

the Toastmaster[®]

may 1995

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your
BRAIN POWER!



Manners Matter
Speak With Laughter

Take a Giant Step – Out of Your Comfort Zone



In our organization, we toss around the phrase “step out of your comfort zone” like a good chef tosses salad. That statement has a nice ring to it, but what does it *really* mean?

As with tolerance for pain, each of us can tolerate different levels of discomfort. Some members reach a comfortable level within the club after the third or fourth speech. Others never feel truly comfortable. They may become more at ease, perhaps, but never comfortable.

What stepping out of your comfort zone really means is being a risk taker. You add to your learning power when you are willing to step out on the proverbial limb and take a chance. You took a risk when you joined a Toastmasters club. And you definitely stepped out of your comfort zone when you gave your Icebreaker or

served as Toastmaster of the meeting for the first time.

Reaching a high level of comfort is comparable to attaining a goal. When one goal is met another must be set. Attaining a goal is not as satisfactory as striving for it. When you become comfortable speaking to your fellow club members, you must seek other challenges in order to maintain continued skill development.

Speaking at a club meeting other than your own offers new opportunities for growth. I remember the speech I gave the first time I spoke before a different club almost as well as I recall my Icebreaker. (It was about football – the ball, not the game.) Risk taking enhances your memory and intensifies learning. What did I gain from that experience? I was compelled to spend more time preparing, for one thing. A different audience challenged me to *make a change for the better*, a change in the way I prepared for the speech as well as in the way I delivered it.

Our 14 advanced manuals offer 70 exciting ways to step out of our comfort zones. For example, projects in those manuals vary from “Diffusing Verbal Criticism” to holding “The Press Conference” to telling “The Touching Story.” Each project offers its own unique opportunity for risk taking. Couple them with a Success Leadership module, a Youth Leadership or Speechcraft program and you are sprinting out of your comfort zone.

Serving as a club officer is another way of taking a risk that leads to personal growth. Grasping the brass ring of leadership opens up a whole new realm of development potential. Being a leader in Toastmasters allows you to practice team work, team building, total quality management and many other qualities coveted in the business world today.

Look at stepping out of your comfort zone for what it is really worth: a higher level of personal development and several accomplished goals. It comes with a guarantee to *make a change for the better* in you!

Pauline Shirley, DTM
International President

the Toastmaster

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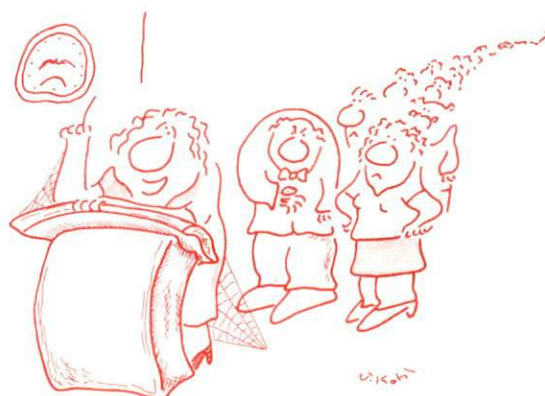


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GET MORE MILEAGE OUT OF YOUR MENTORS

I read with interest the articles about mentoring in the November 1994 issue. In particular, the statement by International President Pauline Shirley, DTM, summarized the concept of mentors: "The main responsibility of a club mentor is to ensure that members accomplish what they joined Toastmasters to accomplish."

However, the appointment of mentors need not be confined to helping new members, but should also be applied to all assignments at club meetings: a mentor for Table Topics, a mentor for Toastmasters of the meeting, a mentor for parliamentary procedure, etc. If members can turn to a specific "expert" for help in carrying out their meeting assignments, they are more likely to accomplish their original objectives.

Dr. Arnold Levin, DTM
Johannesburg Club 113-74
Johannesburg, South Africa

SINGULAR THOUGHTS ON DOUBLESPEAK

Charles Downey's "Beware of Doublespeak!" (February 1995) demonstrates the imprecision it warns against. If doublespeak is the *deliberately* misleading speech reminiscent of George Orwell's 1984, it cannot also be the *unwittingly* misleading speech of those who misspell words and "unknowingly create doublespeak." Borrowing from the language of doublespeak, I say Downey has "bloated" his lean 'n' mean piece in combining it with the ideas for the other article he also wants to write. (In that other article Mr.

Downey could also explain how "laughter is expressed through letters" and how "some linguistics say"... anything.)

Shiela Hanlon
Que Masters Club 5664-22
Overland Park, Kansas

TALK ABOUT TAP DANCING!

Our club is composed entirely of government employees who meet at lunchtime. "Systematic Buzz Phrase Projecting" (February) and the ingenuity of our Table Topics Master provided us with some considerable fun.

A three-digit number was given to each volunteer and a corresponding phrase was drawn from the list. The challenge was to speak on that "doublespeak" subject for two minutes. Our winner was a young man who very effectively argued the case for the use of "compatible third generation time phrasing" with his supervisor. "Synchronized logistics projection," "integrated reciprocal hardware" and "compatible transitional capacity" were similarly entertaining. Thanks for the great material.

Ed Exley, CTM
Portage Club 5747-61
Hull, Quebec, Canada

DARN THAT TOWER OF BABEL

Ms. Szawelski states in "There Is No Egg in Eggplant" (February): "A construction like 'The speech was given by me' is impossible in any other language." This statement, of course, is completely unfounded. (How many other languages does the author speak?) The very same construction exists in German and French

and probably in a number of other languages.

Although there may be a point in calling English a "crazy" language, inconsistencies and confusing words exist in languages such as German and French, and I suspect in most other languages as well. Where English is probably unique is the inconsistency between spelling and pronunciation, and perhaps vocabulary size. (Much of English, however, is borrowed from French, Latin and Greek.)

Regarding the "Say What?" sidebar by Henry Pratt: I don't believe one can do a language justice by taking all expressions literally, and, in fact, I don't think linguists do that; it is a too simplistic approach. "I'll follow you to the ends of the earth" is a more poetic way of saying "I'll follow you wherever you go" - here Mr. Pratt seemed to confuse an emotional expression with a scientific statement.

As a non-native speaker, I like and appreciate the English language and am proud to use it (though not without mistakes) as a Toastmaster. However, reading these two contributions reinforced my impression that you have to learn other languages before you can appreciate the peculiarities of your mother tongue. It's hard to judge something if you have no comparison.

Otto Schwerer, CTM
V.I.C. Club 6390-U
Vienna, Austria

Krystina Szawelski's article about the foibles of the English language is delightful. Two of her assertions,

however, do need slight modification:

Her statement that a switch between the active and passive voice "is impossible in any other language but English" is incorrect. To employ the examples used, "I gave a speech" and "The speech was given by me," this switch can be made just as easily in my native tongue, German: "Ich habe einen Vortrag gehalten" and "Der Vortrag wurde von mir gehalten," respectively.

Regarding distinctions between British and American language usage, it might be of interest to know that both a British and an American language department have existed side by side at most German universities since the 1950's.

Dr. Rolf-Helmut Ehrmann, CTM
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Des Plaines, Illinois

LET'S SEAL THE LEAK

Barry Kepp's article "U-awareness" (February) gave us several constructive tips for eliminating "uhs." I'd like to add this one: Pause with your mouth shut.

I believe "uhs" are simply fear leaking out between our lips. Pressing the lips together is a way of "sealing the leak." When you close your mouth, you are containing your fear and channeling it into what you are about to say.

The secret is to focus on closing your mouth before saying the "uhs" rather than worrying about those that have already leaked through.

Darin Smyth, CTM
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There's no time for eating
when you're having fun at
a Toastmasters meeting.

by Bernice Tatum

Eat, Think and Be Merry

■ "EAT, THINK AND BE MERRY." THIS IS what I envisioned when my friend, Janice, said, "Come to Toastmasters on Tuesday, and I'll buy your breakfast." I imagined eating an appetizing breakfast while listening to interesting and entertaining speakers. I accepted her invitation.

Having completed three months of Toastmasters membership, I recently did a reality check to see if my expectations of my club as a place to "eat, think and be merry" had been realized. What about the *eating* part? The average person who lives to be 70 years old will have spent six years eating. Like a lot of other folks, eating is important to me. I never skip a meal, and consider breakfast the most important meal of the day.

At my first meeting, while eating a huge breakfast at Janice's expense, I took a moment to glance around the room. It surprised me that nobody else was eating.

While seating myself at the second meeting, I asked the fellow next to me, "How are you today?" He looked at me with a tense face and said, "I'm giving a speech!" There was no food at his place. In order to fit in, I simply ordered a muffin.

By the third meeting, when I was scheduled to give my Icebreaker, half a cup of coffee seemed sufficient.

The day I was scheduled as Timer, I arrived 20 minutes early in order to have time to eat. However, it took all of that time to figure out how to work the time machine. My muffin and once hot tea were still there at the end of the meeting. So far, eating at Toastmasters has been a disappointment.

What about the *thinking* part? One statistic says that most people use only 10 percent of their brains at any given time. Picture your mind as a 10-drawer filing cabinet with only one drawer having anything in it. No matter how brilliant you are, there is always room for a little more.

At this point of my life, I was prepared to grow. I wanted to be a part of a group that would stimulate my thinking and give me valuable feedback. Oliver Wendell Holmes said: "Man's mind stretched to a new idea never goes back to its original dimensions." Toastmaster speakers stretch our minds to new ideas. Here is a way to find out about current issues from people who are actually involved in them.

Toastmasters say, "I'm good but not as good as I ought to be." They make a commitment. They are eager to listen. They look for better ways to do things. Thinking at a Toastmasters meeting is the best part for me.

We have discussed *eating* and *thinking*. What about the *merry* part? Scientists have found that laughter has a profound and instantaneous effect on every important organ in the human body. Laughter reduces tension and relaxes the tissues, as well as exercises vital organs. Even forced laughter has a beneficial effect on us, physically and emotionally.

I have found people at Toastmasters to be colorful in appearance and language. They are bright, sharp and funny. So a lot of good, natural humor just flows at our club meetings.

The next time you feel jittery and nervous, indulge in a good laugh at Toastmasters, which is something like going to a party each week. You can expand your business and social contacts and have a great time without spending a lot of money.

How do I evaluate my initial expectation of Toastmasters as a place to "Eat, Think and Be Merry"? I would give a 10 to the thinking part. Perhaps an eight to being merry. As far as eating is concerned, I identify with Erma Bombeck who writes:

"I should have said more often, 'I don't have time to eat.' I always had time. I ate airline food and sent compliments to the chef. I ate every bit of the rubber chickens smothered with gravy and never went through the airport without a soft pretzel in my mouth."

Perhaps we could increase membership by promoting Toastmasters as a weight-loss program? **T**

Bernice Tatum is a member of Arlington Club 892-47 in Jacksonville, Florida.



by Gene Perret

What Speakers Can Learn From STANDUP COMEDIANS

■ SOME OF TELEVISION'S BIGGEST STARS are former stand-up comics. The networks and cable stations broadcast several shows featuring comedians at the microphone. Since we see so much of them, we might as well learn some of their techniques and use them in our own presentations. Here's a list of my 10 favorite tips from their trade:

1 TAKE CHARGE OF THE STAGE. Most comics come on-stage with confidence. They know they must win over an indifferent, sometimes hostile audience, so they grab the mike with a positive, almost cocky attitude. Speakers, too, should step onto the podium with self-assurance. The audience's eyes are on you, the spotlight is aimed at you, so carry yourself as if you deserve all the attention.

2 HAVE A POWERFUL OPENING. Comedienne Phyllis Diller once told me she tries to open with a powerful comedic line each time she takes center stage. That's why she is famous for wearing such wacky costumes. It gives her something to joke about right from the start.

As a speaker, you may not be going for laughs, but you certainly want to grab your listeners' attention. You can do that with a strong, captivating opening.

3 WORK ON YOUR MATERIAL. Comedy demands an immediate and visible reaction: laughter. A comic who gets it is a star; one who doesn't is a flop. Consequently, most comedians work hard to guarantee laughs.

A speaker demands a response from an audience, too. It's not so immediate, nor as

apparent, but it is necessary nonetheless. You can earn the appreciation of your listeners by dedicating yourself to the content of your talk. Work at it, polish it, refine it. Make it as surefire as you possibly can.

4 REHEARSE YOUR SPEECH. Comedy is supposed to look spontaneous – even when it's not. Comedians work and rehearse diligently to achieve that spontaneity. I have worked with comics who were praised for their ability to ad-lib, yet I knew they ad-libbed the same lines at the same places in their routines night after night.

When you approach the lectern, be certain that you know not only *what* you're going to say but *how* to say it. Rehearse it to perfection.

5 BE HEARD. Entertainer Bob Hope once stopped a rehearsal to make sure an extra knew not to move from one part of the stage to another while Hope was delivering a punch line. "Everyone should be listening to the joke, not wondering where you're going," he said. The best joke in the world is wasted if no one hears it.

On the podium, you should concentrate on speaking slowly and enunciating clearly. One elderly gentleman once congratulated me after I had given a humorous speech. He said, "You know what I liked best? I heard every word you said." So make sure you are heard and understood.

6 LISTEN TO YOUR AUDIENCE. A humorous speaker, Bob Murphey, once told me, "I don't need evaluation forms after my talks. No one who does humor is ever

As a speaker,
you may not be
going for laughs,
but you certainly
want to grab your
listeners' attention.



ILLUSTRATION: JOE KOHL

9 SELL YOUR SPEECH Comedians work hard to be successful on-stage. When they're not, they work even harder. They bring an energy to the stage in order to sell their routines, to win over their audiences. Good material is part of an entertaining comedy act, but it also requires enthusiastic delivery.

You should bring an exuberance to the podium, too. Regardless how well-constructed and informative your speech may be, you must convince the crowd that it's worth listening to. You do that with passion, energy and whatever else you've got to sell your message.

the message. You do that with a well-thought out, effective closing. Since the ending is what the audience will remember most about your speech, it deserves special attention.

Professional comedians are in the business of getting an audience to respond. That's how they make their fortune. Speakers must also get a reaction from their listeners. True, it's a different reaction, but it's just as necessary. So we can learn from the comedy pros. Watch them, study them and the pointers you pick up will improve your speaking. **T**

Gene Perret is Bob Hope's head writer. He has written several books about comedy, the most recent being, *Successful Stand-Up Comedy (Advice from a Comedy Writer)*.

in doubt about how he's going over." It's true. The audience tells us whether we're a hit or not.

Feedback from listeners can give every speaker valued information about his or her talk. They'll tell you what's working and what needs more work. Learn to listen for it.

7 REMEMBER THAT THE AUDIENCE IS IMPORTANT. Professional comedians know that the audience can make them rich and famous. It's the laughter from the listeners that makes a comic a star.

Speakers should be just as attuned to their listeners. Know something about the people sitting in your audience. Be respectful toward them: Show up on time, be well-prepared.

8 BE ORIGINAL. No professional comic wants to be caught telling an "old" joke. The material they deliver should be fresh, innovative and inventive.

Speakers, too, should bring original ideas to the microphone. Or, they should bring classic concepts to their audience with a bright, creative twist.

10 HAVE A POWERFUL CLOSING. Carl Reiner wrote a biographical play called *Always Leave 'Em Laughing*, about the comedian's creed: exit to laughter and applause. They do it with a good, powerful, funny ending.

A speaker also wants to leave the audience feeling appreciative and thinking about

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Want to be funnier?
Here's how to

Speak with Laughter

by Allan Misch, DTM



At a panel discussion about the future of our nation's water supply, a renowned scientist stood up and said, "I have good news and bad news. By the year 2000, we will be drinking recycled raw sewage from our taps."

An audience member yelled out, "That's terrible! What's the good news?"

The scientist replied, "That is the good news. The bad news is there won't be enough to go around!"

Just as the scientist had good news and bad news about the water supply, I have good news and bad news about using humor in your presentations. The good news: like other speaking skills, using humor can be learned and perfected; you are not born with it. The bad news: it takes practice, practice and more practice. But one thing is for sure, inserting humor in your presentations will make them more interesting and effective. And you'll become more comfortable and less fearful of using humor. So to help you become a funnier speaker, let's examine the nature of humor, its targets, how to select it, where to find it and the do's and don'ts for using it.

WHAT IS HUMOR?

If you asked 10 humorists, "What is humor?" you'd probably get 10 different answers. For instance, Romain Gary said, "Humor is an affirmation of dignity, a declaration of man's superiority to all that befalls him." According to James Thurber, "Humor is emotional chaos remembered in tranquility." I like Langston Hughes' definition: "Humor is laughing at what you haven't got when you ought to have it." I believe humor is anything funny. In a presentation, it is like spices and herbs in a salad. Take an ordinary salad, add the right blend of seasoning, and you

create a gourmet's delight. Add the right blend of humor to a speech, and you can transform a dull presentation into a standing ovation.

There are several ways to introduce humor into your presentations: use an anecdote, tell a one-liner (a funny sentence), make a joke (a short quip), or relate a funny story (a long joke). However, if you are inexperienced or uncomfortable using humor, avoid telling stories. Generally, the shorter the story or joke, the funnier it will be. That's because when the joke's setup and punch line are close together, you will be less likely to blunder.

USE THE RIGHT HUMOR TARGETS

Because humor makes people laugh at someone or something, it must have targets. Avoid using wrong targets such as your audience, females (especially wives) and sacred cows (e.g., sex and religion). If you properly aim at the right target, your audience will laugh. Here are some "safe" targets:

■ **You, the Speaker** – This is the best target because you can't hurt your audience's feelings when you poke fun at yourself. Kidding yourself will put your audience at ease. For example, here's a joke that knocks my audience out every time...

"Earlier, I was in another room pacing back and forth. A lady approached me and said: 'I see you're like me, you get nervous before you have to speak to a group.'

I said, 'Who me, get nervous? I never get nervous before I have to give a speech.'

She said, 'Oh really, then what are you doing in the ladies room?'"

■ **Superiority Figures** – Anyone who is perceived to hold a position of authority, such as bosses, government officials, club officers, teachers, or rich, smart, lucky and pretty people. For example:

"My sister was arrested for speeding. The officer asked to see her driver's license. It was a restricted license and it read that she had to wear her glasses while driving. Seeing she was wearing none, the officer said: 'Where are your glasses?'"

'But officer, I have contacts,' she replied.

He said, 'I don't care who your friends are. I'm going to give you a ticket anyway.'"

■ **Conflict** – Anyone who disturbs another's peace such as wives, husbands, children, in-laws, neighbors and competitors. One example is the classic one-liner "Take my wife... please." Here's another example:

"It is an honor to be invited to address you, but I must admit I have mixed emotions about being here tonight. You know what mixed emotions are, don't you? That's what you feel when you see your mother-in-law drive off a cliff – in your brand new, uninsured Cadillac."

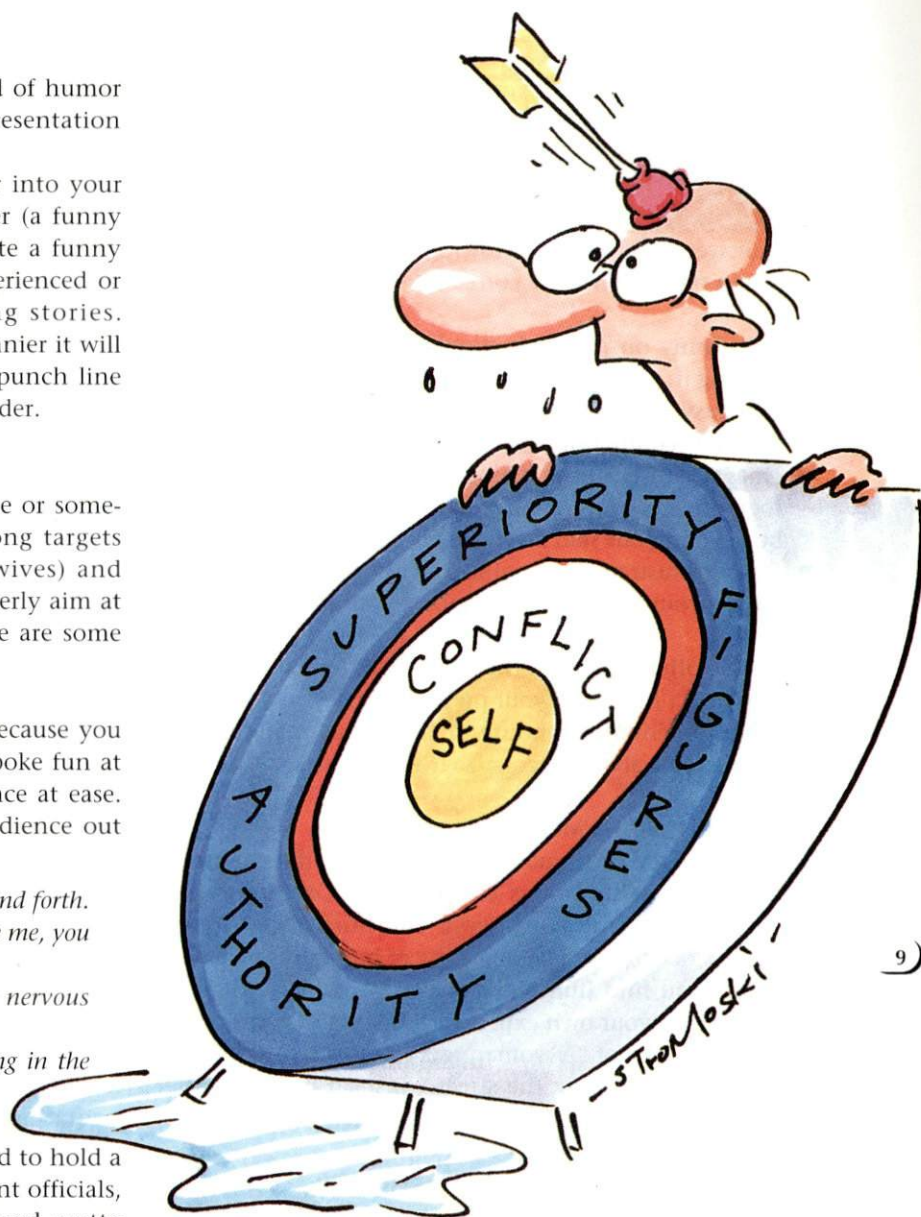


ILLUSTRATION: RICK STROMOSKI

“You, the speaker, are the best target because you can't hurt your audience's feelings when you poke fun at yourself.”

OK, you do your homework and learn all about your audience. Then you decide what humor targets will work for you.

HOW DO YOU SELECT HUMOR?

Humor must fit your presentation and audience. If you can answer "yes" to the following questions, your humor selection probably will be correct.

- Is it funny on paper? It should make you laugh when reading it.
- Is it easy to articulate? It should be easy to pronounce and not require fast delivery or tongue-twisting.
- Does it contain little dialogue? If it has too much dialogue or needs nonverbal skills to be effective, it may be beyond your skill level. Less is better.
- Does it illustrate your point? It must have the right target for your audience and support your message.

People often complain that they can't remember a joke. But, to inject humor in your presentations, you don't have to have a mental storehouse of humorous material. You just have to be able to recognize it when you see it.

WHERE TO FIND HUMOR

The best source of humor is experience – either personal or anecdotal – that others can relate to. Other resources are humor books, *Reader's Digest* and humor newsletters. (See sidebar below for a bibliography of humorous material.)

When you find humorous pieces, personalize them so they might be your own experience. Instead of "This guy..." say, "I..." Instead of "A woman was crossing the street" say, "My aunt was crossing the street." Instead of "A minister was..." say, "My neighbor, who is a minister, was..."

"DO'S" AND "DON'TS" FOR USING HUMOR

When you communicate with humor, your audience will reward you with their attention, their laughter and their applause. Here are some quick do's and don'ts to help

you become more skilled at injecting humor into your presentations:

DO:

- Learn it. If it's not worth learning, it's not worth telling.
- Make it sound truthful. Personalize it.
- Keep it short and clean. The shorter the joke or story, the funnier it will be.
- Use it anywhere in your speech.
- Practice, practice, practice until you become comfortable.

DON'T:

- Announce that you are telling a joke. Just tell it.
- Read the joke.
- Fumble it.
- Apologize if it "bombs." Just move on.
- Be offensive. Avoid wrong targets.
- Laugh at your own jokes. You may be the only one laughing.

FOLLOW GEORGE BERNARD SHAW'S ADVICE

He said, "My method is to take the utmost trouble to find the right thing to say, and then say it with the utmost levity." Use humor to spice up your talks. Choose the right humor targets and avoid sacred cows. Make sure your selection reads and sounds funny, is not difficult to use and illustrates your point. Finally, apply the humor do's and don'ts to improve your skill.

Time's up for analyzing what makes something funny. As Robert Benchley remarked, "Defining and analyzing humor is a pastime of humorless people." So practice communicating with humor. Use it throughout your presentation and you will become an interesting, effective and sought-after speaker. **T**

Allan Misch, DTM, a member of Woodlawn-Security Club 2929-18 in Baltimore, Maryland, is a professional speaker, trainer, communications consultant and comedian.

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can we talk?



ILLUSTRATION: JOE KOPEL

firmly between your fingers. A Davidoff Zino Veritas, say. A comforting thought, isn't it?

That's right, comforting. Because there's something subtly magical about holding a cigar while facing an expectant audience. Not only does it give you some-

The Cigar as a Prop

11

■ WITH THE POPULARITY OF CIGAR SMOKING puffing along at a breakneck pace, aficionados of the leaf are still failing to notice one of the greatest advantages of the resurgent stogie: It has got to be the world's greatest speaker's prop.

Let no less an authority than George Burns, the subject of a recent cover story in *Cigar Aficionado* magazine, tell it. In answer to Arthur Marx's question about when and why he first started smoking cigars, Burns said, "I smoked them because I wanted people to think I was doing well. When they saw me walking down the street smoking a cigar, they'd say, 'Hey, that 14-year-old kid must be going places.' Of course, it was also a good prop on the stage. That's why so many performers... use them. When you can't think of what you are supposed to say next, you take a puff on your cigar until you do think of your next line."

Try to imagine George on stage without that El Producto. Now try to imagine yourself in front of a crowd – ready to loosen them up, regale them, even wow them – with a nice big double corona holstered

thing to do with your hands (you can light it, gesture with it, flick off an ash, transfer it from mouth to hand and back again), it somehow makes you looser and funnier.

Why this happens is a bit of a mystery, but I have a theory.

First, anybody who lights up a double corona, or a Churchill, or any of the larger cigars, is never in a hurry. He or she (let's not be sexist about this wonderful little indulgence) knows that the smoke is good for at least an hour of unrushed fun. And this is a spur to the contemplative turn of mind. One tends to wax philosophical with a cigar burning slowly nearby. And, naturally, panic – or performance anxiety of flopsweat – cannot exist in such an atmosphere. Just as Joe Montana has the apparent ability to mentally slow down the action in front of him on the football field, so a speaker with a cigar is able to – somehow – gather his thoughts with greater ease and clarity, even while he's staring back into all those pairs of eyes.

Going one step further, a cigar also seems to activate the funny bone. Drollery, an elusive quality at best, seems to come naturally

Where there is smoke, there is verbal fire.

by Patrick Mott

***“When you can’t
think of what you
are supposed to say
next, you take a
puff on your cigar
until you do think of
your next line.”***

— GEORGE BURNS

when one is waving a lighted cigar around in the air. Someone getting ready to speak who is gesticulating blithely with a cigar triggers – who knows why – an automatic response in audience members: they prepare themselves to laugh.

This may have less to do with the native good humor of the cigar itself as with the hugely funny guys we tend to associate with it. Groucho Marx was funny even when he was without his cigar (which wasn’t often), but he was a drop-dead scream with it. Bill Cosby mastered the art of punctuating his jokes with a little flourish of his cigar. And the master of himself, George Burns, is unimaginable without one. (How much funnier would his portrayal of God have been had the Almighty appeared with a big Montecristo clamped in his teeth?).

In a holiday-season issue of *Esquire* a few years ago, there was an actual photographic sequence illustrating exactly how to tell a joke. You couldn’t get past the first panel without being informed that in order to tell the joke properly it was necessary to rig yourself with a really huge cigar.

“Cigar recommended,” the explanation below the panel read, “but size and quality

should reflect both the joke and its teller.” A few panels later, with the joke building nicely, you’re advised to “initiate increased cigar activity.”

Immediately following the punch line, the instructions read, “Use cigar to stifle unforgivable display of self-amusement. Smirk around the edges, if you must.”

Pretty neat business. Sure, the joke would probably come across without the cigar, but that big Arturo Fuente Hemingway (my favorite) telegraphs a certain panache. The audience is in a receptive frame of mind even before the jokester opens his mouth. And a little waggie of the stogie at the proper moment ratchets things up considerably.

Okay, so they’re politically incorrect. Certain misguided people think they stink. But who says you have to light the thing? You’re denying yourself a wonderful little pleasure, yes, but you’re an adult. You can delay gratification. Just get up there and flourish it.

Give it a try. Go ahead. Then, after you’ve wowed ‘em, settle back and fire it up. You’ve earned it. You must be going places, kid. **1**

Patrick Mott is a freelance writer living in Santa Ana, California.

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Caring members are your club's greatest asset.

by Don Vieweg, ATM

Greet the Stranger Warmly

■ THE FIRST TIME I ATTENDED A TOASTMASTERS meeting I heard this joke: A Toastmaster was chatting with his wise and knowledgeable minister friend when a housefly flew into the minister's open mouth, startling him. Smiling at his friend's temporary consternation, the Toastmaster said, "Reverend, I understand you can cite a Bible text for every occasion. What's your scripture for that?" The minister thought for a moment, then grinned. "I was a stranger, and you took me in" (Matthew 25:35).

On my first visit to a Toastmasters meeting in June of 1987, I was that stranger, and they took me in. They made me welcome and wanted. I came back, joined, and have been a member ever since.

Greet the stranger warmly. He is your next CTM. But only if you greet him, and help fulfill his needs. Fail, and he will not return.

The lifeblood of all organizations is caring people. The first time I attended Ocean State Toastmasters Club in Warwick, Rhode Island, I was nervous, concerned – even a bit fearful. One young man leaped up, pumped my hand warmly, smiled at me and introduced himself. He then introduced me to others at the table. During the meal and meeting, he sat with me and explained a few things. He didn't push or press, but was available, friendly and cordial. He encouraged me to return. I felt welcome and came back to the next meeting. That young man represented the entire Toastmasters organization to me.

First impressions last. The first four minutes you are with a new acquaintance can

win a friendship or leave you both forever frozen. Never be too busy to greet the stranger, and show you care.

Over the years, I have been a member of many different organizations. I have visited many states and attended numerous meetings as a speaker or spectator. Far too often, I was ignored, embarrassed and even hurt by people's unintentional rudeness. Numerous times in meetings I sat alone. Not one person spoke to me.

That empty feeling of rejection made me resolve that I would always remember how I felt and never allow myself to consciously ignore or reject another human being. Over the years, I have learned that others are very similar to me, regardless of their color, race, education or background. Everyone wants to be accepted and welcomed; feel important, special and precious. Everyone wants to be loved.

People attend and join a Toastmasters club because of an inner need. Most want to learn to speak more effectively before individuals or groups. Some want to overcome shyness or low self-esteem. Some want to be more polished and promising in their business. All want to gain something.

In one of his *Viewpoint* columns, Past International President John A. Fauvel, DTM, wrote, "We must keep it exciting to learn, participate and achieve... make the experience enjoyable... encourage members to set goals, and accomplish them... recognize accomplishments when they occur... and make everyone feel welcome... People will make special efforts to come to meet-

ings when they know their friends are there."

Today, I am deeply proud to be a member of Toastmasters International. I feel welcome and am learning to speak effectively, comfortably and persuasively. Through active hands-on participation, I am boldly accomplishing the thing I dreaded the most: speaking before groups! With joyous gratitude, I am learning to help other people as I am being helped.

I was a stranger, and *you* invited me in. You made me feel welcome and important. You showed me, as you helped me, that you cared.

Now, I am most eager to share those same warm, wonderful qualities with the next stranger at our meeting door. **1**

Don Vieweg, ATM, is a member of Advanced Orators Club 3345-31 and Ocean State Club 854-31 in Warwick, Rhode Island.

This article originally appeared in the February 1989 issue of this magazine.



ILLUSTRATION JOE KOHL

Hitting Your Audience Where It HELPS!

14

by Stephen Hart

How do you design a training class that people want to attend? Here is a 10-point checklist for giving people what they want.

Training is not easy. Trying to get a room full of people to see things your way or understand a new technology is a tough racket. The trick is to be specific enough without insulting anyone's intelligence. You have to assume the people in the room are there for reasons better than "My boss is making me."

What follows are 10 short steps to help you give the people what they want and keep them coming back for more.

1 Know your audience. Your job isn't only to train but to *know what to train*. To simply walk into a room and talk about the things that *you* think are important is "tunnel training." Before you tell them how to do anything, you have to know what they're trying to do. Application-specific training is easier for people to grasp than out-of-the-package training.

2 Avoid long introductions. That's right, no jokes, anecdotes or funny stories on what happened on the way to the meeting. To get things rolling introduce yourself and remind them of why you all have gathered in this room. Thank them for their time. You are, after all, taking them away from their work. They are looking to you to make their jobs easier and faster. In five minutes or less, state the major areas you plan to cover and then begin.

3 Know your topic inside and out. If you don't know your material cold, everyone in the room will be able to tell. It's that obvious. And you may say to yourself, "Well, it was only one class" but by then, you've already lost them. Word of mouth is a double-edged sword: When it's good it's good. When it's bad, it's disastrous.

4 Accept the fact that there is a wall between you and your audience. Your job is *not* to tear that wall to the ground; boundaries are important. Your job is to make the wall transparent. Bring them into *your* world by addressing them by name and making eye contact that's more than "vision

surfing" around the room. And as you're doing that, take a stroll around the front of the room. If you mingle too far into the crowd you will only cause twisted necks and strained ears. You've already established a focal point and volume level. Try not to fluctuate.

5 Use visuals whenever possible, both projected and 3-D. Keep their eyes moving and they're less likely to fall asleep. Colors and light keep the senses alert. If you are the only thing they see, they'll lose interest, no matter how smart a dresser you are.

6 Ready for this - don't train! Instead, simply talk to your audience as though you were with old friends. Relate what you're talking about to your own experiences. If you've chopped some anecdotes from your introduction, use them once your session gets rolling. Your content should be able to change with your audience. Listen to the crowd and react accordingly. I don't even use the word training when I invite people to my classes. I call them *sessions*, or *meetings*. The word training has a stigma attached to it. It's not fair but it's true.

7 Provide complete documentation. And not just an outline. Nobody comes to a training class expecting to memorize everything. Documentation and step-by-step instructions are essential. But if they know those are already written down, they can concentrate more on the main points you're presenting.

8 Once you have the style and content down perfectly so that you can recite it in your sleep, change your class! You'll grow and become a better trainer for it. Stale material sounds dry and dull. If the words simply tumble from your mouth like rocks, your audience will feel your lack of enthusiasm.

9 Avoid alienating your audience.

- Use acronyms sparingly and always give their full meaning if you are tempted to use them. Acronyms create an "only-those-in-the-know" attitude, and you're educating a room full of "don't-quite-knows."

- Don't show off by using bloated words. Why say *technologically efficient* when you can say *fast*.

- Avoid creating a physical wall to accompany the transparent one already in place. Try not to stand behind chairs and tables.

- If you are asked something you don't know, don't bluff. Quickly write down the person's name and question and provide a time frame when you'll get back with an answer. People respect honesty.

10 Learn from every session you give. Don't just train and leave the room. Get feedback! If it's in the form of a survey, keep questions to a minimum. Try asking: "What didn't you know before this session?"; "What did I spend too much time on?"; and "What did I spend too little time on?" A few honest answers to these questions will help you make effective modifications to future classes. The learning curve is always different and you need to be flexible and adjust whenever possible. It is also a good idea to ask a few people face-to-face for feedback. This shows that you care about your performance and how people perceive it.

The best advice anyone can give you is to be yourself. Think how easily you can tell when someone is acting a part. You are no different than everyone else in the room, except you have the microphone. **1**

Stephen Hart is a technical trainer and newsletter editor for Epsilon Data Management in Burlington, Massachusetts.

"If you are the only thing they see, they'll lose interest, no matter how smart a dresser you are."



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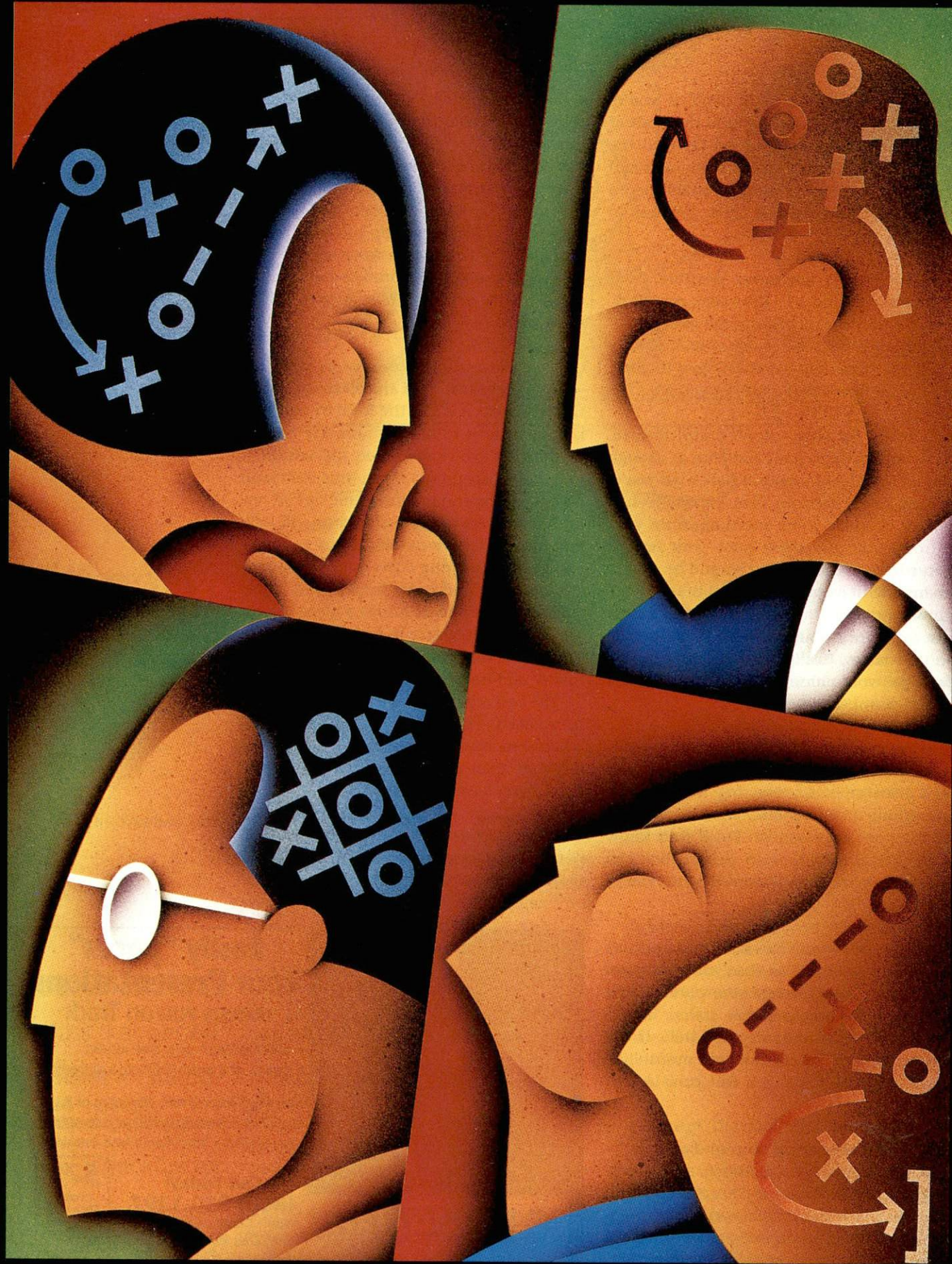
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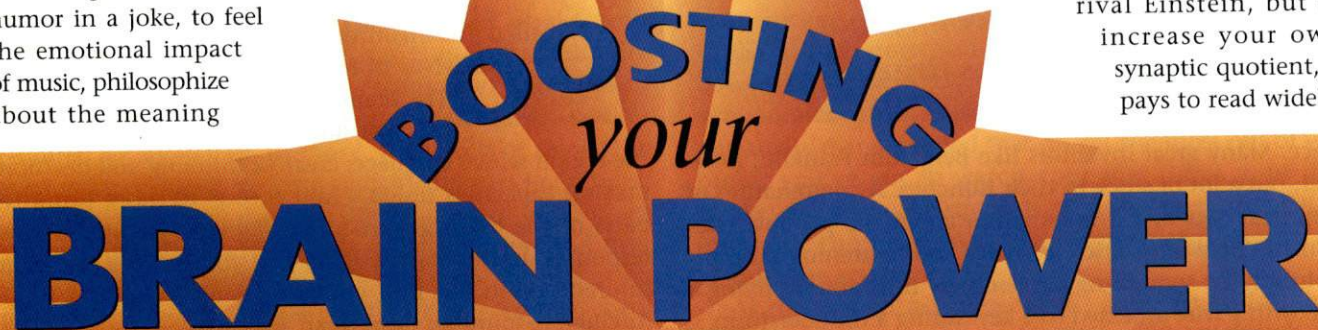
*The Brain – is wider than the Sky –
For – put them side by side –
The one the other will contain
With ease – and You – beside.*

— Emily Dickinson

Weighing in at a little over three pounds and possessing some 10 billion neurons, the human brain is a remarkable organ whose mysteries scientists and philosophers have been trying to unravel for nearly 2,500 years. So intricate and complex are its functions that even the most sophisticated computer can't begin to simulate its thought processes. Says *Discover* magazine's contributing editor David Freedman: "Researchers haven't a clue about how to get a computer to intuitively assess the truth in a subtle argument or see the humor in a joke, to feel the emotional impact of music, philosophize about the meaning

more synapses creates an intellectual reserve or storehouse. Those who have earned doctorate degrees, for example, seem to possess more complicated neural webs than high school dropouts and have more "oligodendroglia," helper cells that speed communication among neurons. (Albert Einstein, by the way, was one of the heavyweight champs when it comes to oligodendroglia: He had four times more than the brains of 11 gifted people studied by a University of California Berkeley, researcher!)

You may not be able to rival Einstein, but to increase your own synaptic quotient, it pays to read widely,



BOOSTING your BRAIN POWER

of life, or come up with counterintuitive solutions to unfamiliar problems. In short, they have no idea how to invest a computer with those aspects of mind that seem clearly conscious..."

These amazing and incomparable powers notwithstanding, the brain's capacities are vastly underutilized and all-too-easily diminished by modern-day lifestyle factors. By understanding more about how the brain operates and what enhances and inhibits thinking, however, you can use your own gray matter to better advantage. For starters, try a few of these strategies to boost your brain power:

Use it or lose it. Yes, there is something to this old adage. In fact, for every additional year of education, people reduce their risk of Alzheimer's symptoms by 20 percent. The evidence is clear: If you want to avoid brain atrophy, you've got to exercise your mind on a regular basis.

The mechanism by which the brain is able to learn, remember and think is the synapse, the connection that allows one brain cell to communicate with another. Apparently, the more experiences a person has – regardless of age – the more connections are formed, and having

enroll in classes, wander through museums, learn to play a musical instrument, or take up scuba diving – anything that keeps those neurons firing!

Sleep on it. Adequate sleep contributes to overall mental health as well as the ability to function effectively during waking hours. Afternoon naps and even periodic catnaps have been shown to improve alertness. Studies of the human brain also reveal that, when we sleep, the subconscious mind is still hard at work solving problems and generating new ideas. You aren't being lazy or self-indulgent when you allow ample time for rest: A good night's sleep and a short nap during the day will prevent debilitating fatigue and help you maintain your creative momentum.

During the early stages of sleep you can also take advantage of your more free-wheeling, imaginative theta waves. These brain wave patterns tend to occur most frequently during the hypnagogic state, a twilight zone bordering on sleep where dreams and reality mix. Thomas Edison relied on this state as a way to connect with his own creative faculties. He often rested in a chair with his arms draped over the side, a ball bearing in each hand. As

he dozed off, the ball bearings would drop and awaken him, and he'd jot down any ideas that popped into his head.

Maybe you won't discover something like the incandescent light bulb during one of your hypnagogic states, but, who knows? It might just pay to keep a pad and pencil on your nightstand!

Tap into your intuition. "Intuition means relinquishing control of the thinking mind and trusting the vision of the unconscious," say Daniel Goleman, Paul Kaufman and Michael Ray, authors of *The Creative Spirit*. Unfortunately, because it can't be quantified or rationally justified, they say, intuition is often regarded skeptically in the work-

“It pays to read widely, enroll in classes, wander through museums, learn to play a musical instrument or take up scuba diving – anything that keeps those neurons firing!”

18 place. Many great inventors like Benjamin Franklin, however, put a lot of stock in their hunches. A combination of empirical data and a sheer whim about the possible relationship between static electricity and lightening prompted him to do something as seemingly ridiculous as flying a kite with a wire attached to a key during a thunderstorm.

Mounds of paperwork, meetings, incessant interruptions caused by telephones and beepers, and personal responsibilities deprive people of one of the most critical resources for intuitive thought: time! In spite of the myriad demands imposed by work and family life, try to reserve a quiet interlude each day for meditation, reflection and, yes, daydreaming.

Get up a few minutes earlier in the morning. Close the door to your office during the lunch hour and envision yourself in the one place you feel most tranquil and peaceful. Go for a long walk at the end of the day. Whatever the vehicle, clear your mind of idle mental chatter and let your thoughts roam at will. The results may surprise you, and the solution that has eluded you may suddenly materialize.

Play a little Mozart. The next time you head to your favorite music store to purchase the latest country and western, jazz or rock release, you might want to throw in a Mozart CD, too. In a recent study reported in the British science journal *Nature*, brain researchers discovered that listening to classical music can actually make you smarter! I.Q. tests were administered to 36 college students after

they listened first to a sonata, then a relaxation tape and, finally, nothing. Following their encounter with Mozart, students scored nearly 10 points higher. Unfortunately, the boost in brain power only lasted about 15 minutes, but researchers hypothesize that earlier and longer exposure as children could have more prolonged effects.

Just what it is about Mozart that turns on the brain is still under investigation. According to Gordon Shaw, a University of California, Irvine, physics professor involved in the study, the answer could lie in the stimulation of the organ's intricate neural network. He believes that the structure of Mozart's music may trigger a series of neural firings in much the same way that a vibrating piano string causes neighboring strings to also vibrate.

And what about other types of music? The word is still out on the likes of Dizzy Gillespie, Garth Brooks and Pearl Jam, but Shaw has a hunch that their music may have a similar effect.

Avoid "downshifting." Fear is a powerful inhibitor of rational thought; in fact, brain researchers have identified a phenomenon called "downshifting" that occurs when we find ourselves in fearful or threatening situations.

The brain engages in a defensive maneuver and abandons the neocortex – the region where language, creative thinking and decision-making capacities reside – and reverts to more primitive parts of the brain governed by "fight or flight" survival responses. In this state, you may be able to lift a car off an injured person but find yourself unable to utter a single intelligible sound in front of an audience.

One way to avoid the thought-crippling effects of downshifting is to use visualization techniques. Greg Louganis, the Olympic gold medalist, made it a habit to engage in imaging exercises prior to a diving competition. He'd find a quiet spot in the locker room, close his eyes, breathe deeply, and then feel and picture every aspect involved in executing the perfect dive. This routine helped him center himself, reduce stress and consistently deliver top-notch performances.

Try using this same mental imaging-rehearsal process before your next interview or presentation. Picture yourself walking confidently into the room, maintaining eye contact with the audience or interviewer, and communicating clearly and effectively. The mind, for all its wonders, is easily deceived: When you experience the real thing, the brain responds as if you've already done it before. Practice – even when it occurs in your imagination – makes perfect.

Couch potatoes: repent and relent! The long periods of physical inactivity that characterize our lives today – whether we're trapped behind a desk or entrenched in front of the television – have a decidedly negative impact on our ability to sustain mental effort. Such inactivity

often results in "oxygen-starved fatigue," a term coined by Peter M. Miller, author of *The Hilton Head Executive Stamina Program*. He recommends taking periodic "oxygen breaks" by relaxing and breathing deeply for several minutes.

Physical exercise, too, helps increase blood and oxygen flow to the brain and may contribute to changes in the neurotransmitters. "While you're improving your body's metabolism through exercise, you may also be boosting your cerebral metabolism," suggests Charles Emery, Ph.D., assistant professor of psychiatry at Duke University and an exercise and cognition researcher.

Finally, activities like jogging, walking and aerobics increase the brain's production of endorphins, a natural chemical that possesses pain-killing qualities, enhances the immune system and generates a feeling of euphoria. People who exercise at least three times a week for 30 minutes typically experience fewer illnesses and are less prone to fatigue and depression.

Think twice about what you put in your mouth. The forgetfulness and fuzzy thinking we often attribute to overwork or aging may be a function of what we choose to put in our bodies. A recent study of 288 smokers, for example, revealed that these individuals had cloudier memories and shorter attention spans than non-smokers. Apparently, nicotine lowers the level of the brain chemical required for short-term memory. The effects of alcohol are even more dramatic: Alcohol actually destroys brain cells.

Even if you don't drink or smoke, most of us also have at our fingertips a wide variety of prescription and over-the-counter medications that may relieve our bodies but muddle our minds. Take a good look at your own medicine cabinet. Chances are it contains one or more of the following: antidiarrheal agents; analgesics like ibuprofen; antitussive agents for coughs; and sleeping agents. Periodic or regular use of any of these substances can contribute to drowsiness, dizziness or fatigue.

Food intake also affects cognitive processing. Think about the drop in energy level, for instance, that most of us experience after the annual holiday glut-out. "This is a normal physiological response to a very large meal and probably occurs because blood is shunted [away from the brain] to the digestive tract to get all those extra calories transported and stored," explains Jay Kenney, Ph.D., R.D., nutrition research specialist at the Pritikin Longevity Center and Diplomate of the American Board of Nutrition. He counsels that, to keep your mental functioning and energy level steady, try eating smaller amounts and increasing your intake of high-carbohydrate unprocessed foods.

Finally, it pays to belly up to the water bar. Because the composition of the brain is about 75 percent H₂O, water intake is essential for energy and peak performance. Dehydration can contribute to fatigue, headaches and mental confusion, so be sure to drink the recommended eight glasses of water a day: You'll rejuvenate not only your body but your thinking and powers of concentration as well. (And don't wait until you're thirsty before tanking up: By the time you experience the sensation of thirst, you're already partially dehydrated.)

In recent years, scientists have made tremendous strides in their quest to understand the human mind and how it controls memory, reasoning, creativity and health. While much still remains to be learned, researchers have repeatedly demonstrated that, to get the most out of your brain, you've got to watch your diet, limit your drug intake, get adequate amounts of sleep, exercise regularly and keep the neurons firing through challenging and stimulating activities.

As the French mathematician, physicist and philosopher Rene Descartes once said: "It is not enough to have a good mind. The main thing is to use it well." **T**

Deborah Flores is a freelance writer living in Riverside, California.

19



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LOOKING AHEAD:

Making A Change For The Better



In describing her impressions of the first half of her term as International President, Pauline Shirley, DTM, told the Board of Directors in February that she found her fall visits to seven districts exciting and rewarding. "Being with so many members who are making a change for the better in their own lives and in the lives of others through their participation in Toastmasters...is a rejuvenating experience."

President Shirley traveled from Florida to Southern California and from Maine to Washington State with stops in Indiana and Colorado, visiting Founders District and districts 1, 11, 26, 32, 45 and 47. "In every district, the dedication, loyalty and commitment displayed by all Toastmasters were monumental," she said. As a result of "the exemplary efforts" of district leaders, Shirley said her meetings with civic and corporate executives were very successful. "Our meetings commonly ended with the corporate leaders telling us why their companies and employees need Toastmasters. We were always in full agreement and ready to schedule demonstration meetings."

President Shirley also met with state governors, county supervisors and city mayors and had the opportunity to promote the

organization through interviews on television and radio talk shows, through articles in newspapers and magazines and through speeches presented to service clubs and universities.

"During this time of celebrating our 70th anniversary, it was particularly propitious to meet with the staff of a YMCA to discuss the formation of a new club in their facility," Shirley pointed out.

She concluded her report by saying, "These Presidential Visits have been exciting and fulfilling. They have been a strong affirmation that individually we make many changes for the better; collectively we make massive changes for the better!"

Executive Director Terrence McCann reported to the Board the findings of recent member surveys conducted in order to ensure that "we are doing everything we should be doing for our members." McCann said the market research "provided us with a positive direction to take with our education and recognition systems." Overall, he said, "The results are clear: We must recognize that today's members and our volunteer leaders are more time-pressed than ever before."

The Board will meet again on August 16, during the International Convention in San Diego, California.

20

BOARD ACTION:

After splitting up into its component committees for discussion, the Board reconvened and took the following actions:

- Reconfirmed that a District's bulk mail permit may be used only in connection with the dissemination of Toastmasters information and materials by the Districts and not by individual Clubs or individual

members, including candidates for office.

- Revised and discussed a resolution submitted by a member Club, which was not supported by 1% of the voting membership, as required by Article XIV, Section 1(b) (2) of the Bylaws of Toastmasters International. The Board determined that a portion of the resolution, referring to the publication of pro and con arguments, was substantially the same subject brought before the delegates at the

1993 Annual Business Meeting and which failed to receive 30% of the votes cast at that meeting. The Club was given the opportunity to bring forward the remainder of the resolution if it paid the administrative costs of submission of the proposal to the voting membership. The Club did not pay these costs, so the resolution became null and void.

- Reviewed the 1995 training program and schedules for the top three District Officers.

- Reviewed an update of the August 16-19, 1995, Convention program and events in San Diego.

- Reviewed an interest in developing a CD-Rom on public speaking and authorized negotiations for its development.

- Requested that the Executive Director conduct research concerning advanced manuals.

- Adopted a policy that would allow short term investments in instruments that have a higher rate of

return than what is now being used, but that are relatively risk free.

■ Conducted a tri-annual audit of the policies of the organization.

■ Adopted Procedural Rules for the Board of Directors to Follow to Suspend or Expel a Member Club; and Procedural Rules for Toastmasters Clubs to Follow to Terminate an Individual Member of a Club to comply with a provision in the Bylaws of Toastmasters International.

■ Adopted a policy that authorizes the Executive Director, after consultation with the International President, to postpone or reduce the per capita dues for Club(s), in the event of a natural disaster. It is the responsibility of the affected Club(s) to contact World Headquarters for consideration.

■ Adopted Procedural Rules for Member Voting By Mail in Lieu of Annual Business Meeting to comply with a provision in the Bylaws of Toastmasters International.

■ Confirmed that only one Midyear Meeting per year shall be held in each Region, and that no other inter-District meetings within a Region are permitted except those sanctioned by Toastmasters International and held at the International Convention. In addition, the following changes/clarifications were made: Topics at a Midyear Meeting shall be tied to the critical success factors: building Clubs, increasing membership and promoting educational competitions. Breakout sessions shall be limited to District Officers only. Participants would include the top three District Officers from Districts within the Region and

the following specific individuals only by invitation from the Chairmen: other District Officers and selected individuals providing educational presentations. Since the purpose of this meeting is strictly for training District Officers, other individuals who are not making presentations are not permitted to attend. Candidates for International Office and for International Director shall not be invited. Political activities and Club meetings are prohibited. A copy of the agenda will be sent to the International President prior to the meeting for approval.

■ Reviewed the election process at all levels of the organization and the expenses involved in that process and adopted the following: No Toastmaster, including Past International Presidents and Past International Directors, shall direct any proxyholder how to vote proxies at any election within Toastmaster International; Third Vice President candidates may attend only the District and Regional Conventions in their declared home Region; and no hospitality suites for candidates shall be allowed at the International Convention. No political activities shall be allowed in other hospitality suites. A hospitality suite is defined as a room where refreshments are provided and attendance is open to any Toastmaster. The definition of hospitality suite applies at all levels of Toastmasters International.

■ Reviewed complaints of interference by former Toastmasters and adopted the following: No Toastmaster shall allow any former Toastmaster, or any other non-Toastmas-

ter, to attempt to influence, or to participate in the proceedings of, or in the conduct of the affairs of Toastmasters International, including but not limited to the internal political process of Toastmasters International.

THE BOARD ALSO:

■ Reviewed a proposal to improve the educational recognition system and recommended further refinements. The new system will begin July 1, 1997, although the current educational recognition system will be available until June 30, 1999. Information about the new system will appear in *TIPS*, the *District Newsletter* and *The Toastmaster* magazine beginning in mid-1996.

■ Reviewed the Toastmasters International Speech Contest Rules and Speech Contest Manual and recommended changes. The changes will appear in the 1996 rules and manual.

■ Reviewed the Accredited Speaker Program and recommended changes.

■ Reviewed a draft of the revised Success/Leadership Program, "How to Conduct Productive Meetings," and recommended that World Headquarters proceed with its development. Announcements about availability will appear in *TIPS*, the *District Newsletter* and *The Toastmaster* magazine.

■ Recommended that the Club Officer requirement for educational awards be changed from "complete term" to "have served from July 1 through December 31 or January 1 through June 30." Regarding the requirement of service as a District Officer, the Board recom-

mended that a person appointed as a replacement officer by September 31 who serves through June 30 shall receive credit.

■ Recommended discontinuing the President's Circle Awards program effective July 1, 1995. Districts are encouraged to recognize successful membership builders as means of increasing membership in Clubs.

■ Recommended World Headquarters proceed with the development of a Success/Leadership module on team-building. The module will become available in mid-1997.

■ Considered a request to allow service as a Club newsletter editor to fulfill the Officer requirement for the ATM and DTM awards and recommended no change.

■ Reviewed the Distinguished Club, Area, Division and District programs, and recommended changes and improvements to these programs to become effective with the 1996-97 program year.

■ Recommended the implementation of an agreement between the Regional Conference Host District Chairman and Toastmasters International clarifying the duties and responsibilities of the Chairman, and recommended that the Executive Director have signatory authority on all Regional Conference accounts.

■ Established standards for District Budgets and High Performance Plans, and financial controls to help Districts manage and account for Toastmasters International funds entrusted to Districts. Policy was changed to require the Executive Director to have signatory authority on all District bank accounts. 1



PEGGY RICHARDSON: 1937 - 1995



■ EARLIER THIS YEAR, AS THE TOASTMASTERS Board of Directors converged at World Headquarters for its annual February meeting, one place at the table remained vacant. Only one week before the meeting, recently elected International Director Peggy Richardson, DTM, had learned she had terminal cancer and would be unable to make the trip to Southern California.

Six weeks later, after saying a number of final goodbyes and planning her own funeral service, Peggy died peacefully on March 18 at her home in Bloomington, Indiana. She was closely attended by family members, including her husband, Tom Richardson, DTM, who served as Toastmasters' International President in 1988-89.

The mere mention of Peggy's name invariably brings a smile to the face of any Toastmaster, friend or colleague who had the privilege to know and work with her. Described as "one of the most loved people in the entire Toastmasters organization" by Executive Director Terrence McCann, Peggy was a warm, vivacious and personable individual who was known for her down-to-earth sense of humor, as well as her thoughtfulness and practicality. She had, in particular, a special way of touching people's lives with her sparkling and effervescent personality. As many Toastmasters will attest, whether Peggy had known you for years or had just stepped over to greet you, she always left an indelible impression of cheerful friendliness.

Peggy's 17 years as a dedicated Toastmaster spanned all levels of participation, both as a valued supporter of her husband and as a leader and organizer in her own right. Her many accomplishments include being editor of District 11's Top Club Bulletin, *The Spokesman*, and being selected as her district's

Toastmaster of the Year in 1981. An enthusiastic elected officer, Peggy served as Area Governor, Administrative Lt. Governor, Lieutenant Governor Education and District 11's 1991-92 District Governor.

"Peggy was like a magnet; she drew people to her and to Toastmasters," says International President Pauline Shirley, DTM. "In her sure and confident manner, she shared her love for our organization with countless others."

In addition to her extensive Toastmasters participation, Peggy was involved in a number of endeavors that mirrored her interest in people. For many years she was an elementary school teacher, and later she obtained a Master's Degree in Administration/Supervision. She took special joy in volunteer activities and was a member of the American Cancer Society's Speakers Bureau, the Purdue Community Relations Committee, and in charge of the speaker's bureau for Graduate Leadership Lafayette.

"Peggy wanted to turn the world hot pink," says her close friend, current District 11 Governor Cathy Campbell, DTM, referring to Peggy's favorite color. "She was extremely creative and took an interest in everyone." Adds Campbell, "The last time I saw Peggy I couldn't decide whether I was there to comfort her or her comfort me. Then she reminded me that she had the easy part."

Debbie Smith, a member of Bloomington Good Morning Club 482-11, one of five Toastmasters clubs Peggy belonged to, visited her daily during the last few weeks of her life. "Listening to Peggy talk about life and death was a life-changing experience," says Smith. "She held a conviction that there was a reason for this."

In addition to her husband Tom, Peggy is survived by a daughter, Beth, and two sons, Bruce and Brian – all of whom spoke eloquently at their mother's service – as well as four grandchildren.

Region V
International
Director is fondly
remembered as
"one of the most
loved people
in the entire
Toastmasters
organization."



T O A S T M A S T E R S

64TH ANNUAL CONVENTION

AUGUST 16-19, 1995 ♦ TOWN & COUNTRY HOTEL, SAN DIEGO, CALIFORNIA, U.S.A.

MAIL THIS PART TO: Toastmasters International, P.O. Box 9052, Mission Viejo, California 92690 U.S.A. (This form is not to be used by International Officers/Directors, Past International Presidents, Past International Directors or District Governors elected for 1995-96.)

To attend general sessions on Wednesday, Thursday, Friday and Saturday, a registration badge will be required. Preregister and order event tickets now! **You must be registered to purchase tickets to any events, including the International Speech Contest.** ATTENDANCE AT ALL MEAL EVENTS AND THE INTERNATIONAL SPEECH CONTEST WILL BE BY TICKET ONLY. Advance registrants will receive a receipt by mail. Tickets can be claimed at the registration desk beginning at 10:00 a.m. Wednesday, August 16.

ALL ADVANCE REGISTRATIONS MUST REACH WORLD HEADQUARTERS BY JULY 7.

FULL CONVENTION REGISTRATION allows you to attend ALL general and educational sessions during the Convention. Full Convention Registration also allows you to purchase tickets to any events of your choice. Event tickets must be purchased separately. (See below)

- _____ Full Convention Registration for Members (Wed., Thurs., Fri., & Sat.) @ \$85.00 \$ _____
- _____ Full Joint Registration: Husband/Wife (both Toastmasters) (Wed., Thurs., Fri., & Sat.) @ \$155.00 \$ _____
- _____ Full Spouse/Guest Registrations (Wed., Thurs., Fri., & Sat.) (each) @ \$70.00 \$ _____

ONE-DAY CONVENTION REGISTRATION allows you to attend general and educational sessions and purchase event ticket(s) for one day of your choice (Wednesday/Thursday/Friday, or Saturday). If you wish to attend general and educational sessions or purchase event ticket(s) that take place on more than one day, then you must purchase a Full Convention Registration. No exceptions can be made.

- _____ Wednesday/Thursday (August 16 & 17) Convention Registration for Member/Spouse/Guest @ \$45.00
(With this registration, you may purchase ticket(s) only for the Golden Gavel Luncheon.) \$ _____
- _____ Friday (August 18) Convention Registration for Member/Spouse/Guest @ \$45.00
(With this registration, you may purchase ticket(s) only for the Toastmasters & Guest Luncheon, DTM Luncheon and Fun Night.) \$ _____
- _____ Saturday (August 19) Convention Registration for Member/Spouse/Guest @ \$45.00
(With this registration, you may purchase ticket(s) only for the International Speech Contest and President's Dinner Dance.) \$ _____

EVENT TICKETS. To attend any of the events below, you must purchase a Full Convention Registration or purchase a One-Day Convention Registration for the day of the ticketed event(s).

- _____ Tickets: **Interdistrict Speech Contest** (Monday, August 14) @ \$9.00 \$ _____
 - _____ Tickets: **Golden Gavel Luncheon** (Thursday, August 17) @ \$28.00 \$ _____
 - _____ Tickets: **Toastmasters & Guests Luncheon** (Friday, August 18) @ \$24.00 \$ _____
 - _____ Tickets: **DTM Luncheon** (Friday, August 18) (Note DTM # _____) @ \$24.00 \$ _____
 - _____ Tickets: **"Super '60s" Fun Night** (Friday, August 18,) @ \$42.00 \$ _____
 - _____ Tickets: **International Speech Contest** (Saturday, August 19) @ \$14.00 \$ _____
 - _____ Tickets: **President's Dinner Dance** (Saturday, August 19) @ \$42.00 \$ _____
- TOTAL \$ _____

Check enclosed for \$ _____ (U.S. Dollars) payable to Toastmasters International. **Credit cards not accepted. Cancellation reimbursement requests not accepted after July 15. Cancellations not accepted on site. NO EXCEPTIONS!**

(PLEASE PRINT) Club No. _____ District _____

Name _____

Spouse/Guest Name _____

Address _____ City _____

State/Province _____ Country _____ Zip Code _____

Daytime Telephone () _____ If you are an incoming Club or District officer, indicate office: _____

I need special services due to a disability. Please contact me before the Convention. This is my first TI Convention.

C

Manners



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Etiquette can make you a more confident speaker.

Experienced Toastmasters know how to communicate with their audiences. And, since many speeches follow formal dinners, these master speakers are comfortable with the banquet scene as well. They know a salad fork from a dessert fork and know which bread and butter plate is for them. They don't wait for their neighbor to use their's first to become certain.

But if you don't regularly attend formal banquets and are unfamiliar with standard practices and rules of etiquette, you will be unable to focus all your energy on your

presentation. Instead, it may be drained with such concerns as "Which fork do I use?" and "Do I eat this with my fingers?" You will be nervous not only about the speech you are about to give, but the actual dinner itself. As a result, by the time you give your presentation, you will not feel as confident, and it will show in your delivery.

After all, in today's fast-paced society, most people eat on the run and are not familiar with the do's and don'ts of formal dining. It's only natural to be uncomfortable in a structured setting where you could easily embarrass yourself. But, if you are familiar with formal dining, all you have to do is sit back, enjoy your meal and concentrate on your speech.

While banquets vary in degrees of formality, there are a number of common practices at all of them.

Matter

by Eve Carr



PHOTO: GARFIELD

Here are some tabletop tips to help those new to the formal dining circuit, as well as those who'd like to brush up on their etiquette a bit. Use them and you'll not only be more relaxed and enjoy your dinner more, you'll feel more confident and give even better speeches.

Know where you will sit. To make yourself more relaxed, try to find out in advance where you will sit. Of course, that will depend on the formality of the banquet and your participation in the program. If you are speaking, more than likely you will be at the head table where you – and your manners – will be on display for everyone to see. Will your spouse sit with you? Not usually, unless you are the main speaker.

“

*Which
fork do
I use?*

Do I

eat this

with my

fingers?

”

Become familiar with foods.

Knowing about food can not only make your meal more enjoyable, it can also save your voice. At a banquet I attended in Baltimore a number of years ago, a scientist helped himself to what he thought was an attractive minty green piece of sushi. Within seconds of popping it into his mouth, he realized that it was wasabi, fiery hot Japanese horseradish that sent a searing, burning message to his sinus to pay more attention to what he eats. Luckily, he wasn't scheduled to speak that night.

Avoid alcoholic beverages. Your reputation (and sometimes your career) is on the line when you speak. You risk both by doing anything to alter your normal mood before stepping onto the platform.

Arrive early. A large, formal banquet could include a military posting of colors, the Pledge of Allegiance, singing of the national anthem and an invocation. These aspects of the banquet are not “warm ups” to allow people to straggle in – they are an integral part of the formalities and it is quite rude, especially if you are at the head table,

to be late. To be polite – and give yourself peace of mind – it is critical that you arrive not only on time but well in advance so you are seated at the banquet's beginning.

Be respectful. During all these preliminary events, you will need to stand and refrain from talking, eating, drinking or smoking. While the national anthem is being played, at a minimum, you should stand at attention. According to etiquette authority Letitia Baldrige, placing your right hand over your heart during the national anthem is even more appropriate. During the invocation, of course, your head should be bowed.

To feel completely confident, it's wise to have a simple invocation memorized in case you are called on to give one at the last minute. The more you prepare for unfor-

seen happenings, the more confident you can be as a speaker.

Know your place settings. If tables are crowded, you might wonder which bread and plates and drinking glasses are for you. Just remember that your bread and butter plate should always be above your fork, your glasses above your knife. Following this arrangement, you will see that beverages are served from your right, food from your left.

Learn to use the proper utensil. If you are attending a formal banquet where a number of courses will be served, you'll find a variety of utensils at your place. Which ones do you use when?

The general rule of thumb is to work your way from the outside in. Dessert utensils will usually be at the top of your place setting. But, in an extremely formal banquet where fingerbowls are passed by the waitstaff, utensils might be presented at this time.

Break bread properly. Many people use their knife to cut a roll in half, butter it and then proceed to bite into that half. The proper way to eat bread is to break off small, bite-sized portions, one at a time, with your hands. Butter them over your bread plate – not your main plate.

(While using bread to sop up delicious sauces and gravies is quite acceptable in many environments, many people still regard it in poor taste. To be safe, forego the urge to sop while in a formal dining environment.)

Mastering meat. Rather than cutting all your meat at once, simply cut one bite-sized portion at a time, eat it and then cut another piece. This is certainly not very efficient, but it is a more refined and cultured way to eat.

Forget the fingers. Should you use your fingers to eat certain foods? Generally not. While something like chicken might be a perfectly acceptable finger food at home or at a picnic, most people use their knives and forks when

dining out. When in doubt, use your fork and discreetly observe what others are doing.

Away with soup. If you are served soup at your formal dinner, dip your soup spoon into your soup, fill it slightly and then move it away from you as you lift it to your lips. Also, to coax the last remaining bits of soup out of the bowl, tip it slightly away from you – and, again, forget sopping with your bread, regardless of how good it tastes.

Look-out for lemons. Squeezing lemon over your fish adds extra flavor and no calories. But you won't be a very confident speaker if you happen to squirt the lemon in your eye, over yourself – or on your neighbor. To avoid these mishaps, use one hand as a shield while squeezing juice out of your lemon.

Be prepared for toasts. Toasts are a common part of a formal banquet, so it's always best to know how to give and receive them. If you feel that you will be expected to offer a toast, relieve any nervousness on your part by developing one in advance and practicing it at home.

If you are the speaker and someone gives a toast in your honor, what do you do? Rule number one is not to drink because you would be toasting yourself. Simply acknowledge the toast with a few brief remarks of thanks. (You'll be prepared with these "extemporaneous" remarks, of course, because note cards would be most inappropriate.)

Avoid smoking. While smoking was common after banquets at one time, today the practice has disappeared in most places. To be safe, don't light up – especially if you are the speaker. Smoking does nothing to help your voice.

The more familiar you become with the etiquette of dining at formal banquets, the easier it will be for you to attend them, enjoy them and, best of all, speak with confidence. ①

Eve Carr is a food and travel writer living in Great Falls, Virginia.

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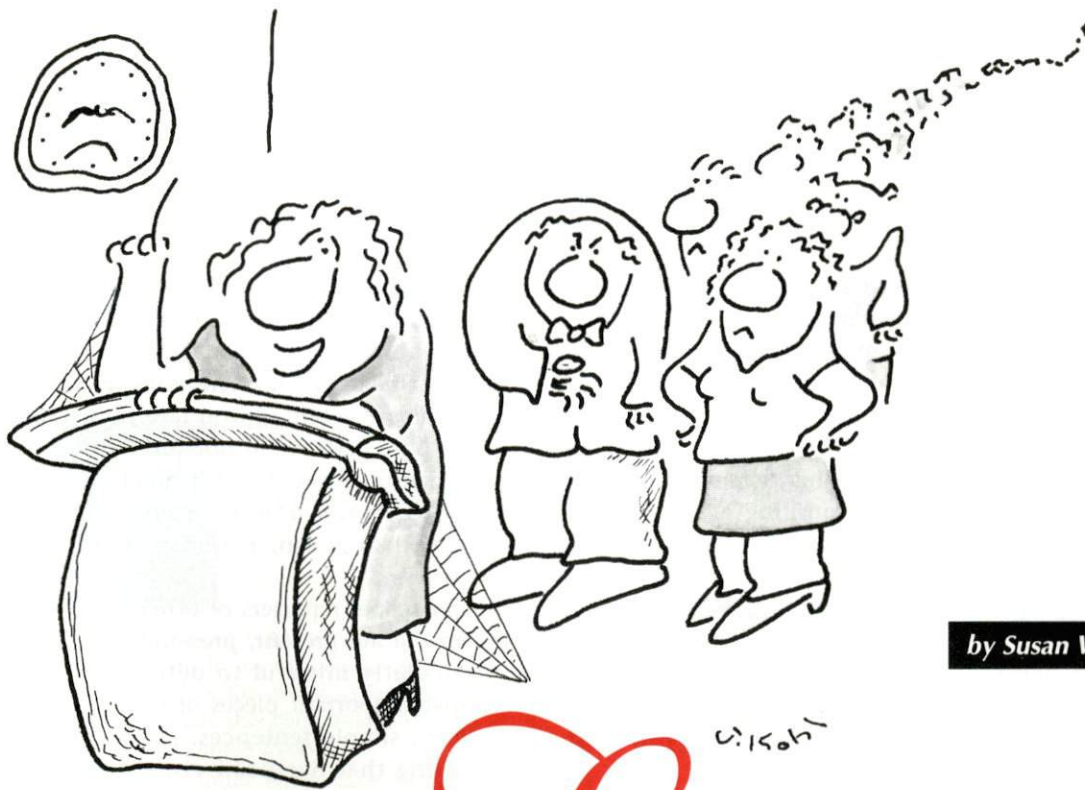
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How to be a
memorable –
not lamentable
– conference
speaker.

by Susan Wharton Gates, ATM

Conference Etiquette

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The crystal chandelier keeps watch from above. Audience members shift uncomfortably in straight-backed chairs at narrow tables covered with white linen tablecloths. Water condenses down the sides of glass pitchers filled to overflowing, and complimentary pads of paper and pencils sit at attention, waiting for note takers. Everyone is wearing a name tag.

It's a conference and you are a scheduled speaker. Your industry's annual event is just one of thousands to take place each year in virtually every city. From civic halls to hotel ballrooms, from academic symposiums to gatherings of association members, the table cloths and agendas look pretty much the same. As a speaker you may remark on industry trends, raise issues or report research. Individual audience members or panels of industry leaders may then evaluate the quality and relevance of your report or debate your points of view.

Conferences serve important purposes; good ones facilitate the exchange of ideas and information, create cohesiveness among members of a large group, and, often, expand and improve the body of research. Despite pleasant room arrangements, interesting material and motivated audiences, however, many conferences fall short of expectations. Usually this is because speakers fail to get their main points across.

The Four Rules

Although you may be far more comfortable in a laboratory or at a work station than on stage, observing the following four rules of conference etiquette can help you become a memorable, not lamentable, conference speaker.

1 Go the Extra Mile. No matter how brilliant, thorough or innovative your research methods and conclusions, you must communicate them clearly and give an informative and effective presentation. Preparing a 100-page paper and running thousands of computer simulations to test your hypotheses will not convince your audience – much less keep them awake. Researchers who preface each sentence with the words, "And then I did this..." should be black-listed as conference speakers.

Extra-mile presenters, on the other hand, realize that doing research and presenting it entail different skills. Researchers preparing oral presentations need to switch from synthesis, in which they decompose a research problem into its many parts, to analysis, where they put facts and findings together and draw conclusions. The analysis necessary for an effective presentation may require distilling perhaps months or years of research into a few main points. Although this extra step will leave much of the written product on the cutting-room floor, listeners will greatly appreciate the editing.

2 Be Credible and Prepared. Following a researcher's presentation of housing finance issues in his native Mexico, a panel speaker jokingly prefaced his remarks by saying he had little expertise on Mexican housing issues, but figured that two years of high school Spanish qualified him to speak on the topic. Clearly inappropriate for the setting, the remark conveyed his ignorance and arrogance. By shooting himself in the foot, the speaker instantly lost credibility with the audience and forfeited a chance to contribute to the debate. Another common breach of etiquette is for a panelist to preface her remarks by saying, "I received the paper only this morning and I haven't had a chance to review it thoroughly." One can almost hear the audience groan.

By contrast, credible critiquers consider it an honor to comment on a colleague's research or analysis; they show their appreciation by diligently doing their homework and preparing thoughtful remarks. Similar to a Toastmasters evaluator, a good panel moderator recognizes the positive features of the analysis and mentions two or three areas that could be strengthened with additional work. Far from a token review, this type of oral analysis improves the quality of the debate and pushes the research "envelope" a little closer to the desired goal: improved sales, lower pollution levels or a cure for cancer. Not coincidentally, credible moderators often get the last word on the subject.

Panel etiquette goes one step further: members of a panel need to be considerate of each other as well as the main speaker. Although audiences generally enjoy lively discussions on complicated issues, they become anxious when panelists belittle each other's views. Even when they strongly disagree with each other, panel members should "agree to disagree;" this mutual respect puts the audience at ease and increases the professionalism of the gathering.

3 Obey the Timekeeper. Conference schedulers carefully allot time for presentations and discussion in order to maximize the amount of time available. Presenters who speak too long sin grievously against subsequent speakers and, of course, their audiences.

Time-considerate talkers prepare remarks in advance, pruning away unnecessary words, references and examples. They also have reasonable expectations; they spend the few minutes allotted to them helping their audiences assimilate a few main points, rather than veering off on obscure tangents. To address technical issues and questions, they make themselves available to audience members during coffee-breaks and have printed copies of their findings or views

available for the asking. Not surprisingly, presenters who leave their audiences wanting more – not less – of them are extremely popular on the conference circuit.

4 Know Your Audience. Even at specialty conferences, those dealing with narrowly defined or technical issues, presenters should not presume their audiences are homogeneous, knowing the same terms and technical jargon. While numerical equations are often appropriate in a written analysis, they have little place in an oral presentation and can confuse less technically inclined listeners. Speakers should spend their few minutes conveying broad points, rather than proving that they can do higher mathematics.

If newspaper reporters or other members of the media are present, presenters should be particularly mindful to define terms and impart important pieces of information in short, simple sentences. It goes without saying that overhead visuals should be clear and decipherable to people of average intelligence and visual acuity.

Sensitive speakers understand the background and information needs of their audience and tailor their presentations accordingly. Presenters who can adapt language to the needs of the listeners enhance their marketability; they can talk to diverse audiences on a broad range of topics. They also are more likely to be quoted in the next day's newspaper.

Keep Them Awake

Presenters who violate even one of these four rules of conference etiquette invite audience apathy; attendees quickly lose interest when they cannot hear or see well or when they cannot make heads or tails of what is being said. Poor presentations can give the sponsoring organization a bad name, causing members to opt out of sessions or to skip the entire conference and go sightseeing instead.

Tell-tale signs of audience apathy include audience members making designs in the condensation on the water pitchers or using the note pads and pencils to compose grocery lists. If this happens to you, surprise your listeners with a seventh-inning stretch. Then get back to business – and back to the basics of good conference communication. **T**

Susan Wharton Gates, ATM, a member of MacToast Club 4967-27 in McLean, Virginia, is the editor of *Secondary Mortgage Markets*, a quarterly magazine published by Freddie Mac.



**Researchers
preparing oral
presentations need
to switch from synthesis,
in which they decompose
a research problem into
its many parts, to
analysis, where they
put facts and findings
together and draw
conclusions.**



Applause, Applause

Anyone can win over a tough audience, says hailed speechwriter. Just ask Lee Iacocca.

American Speaker

Your Guide to Successful Speaking

THE AMERICAN SPEAKER

Your Guide to Successful Speaking
Aram Bakshian, Jr., Editor (600 pages;
Georgetown Publishing House)

By Leah Thayer

The difference between success and failure, writes Aram Bakshian, Jr., in this remarkable new resource for public speakers, is the ability to communicate clearly and effectively. Never has this been more true than in today's intensely competitive business climate.

Bakshian should know. Speechwriter to "The Great Communicator" himself, Ronald Reagan, as well as to two other former presidents and the heads of several major corporations, Bakshian has witnessed the rise and fall of international leaders based on their ease — or lack of ease — on the podium. Anyone can master the art of speaking in public, Bakshian says, "In the last analysis, the spoken word is still king."

Fear and loathing of the rubber chicken circuit have long plagued public figures. "No one knows how I hate making speeches," President Calvin Coolidge once complained to a friend.

Bakshian tackles head-on the challenges of public speaking in *AMERICAN SPEAKER*. "As with alcoholism," he writes, "there is no known cure for stage fright. You're either a 'chronic' sufferer or a 'recovering' sufferer." In either case, it's easy to minimize that suffering — or even turn it into an advantage. As Carroll O'Connor, the legendary "Archie Bunker," put it, "A professional actor has a kind of tension. The amateur is thrown by it, but the professional needs it."

Perhaps the best contemporary example is Lee Iacocca, who saved the Chrysler Corporation by using his enormous talent as a speaker to win the support of the Congress, the White House and the American people for the biggest corporate bailout in history. Iacocca himself attributes his business success to speaking. In his autobiography, he writes: "I've seen a lot of guys who are smarter than I am and a lot who know more about cars. And yet I've lost them in the smoke. Why? Because I'm tough? No ... You've got to know how to talk to them, plain and simple."

Business is the single biggest rhetorical arena. From simple retail sales spiels to sensitive boardroom presentations, speech keeps the wheels of commerce turning. In making a first impression, Bakshian writes, "Your appearance can raise expectations, but what you say and how you say it will determine how people evaluate you." A good speaker is always in demand. At events from business conventions to weddings, "a good speaker not only adds to the occasion, he also benefits from 'free advertising' that adds to his stature in the community and attracts future business."

Unusual for a book or periodical of any kind, *AMERICAN SPEAKER* is more of a personal mentor — a do-it-yourself guide designed to save hours or days of preparation time, or, conversely, an enormous bill from a professional speechwriter or "coach."

It's a clever, accessible concept: a three-ring binder crammed with hundreds of pages of material on every imaginable aspect of public address: body language, delivering an inspiring eulogy, antidotes to nervousness, using humor, developing a powerful speaking voice, or engaging the audience in a positive question-and-answer session. Bakshian offers sensible, uplifting advice for every occasion, from the Thanksgiving toast to a defense of your industry before a hostile audience.

Arranged alphabetically, *AMERICAN SPEAKER* is easy to navigate, highly entertaining and loaded with good ideas. In the calendars section, for instance, Bakshian compiles thousands of speech pegs for every day of the year in three calendars: celebrity birthdays, today in history and the months at a glance. "Every audience gathered to share a common interest or celebrate a specific occasion has a built-in common bond," Bakshian writes. "A good speaker doesn't just know this; a good speaker takes advantage of it." He demonstrates how a shared reference can warm up the audience, draw a favorable analogy or build a bridge from past to present.

What about actual speeches? They're all over *AMERICAN SPEAKER*. A section on acceptance speeches includes as an example Winston Churchill's masterful appearance before Parliament in 1954, on the occasion of his 80th birthday. To illustrate the business address, Bakshian quotes nine speeches that used humor and anecdotes to deliver serious messages to several very different audiences. In the education section, Bakshian shows how cartoonist Garry Trudeau hilariously defused the "political correctness" time bomb in speaking to a graduating class at Yale University. And so on.

But here's what really makes *AMERICAN SPEAKER* stand out from the crowd of business publications. In addition to the basic 600-page volume, readers also receive timely updates, transcripts of recent, powerful speeches and a free consulting service with Bakshian, to resolve those last-minute speaking challenges. Best of all, the entire package is guaranteed. Review *AMERICAN SPEAKER* for 30 days. If it doesn't meet your expectations, return it to Georgetown Publishing House for a complete refund.

Few professionals can afford to ignore a promise like that *AMERICAN SPEAKER* (\$297, including bimonthly updates) is not available in any bookstore. Copies are available only from Georgetown Publishing House.

To order, write to: Georgetown Publishing House, 1101 30th St., NW, Dept. 4EE5, Washington, DC 20007. Or call them at 800-368-0115 — or, fax 202-333-5198. ■



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hall of fame

The following listings are arranged in numerical order by district and club number.

DTM

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

Carleton L. Williams, 5834-14
Eugene Deyoe, 4284-24
Laura Reed, 6261-47
Darlene MacGillivray, 3875-64
James W. Sokolowski, 1427-65
N. Russell Ashby, 6267-66
Joan Victory, 6865-70
Raymond T. Elcott, 7740-74
Wilson P. Ng, 2100-75

ATM Silver

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

Leon A. Navarro, 9-F
Lena Funai, 1726-50
Jessie Bartos, 6691-70

ATM Bronze

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

Jack Wood, 3921-1
Richard Eugene Danzey, Jr., 1026-12
Paul F. Clark, 4199-12
Patricia H. Dietze, 2683-30
Kim Helseth, 2262-47
Marcella Petrick, 3915-47

ATM

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

Marla Silva, 86-F
Howard Thomas Orr, Jr., 285-F

Patricia A. Bird, 2164-F
Kenneth Walter Rogers, 2757-F
John M. Shepherd, 4220-F
"No Limit" Nick Della Valle, 9332-F
Mona De La Riva, 9342-F
Budd Collings, 2139-2
Rose R. Lamkin, 2713-2
Marilyn Tomlin, 4401-2
Kenneth J. Roberg, 213-3
Steven A. Kisiel, 3527-3
Jeffery S. Gallen, 3643-3
Philip Taber Parsons, 949-4
Jim Schnitter, 7481-4
Hy Bergman, 47-5
Charles C. Azu, Jr., 888-5
David R. Brown, 1733-5
Erling D. Thorgalsen, 7129-5
Pure Swington, 9493-5
James M. Donahue, 814-6
Jason Alexander Matheson, 2003-6
Roland L. (Bud) Dunkle, 4535-6
Terry Niehaus, 4591-6
Dennis T. Maas, 5348-6
Howard S. Cox, 5369-6
Ruth Bangsund, 7328-6
Kevin Hoppe, 7934-8
Leigh K. Prom, 50-9
O'Merial Butchee, 4742-11
Louise C. Griffith, 4202-12
Charla Brooks Davis, 5247-12
George Mitchell, 8691-12
Lewis C. Barber, 6688-13
Joseph F. Valverde, 8716-14
Richard E. Schneider, 454-16
Vada Lowrey, 9805-16
Raymond W. Day, 1345-18
Sylvia M. Stevens, 2077-18
Rick Svoboda, 617-19
Indra Chakrabarty, 3767-21
Andrew Robert McDermot, 5060-21
John B. Cochran, 4357-23
Bernard L. Anderson, 1029-24
Ingrid Kutsch, 6557-24
Jose Mauro Molina, 349-25
Harold Josefy, 4231-25
Robert B. Austin, 6530-25
Leonard (Lenny) Brown, 3308-27
Hsu Terry Wang, 8282-27
Felix A. Castillo, 9658-27
Harry P. Davis, 9665-27
John Benya, 121-28
Nyal A. Bischoff, 4890-28
James Sienzant, 371-30
Hugh Dunbar, 2051-30
Mark J. Spieglan, 3503-30
Nancy L. Sanders, 1675-33
William J. Pardee, 1864-33
Lynne L. Jantz, 4146-33
Carl Bylin, 6950-33
Albert J. Segalla, 6990-33
Gregory M. Bednar, 1173-35
Sonia Pritchard, 1758-35
Kim Jones, 77-36
Denis O'Brien, 5437-36
Brenda L. Fuller, 8341-36

Winifred Lynch, 661-37
G. Earl Hill, 962-37
Dawne M. Cox, 6936-39
Donald Smith, 7591-39
Nancy Hayward, 7683-39
Carl S. Okeson, 405-40
Wilbur W. Frye, 2949-40
Brad Korbo, 2849-42
Ken Warde, 3619-42
Carolyn Sisney, 7643-43
James C. Beard, 5440-44
Robert R. Clohessy, 8505-44
Jean Springer, 2672-45
Caldwell Pratt, 1600-47
Richard B. Miller, 5821-47
DeLora King, 8248-47
Sandra Edwards, 8834-47
Annabel Chotzen, 2076-49
Diana Stevenson, 2525-49
Marcia M. Alvis-Slinski, 6547-53
Linda Van Hoorn, 995-54
Jeffrey G. Higgins, 7060-54
Pamela Jo Jennings, 8577-54
Doug Urbanick, 6917-57
Anthony C. Brain, 5207-60
Douglas Alexander Barclay, 6278-60
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Edmon Sheldon Thomas, 3930-63
Andrew Jackson, 6048-63
Firoze H. Gaslightwala, 9419-63
J. Marc Bruyere, 3207-64
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Corrine Muldoon McKinney, 4832-65
Robert L. Houchens, 8755-66
Edna Janet Ross, 3779-69
Eva E. Woodrow, 5096-69
Valerie Rose Kerekes, 7636-69
Liz Gay, 9860-69
Kevin P. Jennings, 2505-70
Dianne Vecchiet, 9627-70
Douglas L. Hartmann, 8745-71
Russ Woods, 3928-72
Robert Hector Cowan, 7030-72
Robyn P. Murphy, 9074-72
Arinoldus Neveling, 3502-74
Helene Davey, 7535-74
Luis P. Santos, 1088-75
Luzviminda Boayes Barawidan, 1088-75
Elpidio S. Cruz, 5703-75

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50 years

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45 years

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