acknowledge them. They defensively attribute the low attendance record during cold winter months to the inclement weather. On the other hand, they doggedly blame the poor turnout during summer months on the enticing weather and conflicting vacation schedules.

THE TMA SYNDROME: Curing Toastmaster Apathy

PROTECT YOURSELF AND YOUR CLUB
FROM THIS CONTAGIOUS VIRUS.

Outsiders, however, aren't as easily fooled by this specious reasoning. They observe the listlessness of once enthusiastic members and notice the waning interest in local speech contests and other activities. They hear the increasingly lackluster quality of presentations and mark the slow member progress toward completion of speech manuals. They recognize the symptoms of TMA and avoid the club out of fear of infection.

ONE SUFFERER'S PERSONAL STORY

"I was initially very excited about my affiliation with Toastmasters," says a 34-year-old sales representative and former TMA sufferer. "I had joined a club that met close to my

By Sylvia Davis, CTM

office during my lunch hour. Convenience was a key factor in my decision. Well, to my surprise, convenience quickly gave way to inconvenience!

"After a couple of months, I noticed that meetings were starting later and later. It had become an accepted practice for the Toastmaster of the Day to use the first few minutes of the meeting to fill vacant slots on the day's program. Responsibilities which should have been assigned beforehand were routinely handled in this ad hoc manner. As a new speaker, I felt particularly chagrined because I was cheated of the opportunity to discuss key aspects of my presentation in advance with my evaluator. This was something I had considered a hallmark of the Toastmasters learning approach. What a disappointment!

"Just finding our meeting place soon became a weekly game of hide-and-seek because the Sergeant at Arms was consistently remiss in securing our room reservations. Since the Secretary had neglected to update our club roster, it was full of outdated information, making my meeting planning duties as newly elected Vice President Education a logistical nightmare. As the situation deteriorated, it became harder to feign interest. It wasn't fun anymore. My enthusiasm was gone. I shunned fellow club members who often seemed cliquish and aloof. Toward the end, I didn't even feel inclined to submit an official letter of resignation. I simply stopped caring. Finally, I stopped coming."

"If TMA is left untreated, club health will deteriorate rapidly and club effectiveness can be permanently impaired."

DISPELLING THE MYTHS SURROUNDING TMA

Unfortunately, there is a lot of misinformation about TMA. How good are you at distinguishing fact from fiction?

Myth #1: "There are no known cases of TMA striking individual Toastmasters with the CTM, ATM

or DTM designation." Not true. Don't fall prey to complacency; these hard-earned emblems of yesterday's achievements will not protect you from the virulence of TMA today.

Myth #2: "Older, well-established clubs are immune from contracting TMA." Absolutely not. Member apathy can strike any club at any time, regardless of how long the club has existed.

Myth #3: "Treatment for TMA sufferers entails discomfort." On the contrary, interviews with scores of club members now recovered from the disease reveal they felt revitalized after undergoing treatment.

Myth #4: "There is a long recuperation period for those afflicted with TMA." Not necessarily. As with any illness, the

convalescence period depends in part on the patient's willingness to follow the prescribed treatment.

Myth #5: "There is nothing I can do to prevent risk of contracting TMA." False. Clubs can take several preventive measures. For example, an annual member survey is an excellent prophylactic method. This allows club officers an opportunity to take a quick reading on the pulse of their club. Any festering member dissatisfactions can be addressed before it's too late.

Myth #6: "TMA is not fatal; therefore, clubs that choose to ignore the TMA warning signs may do so with impunity." False. It is a medically documented fact that if TMA is left untreated, club health will deteriorate rapidly and club effectiveness can be permanently impaired.

Problems such as those cited above can result in a steady hemorrhage of members, sapping your club of its main source of strength and vitality. In the most severe cases, TMA can be fatal to club morale.

A TMA TREATMENT PLAN

Just as no single catalytic agent triggers TMA, no single remedy can cure it. However, there are steps we can take to control its spread. Strict adherence to the suggested meeting format as outlined in the CTM manual is a good starting point. Also seek the advice of your District Governor. He or she will select a Club Specialist to personally assist your floundering club. The Club Specialist is sure to have constructive suggestions that will return the zest to your meetings.

Attending club officer training is another good move. New club officers will learn how to effectively perform their duties and club members will reap the benefits of carefully planned and executed club meetings.

By promoting active participation in club exchange programs and joint meetings, club members get another perspective and soon new ideas begin to flow. Your club can also profit from sponsoring either a Speechcraft or Youth Leadership program. These community outreach efforts can work wonders for member confidence, not to mention their potential for recruiting new members.

If you feel your club needs a transfusion of "new blood," consider advertising your meeting schedule in the business or community calendar sections of your local newspaper. Savvy readers scanning those announcements will quickly realize that Toastmasters can be a significant tool for their personal success and self development.

Don't be afraid to approach former club members for feedback. They can often provide useful insights. Be prepared for their frank appraisal of club operations, but also be ready to encourage them to consider reactivating their membership. You can journey together on the road to recovery.

YOUR TMA SUSCEPTIBILITY QUOTIENT

The following checklist has been compiled to help clubs perform a quick TMA self-diagnosis. Answer the following 10 questions "yes" or "no" and then follow the easy scoring directions found at the end of the checklist to determine your club's susceptibility to TMA.

1. Is your program schedule planned and organized well in advance of the meeting date so that members have adequate time to prepare for their assignments?
2. Does your club's Vice President Education rotate responsibilities so that all members have an equal opportunity to participate in the various aspects of the program?
3. Does the club Secretary maintain accurate records to facilitate communication among members?
4. Does the club Treasurer keep good records and reimburse members for club expenditures on a timely basis?
5. Are meetings held at a set time and location convenient and accessible for most club members? Also, do meetings start and end promptly?
6. Are all members given the opportunity to voice an opinion in matters affecting the group as a whole? Is the club leadership receptive to new ideas?
7. Is the speech evaluation effort meaningful? Does it include

a clear, focused critique followed by specific recommendations for improvement?

8. Does the grammarian function as more than an "Ah" counter, providing helpful insights on improper word usage and syntax?
9. Are sustained and creative efforts made to attract new members to the club meetings?
10. Are newcomers immediately paired with mentors who can offer personal encouragement and advice as these beginners launch their icebreaker speeches?

To compute your TMA susceptibility quotient, add 2 points for each question answered yes and read the score interpretation below.

SCORE INTERPRETATION

If your score was 0, you deserve congratulations! Your club has a clean bill of health and is an inspiration to others. If you scored between 2 and 6, your club is doing a good job of working as a team to stay strong and healthy. Strive to stay fit. If you scored 8 to 14, your club is showing signs of stress. TMA may already be in the incubation phase. Act now before it's too late to stop the spread of infection! If you scored above 16, your club's situation is critical. You can expect a massive attack of TMA unless your club officers immediately adopt emergency measures. **T**

Sylvia Davis, CTM, is a member of George Washington University Club 1237-36 in Washington, D.C.

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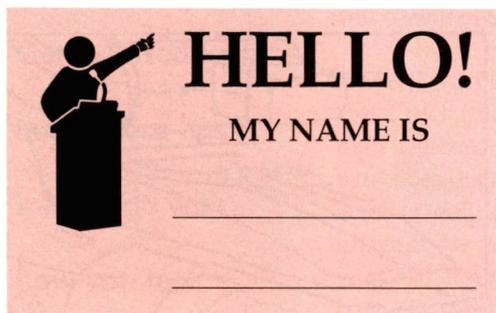


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GUESTS ARE FUTURE MEMBERS

By Arnold Levin, DTM



■ Guests at club meetings are potential members, the life blood of any Toastmasters club. Provided they want the skills that Toastmasters training offers, guests are likely to join a club if two factors are met: they are encouraged and invited to do so, and are made to feel “at home” and wanted.

The following suggestions should prove useful in developing healthy relationships with your club guests:

1. Meet each guest at the door, and make sure they are introduced to the club President.
2. Issue them a name tag.
3. Ask them to sign the guest register and fill out a guest information card.
4. Give each guest a meeting agenda and explain each item. Also explain the objectives of each assignment.
5. Seat each guest next to an experienced member who can answer any questions the guest may have.
6. Ensure that each guest has been adequately provided with any available refreshment.
7. Give each guest a “Guest Package” comprised of the following:
 - a. a list of club officers and their respective phone numbers.
 - b. a brief review of Toastmasters’ history and purpose (the “All About Toast-

masters” brochure is available from World Headquarters).

- c. a brief review of the district structure, and the relationship of the club within the district.
 - d. a copy of *The Toastmaster* magazine.
 - e. a copy of the club bulletin.
8. When the meeting commences, make sure guests are introduced to the members, either by the club President or by the member who brought them. The introduction should include relevant information about the guest – for example occupation, interests, hobbies, etc. – to enable members to get to know the guest.
 9. After the conclusion of the meeting, ask the guest for feedback. This can be done verbally, or through a written survey (see sidebar).
 10. After the meeting, the President should accompany each guest to the door, thank the guest for attending, and invite him or her back.
 11. Follow up each guest visit with a phone call and an invitation for the next visit.

A membership drive is purposeful only when attending guests are treated with the utmost consideration and kindness. Not only must these potential members be made to feel comfortable, but – more importantly – their fears of public speaking must be allayed. If they are made to feel welcome and given a sense of already belonging to the club, they are most likely to want to become members.

Treat guests with the same concern you show friends visiting your home. This will make them want to come back for more. **T**

“TREAT GUESTS
WITH THE SAME
CONCERN YOU
SHOW FRIENDS
VISITING YOUR
HOME.”

The Guest Welcome should be an important part of any club program. To make sure it is, the Master Evaluators should pay particular attention to the club’s performance in this regard. If necessary, Master Evaluators’ assessments regarding guests can be undertaken after the meeting, and should include the Club President, the Vice President Education and the Vice President Membership.

Have your guests sign the *Guest Book* (Code 84) and fill out the *Visitor’s Card* (Code 904) or the *Guest Badge - Visitor’s Card* (Code 231) available from World Headquarters through the Supply Catalog.

The *Visitor’s Card* asks for the guest’s name, address, phone number, occupation and the person’s immediate and long range goals relating to public speaking.

The *Guest Badge - Visitor’s Card* doubles as both a name badge and a tool for obtaining information on your guests. It asks questions on how the guest perceived your meeting and what the guest is interested in learning.

And like all good hosts, make sure you invite your guests back! **T**

Video Phobia

TONGUE-TIED IN FRONT OF
A CAMERA? FEAR NO MORE.

by Tracy Watson

Y

OU'RE AN EXPERIENCED Toastmaster. You've spoken to dozens – no, hundreds – of critical audiences. You, nervous? Never! You're a pro. You've got it made in the shade.

But this time is different. This time you're speaking in front of a camera. Maybe it's a corporate public relations event. Maybe you just saved a dozen people from a burning building and the mayor is presenting you with the key to the city. Maybe you're competing in a speech contest. Whatever the reason, the camera is there – with its great, big, all-seeing lens. Now you're not nervous...you're petrified.

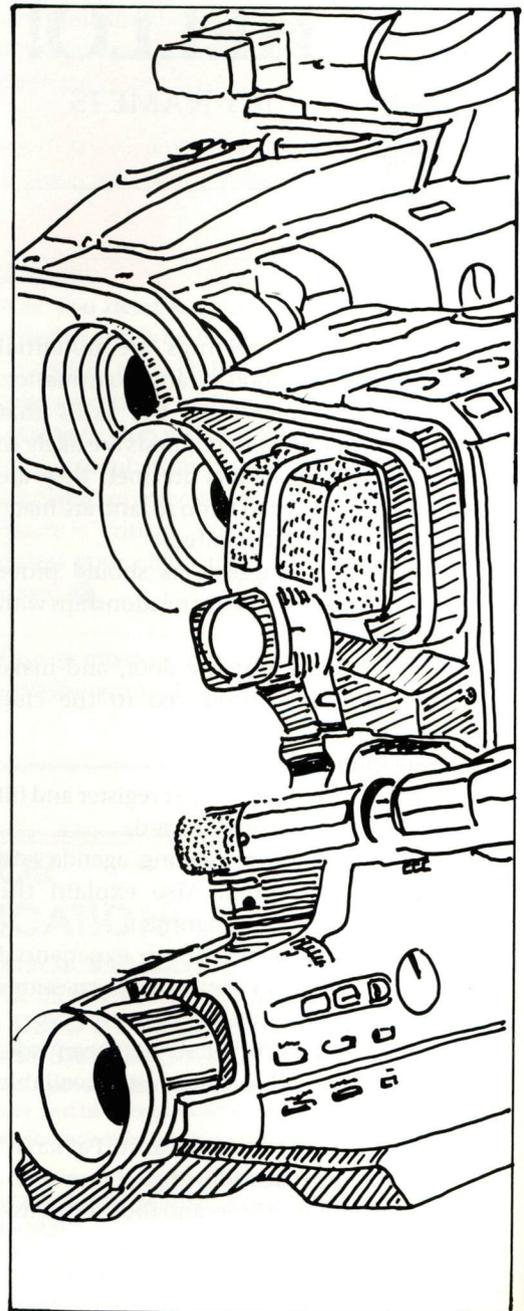
But you don't need to be. Speaking in front of the camera is no different than speaking to a person. Yes, it's a conglomeration of metal and plastic that can't relate to you. Yes, it will record all your wrinkles and scars for posterity. But don't think of it that way. Think of the camera as a friend.

LOVE THE LENS

Says Actor Ron Michaelson: "Put an image into your mind that the camera is someone you like – your spouse, or son, or best friend. Then you'll break down a lot of walls. Now the audience will see a person who looks like he cares about what he is doing. You won't have a blank stare or a confused, glazed look about you."

So, when you think of the camera as a person, you'll look at it – and the viewing audience – with purpose and conviction, as if what you say matters. And truthfully – it does, doesn't it? Otherwise you wouldn't be facing the lens in the first place.

Which brings us to the second point: self-esteem. Speaking to a camera is no different than getting up in front of a live audience. You get used to it by experience. But there's



**"Look like you
know what you're
talking about –
even if you don't."**

"Getting used to the camera has a lot to do with how you feel about yourself."

more to it than that. "Getting used to the camera has a lot to do with, number one, how you feel about yourself," says Michaelson. "You have to have high, or reasonably high, self-esteem. And, if you lack it, then you have to *pretend* to have high self-esteem. Otherwise, the camera will pick up on it immediately – and so will your viewers."

PRETEND TO BE SOMEONE ELSE

Use a trick that actors use. If you don't have high self-confidence, pretend to be someone who does. Pick out your favorite role model, actor or politician. Block out your fears and imagine, for the duration of the speech, that you are that person. Elicit their upbeat, positive, energetic traits, and transfer them from you to the camera. "Be an extension of yourself," says Michaelson. "Look like you know what you're talking about – even if you don't."

Leaving the metaphysical for the physical, what can you do to avoid looking incompetent? Well, if you are facing the camera directly, don't avoid it by shifting your eyes to the left, the right, the ceiling, the floor – and anywhere but the lens. Look right into the camera. Eye contact is very important. But here, Michaelson has another helpful hint: "Look *through* the lens – not at it – so you create a sense of rapport, and interest in, whomever you are addressing." Practice in front of a mirror. See what happens.

What about your hands? The fewer gestures the better. Keep them to a minimum, particularly if the camera is blocking out most of your body – otherwise you may look as if you are swatting flies.

"But, if you have to gesture, make sure they're clear, purposeful and motivated by what you're saying," says Michaelson. "Don't flail your hands around. Don't talk with your hands like a lot of us do off camera. And avoid trite gestures such as pointing at yourself and then at the camera."

If your hands aren't going to show on the screen at all, and you don't know what to do with them, put them in your pockets or behind your back. No one will know the difference, and they're better off out of view.

You want your voice to be energetic, but don't let it rise and fall too much, warns Ernie Nukanen of University of Southern California's Film and Television Department. You may overload the camera's sound system. "Practice with a cassette beforehand," he suggests, "and articulate clearly."

He also has some advice about speaking in front of a group while the cameras are rolling. In this instance, Nukanen says it's preferable not to look directly at the cameras. "Ignore the camera," he advises, "and instead pick out one or two people in the audience and address yourself directly to them. Then, a few moments later, change your focus to two different people, and so on throughout the speech. This will keep your eyes from getting that glazed, dull look."

CONSIDER COLORS

As far as clothing is concerned, both Michaelson and Nukanen suggest not wearing black and white together. "TV cameras have difficulty registering extreme contrasts," explains Nukanen. "Pastels are better, and so is a textured or layered look. But keep away from checkered patterns, they create a moiré effect that can destabilize the camera image. That is, it can appear as if the fabric is moving when, in reality, it is not."

Finally, if you have access to a video camera and you know ahead of time when you'll be appearing on television, take the time to practice in front of it. Keep the camera running while you are casually conversing with someone in your home or office. Then look into the camera sans conversation and just practice eye contact – looking *through* the lens, not *at* it.

If your speech is proficiently prepared, say it aloud, watching your gestures and body language. Pretend to be confident, personalize the camera, and – one last word of advice – don't rock back and forth on your feet. You'll move in and out of focus, possibly making your viewers seasick! **T**

Tracy Watson is a writer living in San Pedro, California.

ENTHUSIASM

Watch out, it's Catching!

By Jim Miotke

THE VALUE OF
BECOMING AN
ETM, OR
ENTHUSIASTIC
TOASTMASTER



PERHAPS THE SINGLE MOST EXCITING and contagious quality a speaker can have is enthusiasm – make that **ENTHUSIASM!!** It can be the only difference between being a good speaker and a great one. Greek women say that kissing a man without a mustache is like eating a hard boiled egg without salt. As a clean shaven fellow, I can only compare the unsalted hardboiled egg to a speech given without enthusiasm.

Think about your Toastmasters club. Aren't there several members you can immediately identify as enthusiastic speakers? Now the tough part: Are you one of them? If not, why not? Let's call the enthusiastic members ETMs and try to analyze what it takes to be an ETM.

ETMs don't approach the lectern – they bound to it! ETMs don't have to remember to include gestures in their speech; they almost can't stop drawing pictures in the air. ETMs don't have to hunt for a subject; they simply

can't wait to share their ideas with you. ETMs don't have to remember to use vocal variety to hold your interest; they just offer you a chance to hop on the verbal sleighride and join the adventure.

The ETM never seems to have to search for a word during Table Topics. With equal aplomb he leaps from reflections on young love to dissertations on organic gardening. Some Toastmasters never seem to shake the feeling of trepidation when their names are called, no matter how often they've spoken. In contrast, the ETM eagerly awaits his turn. Calling on an ETM is like inviting a hungry teenager to a pizza run.

When you hear the ETM's name called at a club meeting, you subconsciously set the stage for that person's success. This works much in the same way as an audience at a comedy club expects a stand-up comic to be funny, or the participants at a sales seminar assume the motivational speaker will get their juices flow-

"Can anyone dismiss a point you make while your forefinger is tapping the table right under their nose?"

ing. Look around the room when the ETM approaches the lectern, and you will see the other members' smiles in anticipation of that verbal sleighride.

It's exhilarating because the ETM generates "a strong excitement of feeling," which is the dictionary definition of enthusiasm. Your anticipation is almost a guarantee of success, since the ETM knows that the audience is virtually won over even before the first words are spoken. Their speeches always seem shorter than the timer says they are. In fact, no matter what the length, an ETM's speech always seems too short – and no matter what the subject, you learn something from it. Moreover, you've been shown another's perspective on life, and you've certainly gotten to know this particular Toastmaster a little better. All of these things make you feel better after the speech than before it. Why? Because you have just been "communicated with."

Enthusiasm seems to be a great gift in a speaker. Wouldn't it be great if you had it too? The good news is that it is a personality trait that is yours for the taking – or at least for the learning. One of the basic tenets of Toastmasters training is to overcome anxiety of public speaking simply by doing it on a regular basis. So you already know that intent and practice equal results.

How can you learn enthusiasm? Why not start by just pretending you are enthusiastic? Here are some tips that may help:

PICK A SUBJECT YOU ENJOY

This is obvious. The C & L manuals require that each speech achieves a certain purpose, but you still select the actual subject. Think of all the words that have been cheered with enthusiasm: "It's a boy!" "The war is over!" "We won!" "You passed the bar exam!" "You're top in your class!" "I love you!" "Daddy's home!" "It's a touchdown!" "You just won the lottery!" Consider what you are enthusiastic about. Is it your business? Your family? Fishing, golf or jogging? A particular political or social issue? Find the topics that race your pulse and those will be the ones to excite an audience. Listeners intuitively pick up your emotions and reflect them. Smile and your listeners will find themselves smiling.

DON'T BE AFRAID TO BE PHYSICALLY INVOLVED

Pretend that you are addressing a group of Chinese businessmen and your native language is Italian. Your body language will come

naturally when you feel strongly about your subject matter. Don't be afraid to get physically close to some of your listeners, or at least to move around on the podium. This holds their visual as well as aural attention. Can anyone dismiss a point you make while your forefinger is tapping the table right under their nose?

The ETM is a master at maintaining eye contact because she wants you to catch her enthusiasm.

YOU'VE GOT A GREAT VOICE!

You are the world's leading authority on what you are enthusiastic about. No one can speak with more conviction on your subject. You don't have to shout, but you do need to be clear. Rapid speech comes naturally with enthusiasm, so remember to slow down occasionally. As always, reset your speedometer with planned pauses.

YOU'VE GOT A SECRET WEAPON

Each of us keeps a treasure chest safely hidden between our ears. What a glorious set of speaking tools and weapons we stow away in there! Within your own mental storage area you can find the perfect quote to make your point memorable. There is the joke that loosens your audience without leading them astray from your subject. There is the perfect transition that joins disparate sections of your speech. There are the mental notes that light up like giant billboards right when you need them. And there are the gestures: the fist thumping the open palm, the broad vista sweep of your arm, the air carving movements that vivify your points.

While all those tools and weapons are always available, we too often only remember them when it's too late. But enthusiasm may be the key that flings the chest's cover aside and displays all you may need before and during the speech.

STAND TALL AND STAND PROUD

Andy Warhol said we'd each be famous for 15 minutes. You can be famous in your Toastmasters club at every meeting! While fellow members proudly carry their ATM, CTM and DTM status, you may be even prouder of earning your ETM designation. Carry it with pride. You've earned it! **T**

Jim Miotke, a writer, is a recent member of Club 3674-47 in Winter Park, Florida.

A friend is being reassigned to another city and a farewell dinner is organized. Because you are a Toastmaster, the event coordinator asks you to speak and help roast the honored guest. Do you accept with confidence and enthusiasm, or do you decline, offering the excuse that you aren't clever or funny? If you are in the latter category, this article is tailored for you; if in the former, read on and discover additional spices that are sure to humorously raise the temperature of any roast.

Why roast? Because, for most people, whimsically parading their achievements, failures, limitations and absurdities before them in a gathering of friends can be one of the highest forms of compliment.

A roast is *not* an opportunity to deliver cheap shots at the guest of honor, to maliciously embarrass or degrade someone you'd love to get even with. The purpose of a roast is to celebrate – with wit, humor

SERVING THE ROAST

HOW TO COOK UP TASTEFUL
FAREWELLS THAT ARE 'WELL DONE.'

and satire – an individual and his or her accomplishments. In fact, a roast delivered by friends can offer a different perspective on our lives and put a light twist to who we are and what we do. As novelist Samuel Butler said, "A sense of humor keen enough to show a man his own absurdities will keep him from commission of all sins, or nearly all, save those that are worth committing."

You've probably attended a farewell gathering where, after cocktails and perhaps dinner, someone offers a half-hearted toast to good ol' Jack or Jill. This is sometimes followed by a short testimonial along the lines of, "We're really going to miss you," and then everyone goes home. A memorable occasion it definitely was not. But if you have attended a roast that was "well done," you are apt to still remember the event, and the honored guest will undoubtedly never forget it. A tasteful concoction of harmless jokes not only compliments the guest of honor, but also can improve the morale of a business or organization. Besides having a few good laughs at Jack or Jill's expense, people will frequently identify with the honoree and find they are laughing at themselves.

Enough for the introduction – now it's time to describe a varied menu of approaches and practical examples regarding the fine art of roasting.

"A ROAST DELIVERED BY FRIENDS CAN OFFER A DIFFERENT PERSPECTIVE ON OUR LIVES AND PUT A LIGHT TWIST TO WHO WE ARE AND WHAT WE DO."

By Patrick Kelly, CTM



ROAST RECIPES

Certainly, much of your basic roast material will come from the accumulated failures, transgressions or embarrassing moments once suffered by the honored guest. Data gathered should have a basis in truth, though creatively altering some of this information later on to fit your aims is permissible. Background sources are many and may include the input of spouse, coworkers, neighbors and friends. This research takes a little effort but usually yields abundant ammunition. Gather not only humorous anecdotes but also factual information on the roastee's career, family, recreation, interests, etc. This can

be used to give some of your more fanciful yarns a ring of authenticity.

Once you've obtained a basic stock of information, it's time to begin the creative process of blending reality with fantasy and bringing your narrative to a boil. I will outline four approaches I've used to develop stock material into scintillating masterpieces of satirical delight. These approaches include: exaggeration, historical perspective, tall tales, and the classic literature approach.

EXAGGERATION

If there is one common thread of most roasts it is the stretching, altering or distorting of truth. Mundane, routine accom-

"A sense of humor keen enough to show a man his own absurdities will keep him from commission of all sins, or nearly all, save those that are worth committing."

— SAMUEL BUTLER

plishments can be elevated to heroic levels, and minor faults may be expanded to account for all of humanity's misfortunes since Eve ate the apple.

For example, a great salesperson could be described as a superheroine in her professional zeal, "leaping tall buildings in a single bound, faster than a speeding bullet, taming corporate executives to her will as she racks up record sales."

Or an especially adept executive having an ability to simultaneously handle multiple, often conflicting issues could be described as "successfully able to juggle feathers in a hurricane."

I'm sure you've got the idea. Let's move on to other examples, all of which stretch the limits of reality just a little.

HISTORICAL PERSPECTIVE

This approach is especially effective for those "seasoned veterans" — individuals who have been with the business or organization for many years or are simply "long in the tooth." Research the person's past and extract dates associated with personal and professional milestones: birthdays, graduation from schools, promotions, marriage, etc. Then associate historical events and co-worker personal information (real or imagined) to the milestones. Let's see how this works for a senior executive named Stan. (I have left blank spaces where you would fill in the names of colleagues.)

"This Is Your Life Stan: A Historical Perspective"

1954: Eisenhower is President. The four-minute mile is cracked by Roger Bannister. Mr. _____, our account executive, is born. Stan graduates from ABC University, joins Wonderful Widgets."

1960: John F. Kennedy is elected President. First weather satellite, TIROS I, is launched. Ms. _____, our future support services supervisor, celebrates her fifth birthday. Stan is promoted to regional sales manager at Widgets."

1965: DeGaulle is elected French President. The movie 'Sound of Music' is a big winner at the Academy Awards. Stan's new Widget production scheme results in a 300 percent profit rise."

1975: Watergate cover-up members are convicted. Cost of mailing a first class letter increases to 13 cents. Mr. _____ is hired by Widgets. He and Ms. _____ soon become a steady item. Stan is promoted to Senior Vice President."

Today: Mr. _____ and Ms. _____ are married, with children of their own. In fact, their oldest son worked part time for Widgets this past summer. And today, Stan is retir-

ing. He has supervised production of more than two billion widgets. Stan, we couldn't have made history without you."

TALL TALES

But what about those roast candidates for whom you can uncover little or no material? In these cases I recommend turning to folk songs and country ballads. These musical gems are rich with stories about legendary characters and strong frontier personalities such as Davy Crockett, Calamity Jane, Annie Oakley, Pecos Bill and Slue Foot Sue; larger-than-life sea captains like John Paul Jones; and outlaws such as Bonnie and Clyde, Jesse James and Robin Hood.

Don't worry about not being a good singer. Many of these songs are spoken more than sung and are often in keys most people can reach. I usually select ballads by Johnny Cash or Jimmy Dean, which are comfortably set in a low key.

To make this approach work, substitute the name of the honoree for the ballad subject and alter the verses with real or imaginary material. Before you know it, you've created another legend. Let's see how this works for a businessman named Bill:

"Big Bad Bill"

Introduction: "Singer Jimmy Dean immortalized a giant miner with his hit song, 'Big John.' Today we have a man who fits the mold of past immortals – our newest hero, Big Bad Bill:"

*Every morning at the office
You could see him arrive
Stood 6 foot 2, weighed 985
Kind of narrow at the shoulder
And broad at the hip
And everyone knew you didn't give no lip...to Big Bill.*

Refrain [sung by coworkers]:
Big Bill... Big Bi-ll, Big Bad Bill.

*Nobody seemed to know where Bill called home
He just drifted into town and stayed all alone
He didn't say much, kind of quiet and shy
But when he spoke, boy did the cow chips fly
Somebody said he came from Washington D.C.
Where as S&L chief he rocked the whole community
And a crashing blow from a pen in his hand
Scattered mortgages throughout the land*

[Followed by refrain; continue for three or more verses.]
Get the idea?

When adapting ballads or songs to meet your needs, use your imagination freely; only the slightest connection with reality is necessary.

CLASSIC LITERATURE APPROACH

If the roastee is an executive of high status and not suitable for any of the earlier approaches, try what I call the "indirect assault," using classic literature. Adapt a famous passage, poking fun not at the honoree directly, but at everyone around her. Pick stand-out

physical features or character traits of the honoree's friends and work them in to the verse. The honored guest is then guilty by her close association with those you are exposing.

There are several Shakespearian passages ideally suited for this purpose. In Act Four, Scene One of *Macbeth*, for example, three witches are brewing up a pot full of trouble. Say that a departing senior vice president named Patterson is leaving the firm. To make this idea work, we will alter his name to MacPatterson and make liberal use of alliteration to integrate the physical features or character faults of his associates. We'll set the stage by accusing him of treason against the business (here we'll call it the kingdom of IBN) and of murder, both themes being standard Shakespearian elements of tragedy. Notice that names of Patterson's co-workers have been woven throughout the text.

"The Tragedy of MacPatterson"

"Sir Jeffrey MacPatterson, I accuse you of high treason against the kingdom of IBN and the murder of your twin. As evidence I offer the witnessed discussion overheard between you and the three infamous witches:"

*"Double double toil and trouble
Fire burn and cauldron bubble
Form of Freedlund worn to the bone
Into the churning fluid will be thrown
Legs of Lawson slim and neat
Will be for the pot a real treat
Jowl of Johnson taut and true
Will add spice to this unholy brew."*

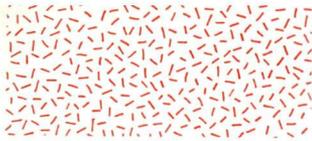
*"Mixed together, boil and twine
Until the kingdom of IBN is mine!"*

*"Beard of Blackwood, sliver of Stocko
Should bring back the dead from Chicago
Lungs of Liston all puffed and pink
After a time should make a pretty stink."*

*"Thou art doomed, Lady President, to witness
woes of days past
For relieving Mac is Murphy — and his laws bind fast
So stir in more limbs small and large
For one day, I — MacPatterson — will be in charge!"*

Literary sources around which to build memorable monologues are plentiful. My purpose is to convince you of the merits of this form of farewell, perhaps stimulate your creative juices, and help you make any roast an occasion to remember. But don't take the easy way out and try to "wing it." Instead, put forth a little effort, sharpen your wit, stoke the embers of friendship and turn on the heat. Not only will your guest of honor be sincerely complimented, but your endeavors will result in a memorable banquet for all concerned. **T**

Patrick Kelly, CTM is president of Oahu Olelo Club 256-49. A Commander in the United States Navy, he is stationed at the Naval Western Oceanography Center in Pearl Harbor, Hawaii.



Roasting a Friend Without Getting Burned

By Gene Perret

IT'S EASIER TO
FIND NEW JOKES
THAN NEW
FRIENDS.

■ A California Toastmaster writes: "Most of us have the opportunity to speak at a roast. The greatest problem I've seen at these occasions is that people believe a roast is an opportunity to deliver cheap shots at the guest of honor. I often leave a gathering like this with a sour taste in my mouth over something that was said as a 'joke.'

"Could you give us some pointers on how to develop material that will poke fun at a particular person in a good-natured way, and how we can test the joke beforehand to know if it will be offensive?"

Permit me to boast a bit in replying. I began my career doing roasts at my work place. I emceed hundreds of retirement, 25-year and going-away parties – all in the roast format. I would kid the honored person mercilessly. One time I even told his family, "Don't worry about our jokes. A lot of the nice things we say about him aren't true, either."

I'm boasting, because all of the people I roasted asked for a copy of my monologue to be included in the scrapbook of mementos we always presented. They were always pleased rather than offended; I'm very proud of that.

When doing insult or roast material, be sure your gags fit into at least one of the following three categories:

THINGS THE HONOREE JOKES ABOUT

Should you do bald-headed jokes about someone whose hair is thinning? Not unless you know he kids himself about it and listens to jokes from friends without getting annoyed.

I did a retirement party for a gentleman who weighed more than 300 pounds. He often kidded himself about his weight, so I kidded him at the party. I said, "Usually I do these shows for no pay, but Charlie is going to

give me the shirt he wore on his last day at work. I plan to have it starched and made into a summer home." He enjoyed it.

Even in kidding about what they kid about, though, be careful not to go any further than they do.

THINGS THAT COULDN'T POSSIBLY MATTER

If you're roasting a fellow employee, don't attack his productivity on the job. If he's always late to work, that's not fodder for roast material. Stick to things that are of little consequence.

I once did a roast for a doctor, a chief surgeon at a major hospital. This physician had eight children and constantly smoked a pipe. I joked, "I asked the doctor's wife before dinner if she minded his constantly smoking the pipe around the house. She said, 'Oh, no. After eight children I'm for anything that keeps his hands busy.'" It said nothing about his work at the hospital. It was a harmless joke that he and his wife laughed at.

THINGS THAT ARE UNBELIEVABLE

It's all right to insult someone if the insult obviously couldn't be true. I once kidded a gentleman who was retiring from the company. He was part of a group that would meet at the tavern across from the plant for a drink or two before heading home. I exaggerated with this joke about his drinking: "The bar across the street is going to miss Bill. In fact, they're lighting a permanent flame in his honor. They're going to set fire to his breath." It was too bizarre for anyone to take seriously, so it was harmless.

Some of you may think that these jokes may still be precarious. You might say to yourself, "That guy could get mad about your saying he drinks that much; that doctor's wife may take offense to remarks about their home



**"If you're in doubt
about a joke's taste,
get rid of it."**

life; that retiree might resent your publicly ridiculing his weight." Well, you're absolutely right.

Then why did I do the jokes? I did them because I took precautions – precautions which I'll now recommend to you.

After I wrote my gags with the above precepts in mind, I reviewed them with one or two friends of the guest of honor. We'd read over the script, not to decide if the jokes were funny or not (that was my area), but to determine if any might be offensive.

If we thought a joke could cause hurt feelings, we either rewrote it to soften it, or dropped it from the routine.

If you're going to do roasts, that's one law that I would make inviolable. If you're in doubt about a joke's taste, get rid of it. It's easier to find new jokes than new friends.

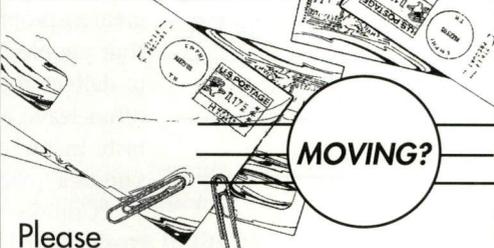
The other safeguard is to make sure that you approach the roast with the right attitude. You're there to have fun with the honored guest. You're there to let the guest have fun, too. You're not there to settle any scores, to get any revenge, or to laugh at the guest of honor.

Will Rogers said it best. Someone asked him how he managed to joke about the biggest names in the world without suffering any retribution. Rogers said, "Heck, if there's no malice in your heart, there can't be none in your jokes." **T**

Gene Perret is the main comedy writer for Bob Hope. His columns on humor and speaking appear regularly in *The Toastmaster*. Mr. Perret's book, *Funny Business*, is available for purchase from World Headquarters through the Supply Catalog.

"If there is no malice in your heart, there can't be none in your jokes."

— WILL ROGERS



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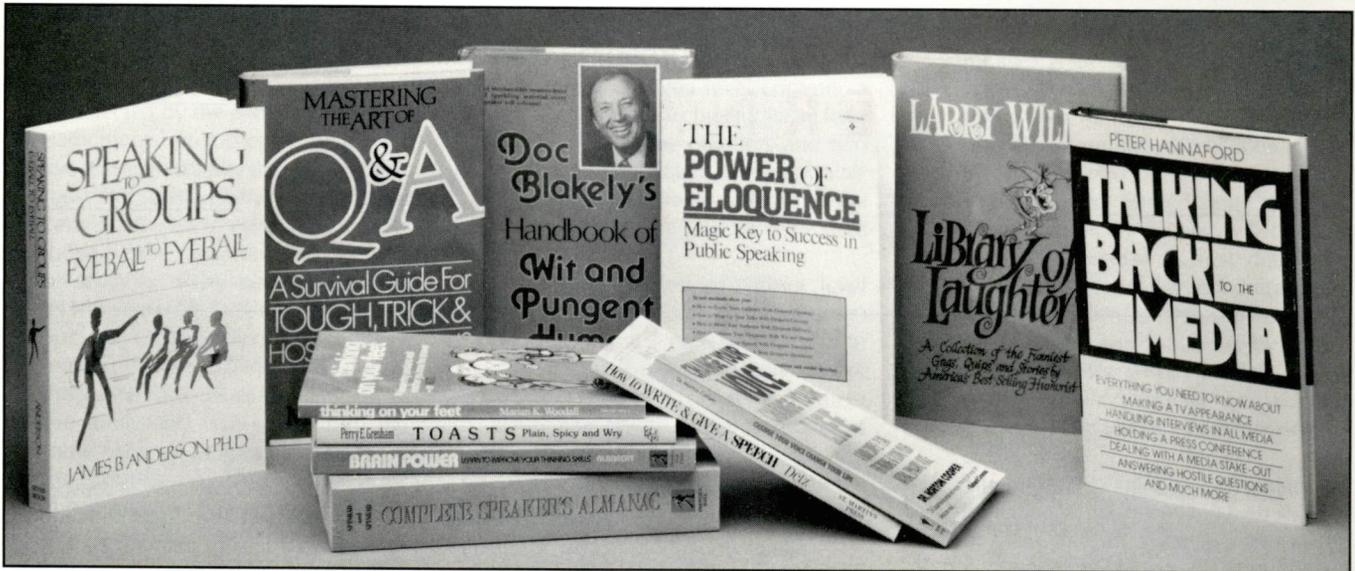
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INTERNATIONAL SPEECH CONTEST RULES

When you enter the International Speech Contest, study the rules, especially those pertaining to eligibility, speech length, originality, timing and protests.

In addition to studying the rules, attend the pre-contest briefing for all contestants, held by the contest chairman. Your contest chairman will tell you when the briefing of rules and procedures will be held. During the briefing, contestants draw for speaking positions and become familiar with the speaking area. This is your opportunity to ask any questions you may have about the contest.

Familiarity with contest rules and procedures often makes the difference between winning and losing. Be a winner – know the rules and procedures.

1. PURPOSE

- A. To provide an opportunity for speakers to improve their speaking abilities and to recognize the best as encouragement to all.
- B. To provide an opportunity to learn by observing the more proficient speakers who have benefited from their Toastmasters training.

2. APPLICABILITY

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

3. SELECTION SEQUENCE

- A. Club, Area, District. Each club in good standing may select its club speech

contest winner to compete in the area contest. An alternate (second place winner) should also be selected. The area speech contest winner (or alternate) then proceeds to the division (if applicable) and district contests. NOTE: The district contest chairman informs World Headquarters of the name and address of the winner and alternate in the district contest. Information concerning the regional contest is then mailed to the winner and alternate.

- B. In those areas with three clubs or less, both first and second place winners may participate in the area contest. In those divisions with three areas or less, the first and second place winners from each area contest may compete. Similarly, in districts with three or fewer divisions, the first and second place winners from each division contest may participate in the district contest.
- C. Each region shall select a winner and an alternate. The contest chairman, usually the first-year International Director, informs World Headquarters of the name and address of the winner and alternate in the regional contest. Information concerning the International Speech Contest is then mailed to the winner and alternate. Eight speakers, one from each region, compete in the International Contest. A ninth speaker, selected in a special speech contest among districts outside of North America, also competes in the International Contest.

4. ELIGIBILITY

- A. To be eligible to compete at any level of the International Speech Contest, an individual must:
 1. Have been an active Toastmaster in good standing since the previous July 1 of a club in good standing.

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

- B. Only one kind of exception may be made to the requirements listed above. A charter member of a club chartered since the previous July 1 is eligible to compete. (The club must be officially chartered prior to the area contest.)
- C. The following are ineligible for competition in any contest: incumbent international officers and directors; district officers (governor, any lieutenant governor, division governor, area governor, secretary, treasurer or public relations officer) whose terms expire June 30; international officer and director candidates; immediate past district governors; district officers or announced candidates for the term beginning the upcoming July 1.
- D. The winner of the contest finals held each August during the International Convention is not eligible to compete again at any level.
- E. A Toastmaster who is a member in more than one club and meets all other eligibility requirements may compete in each club contest in which he or she is a member in good standing. However, should he or she win more than one, he/she can represent only one of them at any level beyond the club. No Toastmaster can compete in more than one area contest — even if the two areas are in different divisions or different districts.
- F. A contestant must be a member in good standing of the club, area, division, district or region that he or she represents at the time he or she competes in a speech contest at the next higher level.

5. SPEECH SUBJECT AND PREPARATION

- A. Subject for the prepared speech shall be selected by the participant.
- B. Participants must prepare their own five- to seven-minute speeches, which must be substantially original, and certified as such in writing to the chief judge by the contestants prior to the presentation of the speeches (on form #1183, Speaker's Certification of Speech Originality). Any quoted material must be so identified during the speech presentation.
- C. All contestants will speak from the same platform or area designated by the contest chairman with prior knowledge of all the judges and all the contestants. The contestants may speak from any position within the designated area and are not limited to standing at the lectern/podium.
 1. A lectern/podium will be available. However, the use of the lectern/podium is optional.
 2. If amplification is necessary, a lectern/podium fixed-mounted microphone and a portable microphone should be made available, if possible. It is suggested that the fixed-mounted microphone be nondirectional. The selection and use of a microphone is optional for each contestant.
 3. All equipment will be available for contestants to practice prior to the contest. Each contestant is responsible for arranging his or her preferred setup of the lectern/podium microphone and other equipment in a quiet manner before being introduced by the Toastmaster.
- D. Every participant must present an entirely new and different speech for the regional and for the international contest than he or she has given that same year. Up to and including the district contest, contestants may use the same speech, but are not required to do so.
- E. The successful contestant at each district shall present a detailed outline of his or her district winning talk to the chief judge of the regional contest. Successful contestants at the region will prepare and mail to World Headquarters an outline of their district and regional winning talks, which will be given to the chief judge at the international contest.

6. GENERAL PROCEDURE

- A. At the club or area level contests, a contest chairman, chief judge, at least five judges, three counters and two timers are appointed. These appointments will be as far as practical at the club level, but required for the area level.

At the division or district level contests, there should be at least seven judges or equal representation from the areas composing the division or district in addition to a contest chairman, chief judge, three counters and two timers.

At the regional or international contest, there should be at least nine judges or equal representation from the districts or regions respectively; no judge shall be a member of the club represented by a contestant. In addition to these judges, five qualifying judges, a contest chairman, chief judge, three counters and two timers are appointed.

- B. Before the contest, contestants are briefed on the rules by the contest chairman. Judges, counters and timers are briefed on their duties by the chief judge. Contestants will then draw for their speaking position with the contest chairman.
- C. If a contestant is absent from the briefing, the alternate speaker, if present, may be included in place of the primary contestant. During the meeting when the Presiding Officer introduces the Toastmaster for the contest to begin the contest, if the primary contestant has not arrived, he/she is disqualified and the alternate officially becomes the contestant. Where the primary contestant arrives and makes his/her presence known to the Toastmaster with all required paperwork in good order prior to the introduction, and missed the briefing, he/she shall not be disqualified and may speak in the order his/her name was drawn, but waives the opportunity for a briefing.
- D. There will be a one-minute interval between contestants during which the judges will mark their ballots.
- E. Contestants may remain in the same room throughout the duration of the contest.
- F. Announcement of contest winners is final.

7. TIMING OF THE SPEECHES

- A. Speeches will be five to seven

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

- B. Upon being introduced, the contestant shall proceed immediately to the speaking position. Timing will begin with the contestant's first definite verbal or nonverbal communication with the audience. This will usually be the first word uttered by the contestant, but would include any other communication such as sound effects, a staged act by another person, etc.
- C. Timers shall provide warning signal lights to the contestants, which shall be clearly visible to the speakers but not obvious to the audience.
 1. A green light will be turned on at five minutes and remain on for one minute.
 2. An amber light will be turned on at six minutes and remain on for one minute.
 3. A red light will be turned on at seven minutes and remain on until the conclusion of the speech.
 4. No signal shall be given for the overtime period.
 5. Any sightless contestant may request and must be granted a form of warning signal of his or her own choosing, which may be an audible device. The contestant must provide any special device required for such signal.
 6. In the event of technical failure of the signal, a speaker is allowed 30 seconds extra overtime before being disqualified.

8. PROTESTS

- A. Protests will be limited to judges and contestants. Any protest will be lodged with the chief judge and/or contest chairman prior to the announcement of the winner and alternate(s). The contest chairman shall notify the contestant of a disqualification regarding originality or eligibility prior to that announcement before the meeting at which the contest took place is adjourned.
- B. Before a contestant can be disqualified on the basis of originality, a majority of the judges must concur in the decision. The contest chairman can disqualify a contestant on the basis of eligibility.
- C. All decisions of the judges are final.

T H E P O W E R O F *S e l f* - T A L K

by Judi M. Bailey

You're dressed to kill. The index cards are precisely arranged, checked twice. Your handout is neat and clean – quite spiffy, in fact. The overhead works like a dream and the mike sounds clear as a cardinal's song. But as you stride to the lectern that nagging inner voice grows stronger: "I don't feel good about this at all. This isn't going to be easy. What a hostile crowd! These people obviously don't want to be here..."

Then as you deliver your speech, a strangely predictable phenomenon occurs. Silence glares at you after each punch line; resistance rewards every invitation to participate.

Where did you go wrong? It wasn't in the preparation; you researched and rehearsed hard and long. It wasn't the lack of variety. You used an overhead, a flip-chart, even displayed items to underscore major points.

Then was it the talk itself? Yes, it was. Not your speech, however. Your *self-talk*, the words you tell yourself about yourself and what you're doing.

Just as important as your delivery to the audience is the delivery that's occurring in your head. This inner dialogue can work either for or against you. It could invigorate your presentation or sabotage your speech. What you tell yourself can undermine your best talent and make you a slave of your insecurities. It can also allow you to focus on your strengths, calm your nerves, and take charge of the situation.

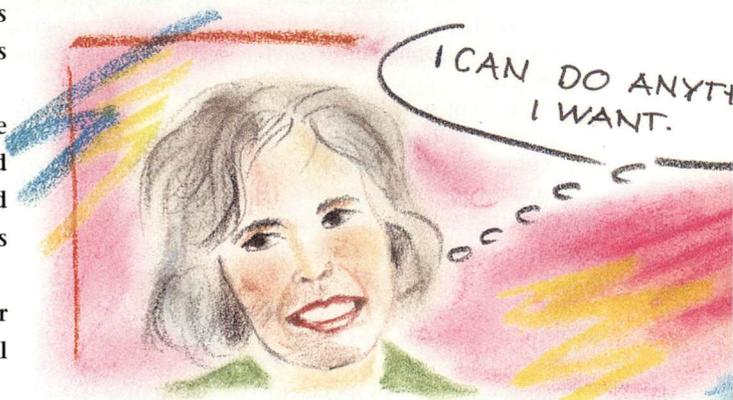
Not that positive self-talk is a magic wand capable of turning a lousy presentation to greatness. You still need all the other ingredients. But it can make a good speech bad, or an average speech sparkle.

HOW IT WORKS

You might as well harness what scientists have confirmed. Dr. Aaron Beck and his associates at the

WHAT TO SAY WHEN TALKING TO YOURSELF.

University of Pennsylvania rolled their concepts into "cognitive behavioral theory." Others refer to "internal sentences," or talk about following scripts or rewriting internal dialogues. Although philosophies vary and applications differ, the underlying belief is this: what you tell yourself affects your mood, attitude and, ultimately, your behavior.



A number of motivational speakers have worked this idea into phrases like "What you can conceive and believe, you can achieve." Psychologists refer to a self-fulfilling prophecy and claim that what you expect to happen you'll inadvertently cause to occur. How it works is simple: our mind attracts reasons to support our underlying beliefs. Believe you're a failure and you will attract "losing" situations. See yourself as a winner and you'll discover more and more ways to succeed.

Computer users have a term for this concept as well: GIGO, "garbage in, garbage out." In other words, pour in a long stream of "stinkin' thinkin'" and your presentation is likely to sour. But if instead you fill your mind with clear and positive messages, what comes out will be enjoyed and understood. Rather than GIGO you'll have PIPE: "positive in, presentation enjoyed."

LISTENING IN

The first step is beefing up awareness. Until we eavesdrop a little, most of us have no idea of what we are saying to ourselves. Spend a day — preferably one when you're preparing a speech — jotting down what you tell yourself about yourself. You might be surprised at all the times you call yourself a dummy (or something worse), or say "Can't you get anything right?" Listen in. Write it down. Keep at it all day — you need to hear the whole conversation.

Beware of inner speech that trips you up or predicts disaster. Negative talk can appear as apathy, fear or even hostility ("I've already spent 12 hours on this talk. They'd better be happy with it!").

Your body may give you the best clues to your mental messages. Physiological responses such as rapid heart beat, shallow breathing or shaky legs often mean that you're scaring yourself with negative mental statements like "I can't do this" or "They don't want to hear *me*."

Indifference — "It doesn't matter how well I do; I just want to get through it" — can produce a flat, dull presenta-

**"What you tell
yourself affects
your mood, attitude
and, ultimately,
your behavior."**

a great opportunity," or "I've done it before, I can do it again."

Discover how to make your self-talk fit you by experimenting with techniques and voices. Be sure

to try "I statements" but also use "you," "he" or "she," and your name. For example: "David's eye contact is spontaneous"; "You're a gutsy lady"; "He has a strong and confident handshake"; "It's fun to practice making audience allies."

One speaker writes positive reminders on adhesive notes and strategically posts them all over his house — on the bathroom mirror, television, refrigerator and dinner table. He makes sure to have some next to his bed and reads them just before retiring and immediately upon awakening.

Just like practicing the talk itself, you might want to read your affirmations out loud. There's something to be said about hearing affirmative messages in your own voice. In fact, take a list with you to recite in the car on the way to



tion with a vague message. But if you give yourself a framework of strength with positive inner talk, you'll radiate a strong message of "This is important, folks. I believe in what I'm saying." So will they.

TUNING UP YOUR SELF-TALK

Changing your thoughts is the hardest work you'll ever do. The inner voice is subtle. It can give you a nudge here or a poke there without your knowing. Self-talk is a sneaky thing.

Don't wait until three minutes before show-time to work on your inner conversation. Start with the preparation. In fact, *before* you write word one of your talk, write your self-talk. List a number of positive affirmations that feel at least somewhat believable. You might write phrases like: "This is

your performance. For example, you could explain reasons why you should be the one to give this program: you're personable, well-informed, prepared, have lots of applicable credentials, deal with this topic every day, and so on. Remind yourself of specific positive evaluations you've received at your Toastmasters club. Reminisce about successful speeches you've given and recall how great you felt at their completion.

Don't cease your self-talk in the parking lot. Save several catch phrases to use as you walk in the door and just before your introduction. You might even want to remind yourself by placing affirmative statements throughout your notes, written in a different color.

During the delivery your self-talk is apt to wander, especially as you spy people whispering, laughing, mimick-

**"There's something
to be said about
hearing affirmative
messages in your
own voice."**

ing or nodding off. Here's where the techniques of "thought stopping" and "refocusing" are handy.

Mentally jolt yourself out of negative thoughts by telling yourself "stop!" or even "shut up!," then switch to a positive phrase like, "I'm connecting with most people in the audience." Focus on the smiles, intent eyes and nodding heads. Shift thoughts like "They think this is stupid" to "This is important stuff."

What you're telling yourself about your listeners is important. Make sure you keep your thoughts positive lest you develop an attitude of hostility, or even revenge. Consider the least receptive crowd the neediest. Change a potential perception of rejection to recognition of their misery.

At the program's end, give yourself a post-talk. And especially if you've bombed, remind yourself that this is why most people don't have the courage to stand up and speak before a group, that this talk is not a reflection of your worth, and that you'll do it better next time.

ASPECTS OF A HEALTHY MONOLOGUE

In addition to being upbeat, your self-talk should be authentic and simple. Avoid complicated pep talks. Just like when reading a run-on sentence, you'll get lost in the wordiness and forget the message. Keep it simple and snappy. Use verbal tricks like alliteration and rhyme to jog your attention.

But don't tell yourself outrageous things you can't believe. Effective self-statements are truthful. For instance, if you feel plain and physically out of shape, saying "What a handsome hunk!" will do little for your psyche. Your mental editor will "X" the message right out.

But telling yourself what you *like* about your looks has quite a different response: "I feel great in this suit. I have a marvelous smile. My stance conveys power."

Make your self-talk work *for* you. Not only will you exude more confidence, you'll also acquire a wider range of flexibility. Then when something outside your control goes awry – the room is too warm, the TV monitor fails, an angry participant is confrontive – you'll be fit to go with the flow of things rather than spinning mental wheels in defensiveness or opposition.

So next time you're dressed to kill, index cards precisely arranged, checked twice — perhaps you'll tell yourself, "I have a good feeling about this. This will be fun. What a receptive crowd! These people sure want to hear this..." And you'll be well on your way to a standing ovation. 

Judi M. Bailey is a professional counselor, speaker and seminar leader who lives in Canton, Ohio.

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3. Frequency of Issue monthly		3A. No. of Issues Published Annually 12	3B. Annual Subscription Price \$12.00
4. Complete Mailing Address of Known Office of Publication (Street, City, County, State and ZIP+4 Code) (Not printers) 23182 Arroyo Vista, Rancho Santa Margarita, Orange County, California 92688			
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A. Total No. Copies (Net Press Run)		162,576	168,225
B. Paid and/or Requested Circulation 1. Sales through dealers and carriers, street vendors and counter sales		None	None
2. Mail Subscription (Paid and/or requested)		160,076	165,725
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Ed Adams, 713-25
Faron Kincheloe, 6212-25
Shirley R. Blakely, 651-27
Richard E. "Dick" Stallings, 4862-27
Harlan M. Brewer, 1919-29
Nolan A. Mims, 3232-29
Charles D. Taylor, 5464-31
Charles Wayne Haertel, 411-35
Peter H. Gerns, 1420-37
Vernon E. Bluhm, 6870-39
Leni Wedenig, 6372-42
Mary Ore, 6925-42
Bonnie Wesson, 3735-43
Elsie Chun, 720-49
Fred Halper, 3352-52
Sheila N. Lyng, 2057-60
Joseph Moore, 3753-63
Robert C. Otis, 1515-65
Mervyn L. Maxwell, 1791-69

ATM Silver

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

Bill Masey, 285-F
Betty A. Colston, 2495-F
Vandy Joseph Forrester, III, 280-1
Joan Kastner, 725-6
Arthur M. Heath, 595-16
Ian B. Edwards, 335-19
William Telle, 1039-19
Ed Gaines, 2095-29
Terence W. Linkletter, 2079-32
Dawn Butcher, 4094-33
Ron Smith, 6409-33
Leo E. Ellis, 2695-39
Ima Dora Haile, 763-44
Michael L. Lindsey, 960-48
George A. Reed, 1515-65
Grace E. Brown, 5168-66
Howard Steinberg, 5008-74
Richard F. Benson, 2172-434

ATM Bronze

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

Taylor A. Greene, 4723-2
Antonio N. Wheat, 7137-2
Donald R. Beier, 1984-4
H. R. "Dick" Pennington, 2842-8
Kay Pacheco, 431-9
Patricia L. Nossias, 151-10
Donald R. Beck, 1969-12
James R. Gallivan, 3810-12
Beatrice S. Kolchin, 1914-18
Ronald E. Rath, 617-19
Kim Chadwick-Quade, 5098-20
Jean Browman, 607-23
Carol Cochran, 3109-23
George Rogers Gideon, 989-25
Tom Hurley, 1357-26
Nancy Ann Fosbrook, 2412-27
Belle Y. Bishop, 704-29
Brent Bergin, 6368-33
Myles Moore, 7020-37
William Ptucha, 3188-46
Gloria D. Kemp, 1066-47
Archie C. Young, 3235-48
Alfonso G. Calub, 5129-56
John W. Kunkel, 2056-57
Julie McMillan, 5229-57
Catherine Stoots, 2091-58
Jacques Borne, 5842-61
Judith A. Johnson, 6168-62
Diane M. Burleson, 6188-62
John D. Patton, 6316-63
Rossalynn Hunter-Brittain, 516-69
Joanne Gilchrist, 3543-70
Kevin J. Norton, 5070-70

ATM

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

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Malcolm A.V. Brocklebank, 1364-U
Richard Fang, 1890-U
Ian M. Pigott, 2175-U
James W. Plunkett, 3098-U
Kelvin Beng Ong Kwee, 5679-U
Luz Maria Arthur de Taylor, 5699-U
Nazeer Sultan, 5796-U
Victor Molinari, Sr., 20-F
William L. Day, 100-F
Marcelino Saucedo, 192-F
Meredith Gray, 554-F
Steve Cooper, 2741-F
Pat Alcorn, 3292-F

Douglas A. Tummond, 3822-F
Ron Shively, 5370-F
Philip H. Rockstroh, 5453-F
Chuck Durham, 11-1
Al Ynigues, 111-1
Shirley Ann Burns, 114-1
Jack G. Weber, 401-1
Michele Renee Sapper, 638-1
Joy L. Brooks, 1391-1
Seibert K. Zeigler, 2576-1
Donna L. McClure, 2924-1
Stephanie Whitley, 4099-1
Tom Sebring, 4637-1
Roger Dixon, 5336-1
Charles K. Ford, 6207-1
Bhajira Victoria Townsend, 822-2
Colleen Schwartz, 2732-2
Richard A. Jahn, 4072-2
Robert L. Welling, 4610-2
Peggy Olson, 4741-2
Robert R. Vreeland, 5030-2
Colleen Van Sickle, 5538-2
Lawrence L. Donithan, 74-3
Laurie J. Carr, 104-3
Robert Douglas Hull, 1631-3
Monica F. Silver, 2532-3
Michael W. Pitts, 3123-3
Frances Blake, 4009-3
Henry W. Whelan, 4318-3
Robert A. Turner, 4705-3
Pamela A. Hager-Burt, 5241-3
Bruce L. Dawson, 5965-3
Maryann Medina, 191-4
Thomas K. Waitzfelder, 1771-4
Gloria L. Norton White, 2032-4
Tony Moreno, 2038-4
Rodney Brooks, 2373-4
Linda Downey, 2624-4
Lisa Ann Dixon, 5825-4
Charmie D. Cruz, 5940-4
Cheryl Chen, 6152-4
Michael G. Odom, 6608-4
Robert Alfred Smith, 6909-4
Rosemarie Nadine Larsen, 7283-4
Oscar Boggeano, 177-5
Charles H. Cory, 2539-5
Alma K. Church, 3538-5
James C. Hagaman, 4130-5
Sandra White, 5529-5
Carol Luster, 7129-5
Gary D. Schmidt, 175-6
Don D. Brandeau, 183-6
Dawn C. Carson, 374-6
Garry A. Grimes, 1335-6
Robert Roberge, 2512-6
Erling T. Hallanger, 4179-6
Chris D. Finseth, 4217-6
David Boorsma, 6447-6
Mark J. Baker, 138-7
Mary A. Yuse-Miller, 588-7
Ronald Paul Brown, 604-7
Susan Robins, 751-7
Joseph S. Klee, 1226-7
Philip R. Lukins, 1226-7
Donald J. Davey, 1235-7

Lucille Moerer, 1597-7
Walker Burton Paynter, III, 2265-7
Evelyn Brown, 2978-7
George E. Munyer, 3091-7
Rashelle D. Turner, 3091-7
Donald L. Berg, 3548-7
Robert A. Chace, 3657-7
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Steven Hill, 5653-7
Beverley Taylor, 5654-7
Dale Feik, 7499-7
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Linda M. Bentley, 575-9
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Louis Edward Hoskins, 1730-11
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Carl E. Kramer, 3212-11
Jean Miller, 5233-11
Waldo J. Werning, 5332-11
Phyllis J. Wheeler, 6893-11
Dale Walter Karolak, 7566-11
Don Pendleton, 130-12
Alan P. Patterson, 929-12
George D. Bartch, 1274-12
William Fuk Hong Yim, 1976-12
William K. Dorrance, 2169-12
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Elliott Smart, 4607-14
Ethel L. Jones, 5051-14
Timothy W. Garrett, 5704-14
Marce McGhee, 5901-14
Larry W. Vincent, 7018-14
James R. Dawson, 7360-14
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Treva Hill, 2216-16

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 Steven J. Pickering, 3515-19
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 Sheree Jo Hatfield, 4153-20
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 Ben M. Soedjono, 1728-25
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 Helen Francis, 5702-60
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 Adrienne M. Parris, 2983-63
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 Christine L. Sexton, 1681-66
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 Joel K. Furr, 3715-66
 Robert J. Myers, 3821-66
 Carrie Mathes, 5790-66
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 Brenda A. Parker, 4204-68
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 Renato T. Bontol, 6115-75
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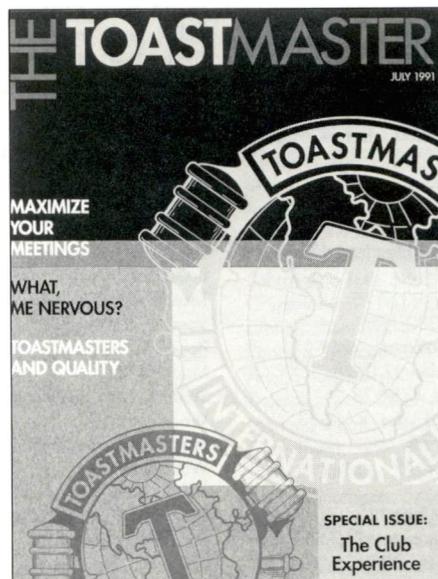
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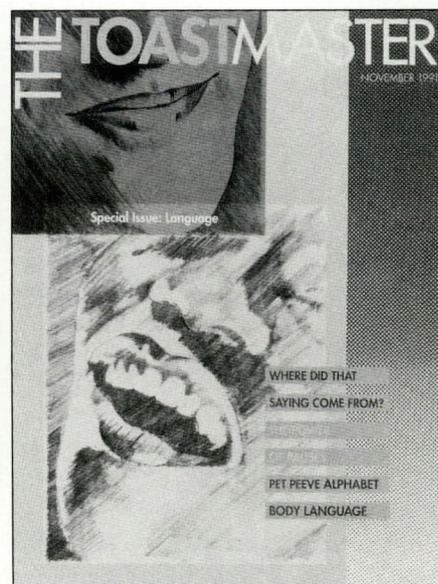
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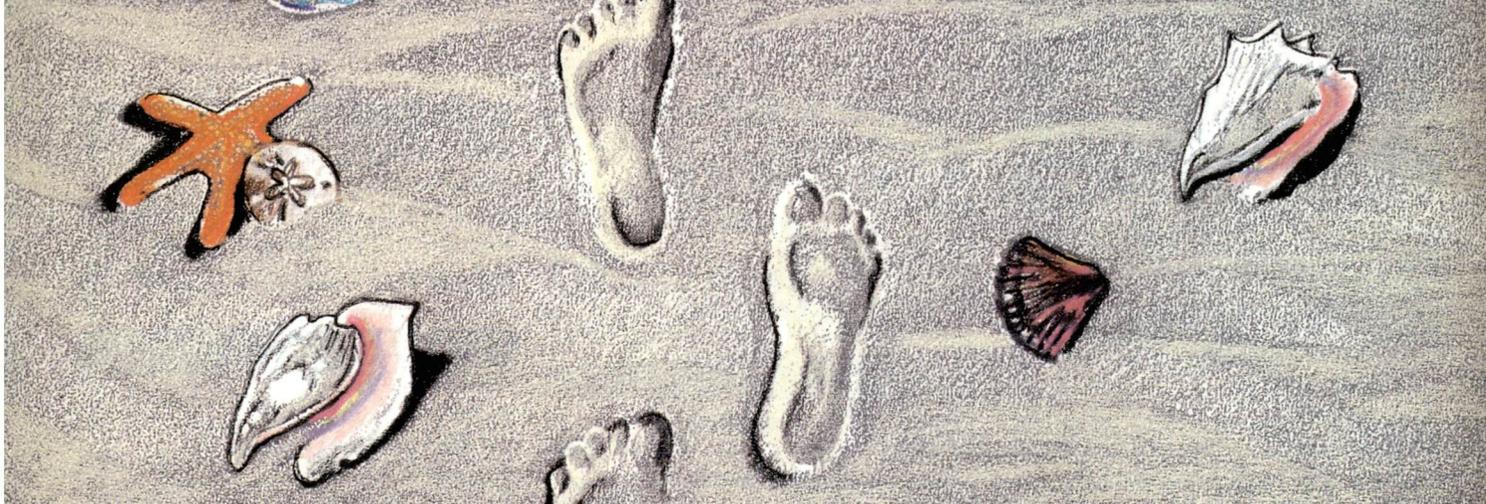


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