

June 1986

# THE TOASTMASTER



Draw out People's Thoughts



# VIEWPOINT

## Club Excellence—It Depends on You!

I joined Toastmasters 16 years ago this month. I remember the indoctrination ceremony; there were three of us joining at that meeting. One of the other new members was Joe Dodds. Joe worked at Naval Ocean Systems Center (NOSC) in the Computer Division. For many years he set the speaking standard for our club. Joe always prepared himself to perfection; his was a quality performance. He expressed himself well with his extensive vocabulary and his speeches burst to life with vivid word pictures.



Whenever I spoke on the same program with Joe, I *tried harder*. I am sure other members of our club did too. Joe raised my expectations, motivated me to higher aspirations and established demands for excellence by his example. The day I *tied* with Joe for best speaker was a banner day in my Toastmasters career.

I hope there's a Joe Dodds in your club—better yet, YOU be the one. Set the standard for your club with your personal commitment to excellence—prepare to perfection. The most valuable gift you can give another is a good example.

If you produce a quality performance in each speaking assignment in an effort to be the best, you will set an example for others to follow. Other members will accept the challenge to meet the standards you have established. In a chain reaction, one club member will be motivated by the quality performance of another, and on and on. Expectations will rise and so will your club's standard of excellence. The more effective *you* become, the better your *club* will become.

I firmly believe the quality of a Toastmasters club can be measured in direct proportion to each member's commitment to excellence. Quality club performance depends on all the players, not just the speakers. Offering your best in every assignment in every meeting ensures a continuing upward spiral of club excellence.

Preparation is an important key to a successful meeting. Know the duties of each assignment and fulfill them with an ounce of extra effort—a touch of professionalism—prepare to perfection!

Aristotle, considered one of the greatest and most influential thinkers in Western culture, said, "We are what we repeatedly do. Excellence, then, is not an act, but a habit." Make excellence a habit in your club by consistently doing your best.

My friend Joe Dodds retired and is no longer a member of the NOSC Toastmasters Club; however, he recently attended a meeting where I was guest speaker. Joe came up to me after the meeting and congratulated me on a good speech. WOW! I thanked him—not just for the compliment, but for the standard of excellence he set for me through the years.

*Helen M. Blanchard*

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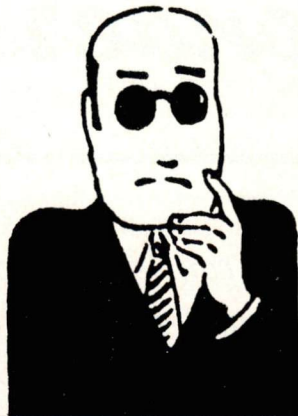
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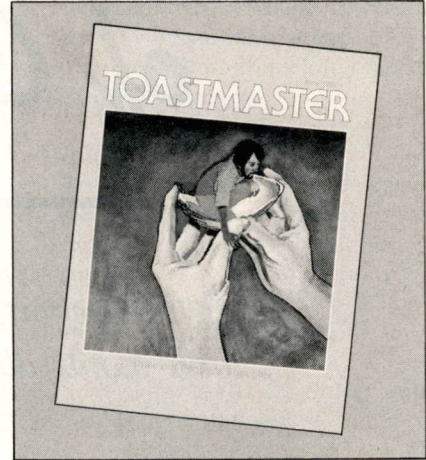
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## COVER

Some people share their thoughts and expertise readily. Others—particularly those who have no desire to reveal the information you seek—close up like a clam. By using questions as your edge, you can get even the most tight-lipped people to open up to you. This month's cover story is a comprehensive guide to prying open those closed-mouthed folks we all encounter—from the auto mechanic to our co-workers.

*Cover illustration by Geoffrey Krueger.*

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# The Art of Conversation

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*With little effort, you can learn the art of conversation—and with words alone paint more fulfillment, popularity and people into your life!*

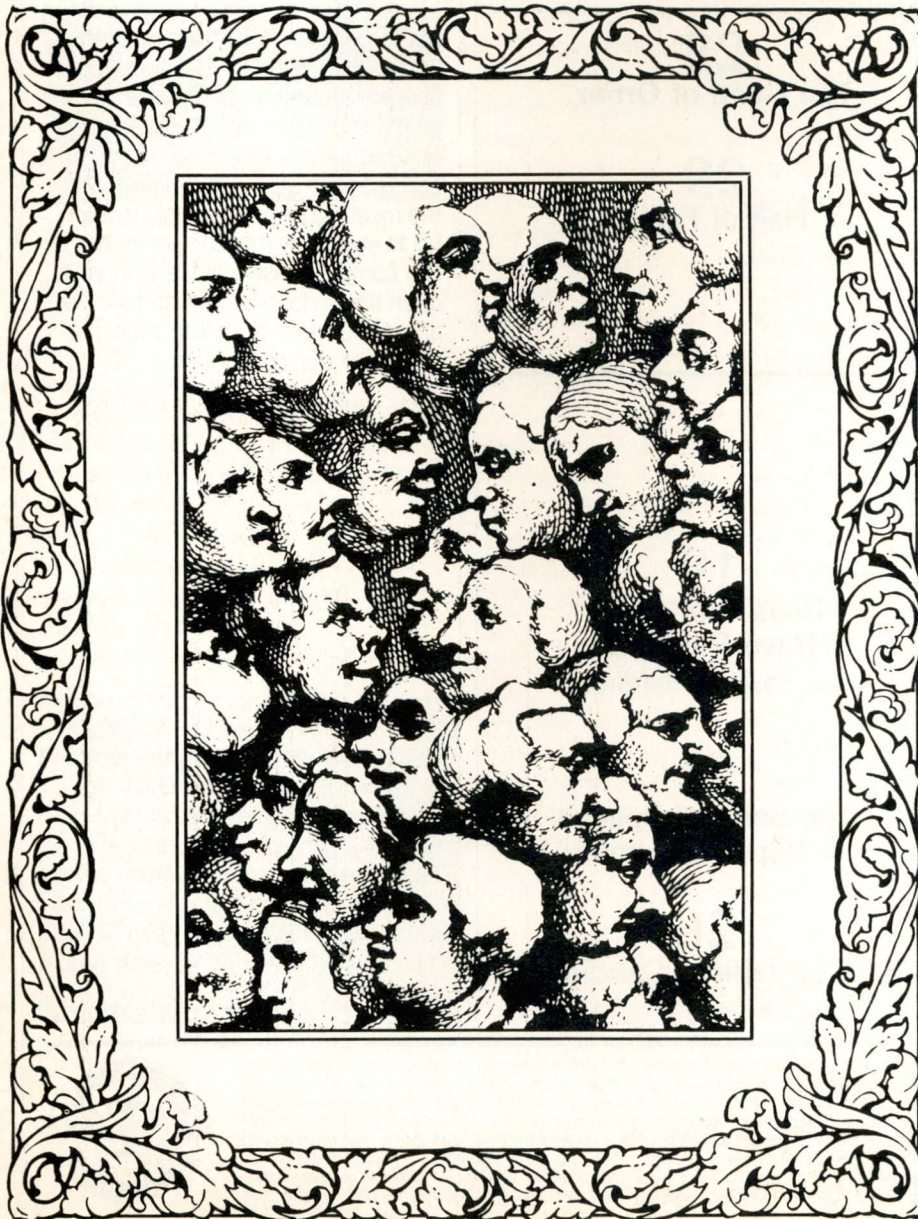
by Elizabeth R. Sphar

**W**e Toastmasters, striving to improve our speechmaking skills, have an equal obligation to improve our conversational skills. People engage in 250 million telephone conversations daily; billions of face-to-face ones. Each of us can assess whether our conversational skills are pleasant, informative or entertaining by asking ourselves:

- Do I consider each conversation an opportunity to share inspiring, interesting ideas with others or do I settle for idle chatter?
- Does my conversation reveal my best personality traits? Or do I gossip, grumble, make belittling remarks?
- Do I try to bring out people's best qualities and wisdom? Or do I monopolize the conversation? Do I interrupt?
- Do I listen intently to what others say so I can make intelligent responses? Or do I divide my attention and concentrate on what to say next?

You make and use a grocery shopping list, a Christmas card list. You would make a list of materials needed if enlarging the garage. It's equally desirable to make and use a conversational topic list. You should be no more embarrassed to look at such a list in front of others than to look at your appointment book.

Ethel Cotton, who taught a 12-week course in conversation to thousands of business executives, advocates such a list.





And one of the most popular women I know is overweight, slightly deaf, in her late sixties; yet she is invited to luncheons and parties almost daily by hostesses half her age. Her secret? She's a dynamic conversationalist who stimulates others to respond. She openly uses a conversational topic list.

To be an interesting person you must be an interested person; interested in people, new ideas, your environment. Read, think, listen. These are the keys.

Read to widen your general knowledge, not just about business and hobbies. Purposeful reading for just 15 to 30 minutes per day will enable you to eliminate that "I don't know what to say" complaint.

Think; digest what you've read and heard. What new facet of a topic did you learn? Has added information changed an attitude? Widened your horizons? Motivated you to action? Keep an open mind on all debatable subjects.

Jot down quips and key words to remind you of amusing or strange incidents, family sayings and traditions which invariably remind others of similar ones to relate. Keep your list current—add to and eliminate from it so you don't repeat yourself.

List bits of information about the interests of acquaintances. Use these as conversation starters the next time you see them. "That's hard work," you exclaim. Yes, but such effort results in lively conversations and popularity.

Be specific. Use descriptive words, illustrations, anecdotes. As in speeches, suit your voice and vocabulary to the type of conversation and your listener.

### Listening vs. Hearing

Listen to what others say. There's a difference between hearing and listening. You probably hear and are aware of autos going by as you read this. But if you expect someone to arrive, you listen for a car to stop. Like playing the piano or baseball, listening is a skill that can be learned.

Since you can think four times faster than you can talk, it is difficult to keep your mind from wandering into tangential paths. Listen so you can adjust your attitude to the speaker's purpose—is it to inform, persuade, entertain?

Listening is difficult too, because we think we can relax and listen at the same time, especially in a pleasant social situation. We may also have emotional reactions to words or ideas that cause us to blot out the rest of the conversation.

Ask yourself, "Do I listen to the words, the symbol or the person?" We use too

many abstractions like honesty, patriotism, truth. These have different meanings for different people. Observe others' body language to determine if you and they are interpreting abstractions similarly.

You can't respond well unless you listen attentively and actively. Look at the person speaking. Show your interest by a smile, a nod of the head, an encouraging remark like "Oh, I see," or "That sounds complicated." Your attentive listening will give the speaker confidence, will encourage him or her to improve the quality of remarks, which will in turn stimulate your thinking responses.

By speaking "with your eyes" you can convey warmth and conviction. Likewise, you can tell if you are pleasing others by watching their eyes. If you recognize gladness or sadness, hope or despair, friendliness or hostility in people's eyes, you can adapt your conversation to fulfill their unspoken needs.

### When Faced with Boredom

Boredom too can usually be spotted easily if the conversationalist is looking for nonverbal cues—glazed eyes, stifled yawns, fidgeting. When bored, most people tend to daydream and don't listen actively or participate effectively. Now and then they are apt to mumble, "Uh-huh," so the borer keeps on talking.

If you're on the receiving end of this conversational problem, if you're faced with a boring partner in conversation, ask him or her a question. Questions direct the conversation into areas in which you're interested. This is where some preplanned conversation starters are helpful—consult your conversational topic list.

Learn to phrase questions to elicit information instead of ones that prompt a flat "Yes" or "No." For example, a question like, "What was the central theme of *Death of a Salesman*?" will promote conversation. A question like, "Did you enjoy the play?" may stop the conversation cold or worse, start a tirade of negative remarks.

Asking thoughtful questions about a person's background, occupation and hobbies is an effective way to make a stranger or timid person feel at ease. And well-phrased, well-timed questions may turn a potential disagreement into a beneficial sharing of ideas, a worthwhile learning experience.

Conversation is like a tennis game. Each participant should lob information back and forth. Each statement or question should excite, inspire, challenge another to give pertinent responses; it should advance the subject discussed.

Advancing the subject with humor is always a sure bet (except on occasions of grief, of course). Al Smith, former Governor of New York, was an excellent conversationalist who used humor effectively. His advice, "Amuse as well as instruct. If you can make a person laugh, you can make him think and make him like and believe you."

### Avoid Chit Chat

Brief encounters with friends will be more satisfactory if you converse instead of chat. If you meet a friend on the street, in an elevator or at a reception, begin your conversation with a remark linked to your last meeting or to his or her special interests.

Skip "How are you," unless a member of his or her family has been ill. Ask if he or she knows there's an interesting exhibit at the museum, or how far he or she has progressed in the Communication and Leadership Program.

If none of your friends will be attending that upcoming wedding or testimonial dinner, fortify yourself with brief and timely information about the honorees. This will help you make easy, pertinent conversation with new people you meet.

If you think a formal affair among many strangers will be tiresome, it probably will be. If you attend anticipating a pleasant experience with a few conversation starters connected with the time, the place and the interests of other guests, you will undoubtedly enjoy the occasion.

Practice two-minute chats, inventing different types of people and their replies. This is no more ridiculous than practicing your Toastmasters speech. Just don't memorize ready-made phrases which will make you sound insincere.

This exercise will help you gain skill in making meaningful short remarks. It will help you become accustomed to putting dry facts into conversational form and will put you in the right mental attitude.

### Proversation

Try *proversation*—positive, optimistic, enthusiastic conversation. Too often we begin a conversation with negative, fault-finding remarks such as, "This rotten weather is for the birds," or "What a lousy ball game." Such conversation is why many social gatherings leave us bad-humored and bored.

People are imitative and tend to follow conversational patterns. Say you don't like sports cars, salami or song fests and you are apt to start a flood of "I don't likes" that will be difficult to stop.

Being a *proversationalist* doesn't mean never opposing wrongs or injustices.



tices. It means being for right and justice. Emphasize the positive aspects of a problem; suggest constructive solutions.

Chit-chat and small talk should be positive and light. Instead of "I hate mugs," say "I prefer china cups to thick mugs." Cultivating positive conversation

will enrich the lives of your listeners and give you a glow of self-satisfaction.

We Toastmasters can improve our conversational skills if we listen carefully, ask questions pointedly, speak calmly, answer enthusiastically—and cease talking when we have no more to say. 🗣️

**Elizabeth R. Sphar**, a member of Grogan Green Valley Toastmasters Club 3582-3 in Green Valley, Arizona, has taught conversation workshops at adult school, lectured to service clubs and written several articles on the topic. She is also a member of The American Name Society.

# Create the Conversational Masterpiece

by Penny B. Devlin

‘**C**onversation, like drinking water, is something we take for granted, until there’s a drought,” explains popular San Francisco speech/communications consultant Gretchen de Baubigny. “Yet conversation can be as complex a substance as water itself,” she adds, challenging us to look at our daily usage to assess how much of our interaction is routine. If the percentage is high, chances are we could be getting more out of life.

“Conversation has a definite pattern,” states de Baubigny. “You must go through layers, like an artichoke, to get to the heart of a conversation. . . .” The layers are comprised of (1) small talk (to establish a comfort level), (2) facts, (3) viewpoints/opinions, (4) feelings.

To hold interest, de Baubigny maintains that a conversationalist must cultivate two qualities: an ability to anticipate commonalities and a positive attitude that assumes everyone is both interested and interesting.

To interest others and cultivate commonalities, approach new social situations prepared with three topics, including one that you would like to learn more about. Design ways to bring in your own expertise.

Women especially don’t do this enough; they tend to underestimate their skills. Instead, women often spend so much time drawing out another person, they lose their own identity.

Keep a file of clippings related to topics that interest you. A corporate historian looks to current events or to her own frequent travels for subjects that “establish a personal rapport and trust before I launch into business with a client.”

Accustomed to dealing with chief executive officers, she now anticipates and ascertains their interest in advance to kindle her own exchange.

## Impression Management

In a visually oriented world, fostered by the instantaneous messages of television, special attention must be paid to adopting positive nonverbal skills. De Baubigny labels this “Impression Management,” explaining that first impressions may not always be right—but are not unimportant.

When entering a room full of new faces, a person can command interest by using three direct signals: (1) a smile (conveying optimism); (2) good eye contact (conveying credibility); (3) an alert carriage (conveying vitality).

A 40-year-old housewife was invited to a dinner honoring a college president. Arriving late for cocktails, she determined she’d quickly search the unfamiliar crowd for one person—“a woman who sparkles, one who smiles.” Fortunately, she managed to choose the right person, the president’s daughter. Mindful of the afore-mentioned techniques, she engaged her attention, and a real friendship ensued.

To handle the sometimes sticky chore of introducing yourself, create a mini-resume about yourself that might be varied slightly according to different social situations. Once you’ve introduced yourself, ask lots of questions. People love talking about themselves.

## Word Power

A good vocabulary enhances conversation. But word power does not mean keeping a thesaurus in your purse or pocket. Purge favorite clichés—weary words like *real*, *get*, *great*, *terrific*, *thing*—by affixing a list of them to the telephone along with three replacement words.

Use the replacement words whenever you feel the urge for a cliché. Sharpen your selectivity by singling out parts of speech as practice.

Of course, some of the nicest words are contained in compliments. As Mark Twain said, “I can live for two months on a good compliment.” We all need strokes, and people appreciate sincere praise. If someone’s wearing an outfit or jewelry you admire, tell them about it. Such compliments can be excellent conversation starters.

What if someone compliments you? Take time to savor and acknowledge it, thereby making the giver feel good in return. Do not brush kind words aside with comments like, “This old rag,” or “It’s just some junk jewelry I found.”

On the other hand, if for some reason you encounter criticism, remember that the greatest need is for the critic to be heard. Normally the recipient of the criticism tends to be defensive and so the discussion breaks down.

Instead, de Baubigny proposes, “First you must acknowledge and repeat the criticism (you don’t have to agree); this calms the critic down, allowing the message to get through.”

Watch for signals that may indicate you are not listening on the same level; that the other person may be preoccupied or burdened. Invest time in allowing the person to vent his or her emotions, to free the passageway for exchange.

Some of the world’s best-loved people have had nothing more in common than a knack for conversation. If you take the time and effort to stretch your conversational agility, you’ll be energized by the workout, and well-liked besides!

**Penny Bunn Devlin**, formerly a columnist for Center Voice newspaper in San Francisco, California, is now a freelance writer in the Bay Area.



# Learn to Listen

*Though listening occupies more of our time than reading or speaking, we seldom receive training in this area.*

by Jeffrey P. Davidson, CMC

**L**earn to listen? Few people have thought about *learning* how to become a good listener. We get distracted when someone is talking, jump ahead in our minds to what we want to say next and later blame the speaker for not getting the message across.

Dr. Chester L. Karrass, Director of the Center for Effective Negotiating in Santa Monica, California, offers several reasons for this:

- We often have a lot on our minds and it's not easy to switch gears quickly to fully absorb and participate in what is being said to us.

- We have adopted the habit of talking and interrupting too much and do not let the other party continue even when it may be to our benefit.

- We are anxious to rebut what the other person has said, and if we do not do so readily, we are afraid that we may forget to make our point.

- We allow ourselves to be easily distracted because of the setting or environment in which the meeting takes place. Have you ever asked your secretary to hold all phone calls during meetings?

- We jump to conclusions before all the evidence has been presented or is available.

- We discount or "write-off" some statements because we don't place importance on the party who is presenting them.

- We tend to discard information that doesn't match what we want to hear or that we don't like.

Dr. Karrass points out that "poor listeners often drop out of a conversation in the hope that they will catch up later. This seldom happens." If you find your mind wandering away while listening, make a conscious (and repeated, if need be) effort to focus on the conversation.

## You're Not Alone

If by now you've confessed to yourself that you're not a good listener, lighten up—you do not have a monopoly on un-

developed listening skills. Virtually all human beings must work to improve their listening skills. Because we are able to think and process thoughts four to five times faster than the normal speaking rate, it is easy to let our minds race ahead of the speaker, not focus on what is being said, or appear uninterested.

The faster our ability to process information, the greater the potential for our display or practice of poor listening when an oral presentation is being made to us. Good listeners use this lag time to make mental summaries of information presented and notes of ideas to pursue later without losing focus on the conversation.

Stuart L. Tubbs, of the General Motors Institute, believes that visual cues are highly influential in interpersonal communication. Facial expression and eye contact are two of the most important visual cues.

For example, if you avoid eye contact while listening, this could communicate disapproval or disinterest. Even if you look directly at someone, your facial expression may still indicate a negative reaction.

Tubbs points out that "probably the most rewarding combination is a smiling face and a head nod in combination with direct eye contact. From these and other cues we infer support, confirmation and agreement."

Here is a checklist developed by Dr. Richard C. Cupka of Purdue University to help you evaluate your own listening habits:

- Do you give the other party a chance to talk?
- Do you interrupt while someone is making a point?
- Do you look at the speaker while he or she is speaking?
- Do you impart the feeling that your time is being wasted?
- Are you constantly fidgeting with a pencil or paper?
- Do you smile at the person talking to you?
- Do you ever get the speaker off the track or off the subject?
- Are you open to new suggestions or do you stifle them immediately?
- Do you anticipate what the other person will say next? Do you jump ahead anticipating what the speaker's next point will be?
- Do you put the other person on the defensive when you are asked a question?
- Do you ask questions which indicate that you have not been listening?
- Do you try to out-stare the speaker?
- Do you overdo your show of attention by nodding too much or saying yes to everything?
- Do you insert humorous remarks when the other person is being serious?
- Do you frequently sneak looks at your watch or the clock while listening?

This is a tough checklist and anyone who is honest will undoubtedly discover several areas for improvement.

Becoming an active and effective listener provides two other important benefits:

- You may gain information from new sources that previously would have been missed due to poor listening.

- Even if you don't agree with the other person, at least he or she will feel that you gave him or her a fair shake.

Developing good listening habits is one way to become a better communicator. Active listening improves your interpersonal skills and human relations capabilities. Good listening can enhance your personal and professional life. The sooner you start listening effectively, the better! 🗣️

**Jeffrey P. Davidson, CMC** (*Certified Management Consultant*), is a frequent speaker at conventions and seminars on the management and marketing of professional service firms, and is a business author.







# DRAW OUT PEOPLE'S THOUGHTS

*By using the question as your edge, you can get even the most tight-lipped people to open up to you.*

by Dr. Milt Grassell

Often, much of the information you need on the job or for yourself is contained in someone else's head. This may include:

- Certain facts
- Selected opinions
- Changing attitudes
- Future trends (and so forth)

Some people share their thoughts and expertise readily. Others—particularly those who have no desire to reveal the information you seek—can be extremely tight-lipped and you'll have to work hard to draw out of them whatever it is you need to know.

Others can be extremely elusive. While appearing to answer your questions, they may be actually giving you little or no useful information. They may:

- Hold back information you need (unless you specifically ask for it).
- Give only part of the information you asked for.
- Argue with the sole intent to divert the conversation to other topics.
- Purposefully give you wrong information.

Your basic tool for drawing out people's thoughts is the *question*. I realize it takes some specialized know-how to use questions properly; however, these skills can be quickly and easily learned. This article tells what to do and how to do it and what not to do.

## What You Should Never Do

The first step in successfully drawing out other people's thoughts is to establish rapport; otherwise they're apt to clam up and tell you nothing. And whether you are talking to your own employees or to anyone else, here are two things you should never do:

- Never ask questions in a rapid-fire sequence (like an investigative reporter).
- Never ask antagonistic questions or be rude in any way.

Yet, you're apt to see these two basic rules frequently broken, particularly during certain TV interviews. The "media" justifies this approach with the belief that

it produces responses that the TV interviewer would not otherwise get. My point is that there is a big difference between the TV interviewer's situation and your situation.

In short, most of the people interviewed by the media are individuals whom the interviewer will seldom, if ever, see again. But most of the people whom you'll be "drawing out" will be individuals you see frequently such as employees on the job, close business and social acquaintances, prospects, customers, personal friends and members of your own family.

In your situation, you cannot afford to confuse, irritate, make people angry or in any way cause irreparable damage to present relationships.

## What to Do and How to Do It

**1. Always be at your best.** Never attempt to draw out other people's thoughts when you are not up to your best or when they are tired, angry or emotionally upset. It pays to wait!

**2. Talk to only one person at a time.** Several people may have related facts that you need. However, it's usually best to talk with each person individually. For example, it is normally much more difficult to establish rapport with two or more people at the same time. In addition, whenever more than one respondent is present, they're apt to become quite self-conscious, more cautious and further inhibited. This can substantially limit the amount, depth and frankness of their responses.

**3. Meet in privacy.** This doesn't necessarily mean meeting in your office behind closed doors. Often a neutral setting with adequate privacy, such as a restaurant, the country club, a park, the beach or in the car while driving somewhere, is better for drawing out people's thoughts.

**4. State the purpose immediately.** If you expect information from others,

always volunteer some information about the meeting before asking your first question.

For example, say, "The reason I suggested we get together, Cathy, is because you've had more experience with computers than anyone else in the firm . . ."

Or you might try, "The problems in the warehouse keep increasing, Jim. It seems that by the time we get one problem solved, two new ones pop up . . ."

**5. Be straightforward.** Never try to be shrewd, clever or attempt to manipulate the person from whom you seek information. It just doesn't work. People catch on fast!

**6. Establish receptivity.** Don't be too eager to ask the first question. Here's the reason.

Psychologists tell us that most people won't be interested in whatever it is we have on our minds until they have fully expressed what is on their minds. Listen to them. Then they'll be more receptive to your request for information.

## The First Question

Your first question may be more important than you think. Along with your opening statement, it sets the general direction and tone of the entire conversation. Follow these four suggestions:

**1. Begin with easy questions.** People appreciate questions they can answer. This lowers their defenses, builds their confidence and encourages them to answer your questions completely and accurately. Examples of such questions are:

- "What did you like best about college?"
- "Why do you prefer the traditional 40-hour work week?"
- "What advances in your own field have impressed you most during the past decade?"

**2. Ask open-ended questions.** Open-ended questions require explanations. They can't be answered with a simple



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“yes” or “no” response or a nod of the head. All of the above questions are open-ended. Other examples include:

- “How would you revise the proposal?”
- “What qualities should we be looking for in new personnel?”
- “What are the main advantages of the new line?”

Often a short statement of fact can help soften the question that follows:

(Poor) “Bob! Why can’t you keep the machinery running?!”

(Better) “Bob... we’ve been having a lot of down-time lately. What seems to be causing the problem?”

**3. Ask closed-ended questions.** Ask closed-ended questions when you need a short, quick answer:

- “What color do you prefer?”
- “How many employees came to work late this morning?”
- “How many copies do we need?”

**4. Cushion sensitive questions.** If any of your questions are sensitive, imply an accusation or include “fighting words,” cushion or soften them with expressions such as:

- “What seems to be...”
- “In your opinion...”
- “Just suppose that...”
- “Do you feel...”

It only takes a few well-chosen words to soften high-risk sentences:

(Poor) “Why can’t you get along with Lynn?”

(Better) “Is there some problem between you and Lynn?”

**The Basic Sequence of Steps**

There are five basic steps to follow when drawing out people’s thoughts, and they should be followed in this sequence:

**1. State the purpose.** Give at least a hint of what you want to discuss with the other person:

(You): “Our records show that productivity has been slipping, particularly

during the past five weeks.”

**2. Ask the first question.** Make sure to ask short, succinct, well-thought-out questions:

(You): “Jim, in your opinion, what seems to be the problem?”

**3. Remain silent.** Pause after each question. Since most people can’t stand silence, this “forces” them to respond. Be patient! Wait! No one will get angry with you for not talking while they’re thinking over how they want to answer your question.

(Jim): “... Well... for one thing we’ve been having a lot of down-time.”

**4. Provide feedback.** Repeat a few essential words, paraphrase or make a summary statement of what was said:

(You): “... a lot of down-time.”

**5. Remain silent.** Remain silent after feeding back the essence of what was said. Ordinarily this would put the burden on Jim to explain what’s causing so much down-time. However, if Jim happens to be extremely tight-lipped, you may have to ask, “Jim... what seems to be causing so much down-time?”

**Repeating the Steps**

The secret is to continue asking non-threatening questions, pausing and providing feedback:

(Jim): “The machinery for one thing...”

(You): “The machinery.”

(Jim): “Yes... it’s getting pretty old...”

(You): “What particular problems are you having?”

(Jim): “For one thing... it’s getting pretty hard to get replacement parts... and once we finally locate them, it seems to take forever before they get here...”

Keep repeating the sequence of steps until you have all the information you need. But be sure that your questions remain neutral as you continue to probe:

- “Could you tell me a little more about your thinking on that?”

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• "Why do you feel this proposal is best?"

• "What do you think is causing the problem?"

• "Anything else?"

Keep asking questions. Don't make statements because if you start telling the other person what you think—instead of phrasing your thoughts in the form of questions—you'll immediately cut off the flow of information from the respondent.

### Opening Tight Lips

Some individuals are extraordinarily tight-lipped and highly skilled in keeping information from you. Here are three tactics that can help you get the information you need.

**1. Bracketing:** Salespeople often use this ploy to get information:

(Salesperson): "I know you can't buy this compound for 19 cents a pound, and as a professional purchasing manager you're too knowledgeable to pay 24 cents a pound."

(Prospect): "... Well, we're getting it for 21 cents a pound."

**2. Mis-statement.** Purposefully making a wrong statement will often draw out the truth:

(Morris): "We're paying you to work til 5 p.m. every day. But I know you haven't been here after 3:30 p.m. the past week."

(Jack): "It's not true. I've been here ... until 4 p.m. every day."

**3. Repeating the question.** If you're sure that you're absolutely right, keep repeating the same question until you get whatever you need. Here is how Ted, one of my seminar students, used this tactic.

Ted had just picked up his car and was driving it home from the service station where he had it oiled and lubed. Something didn't sound right, so Ted stopped and checked. Oil had spilled all over his engine.

Ted went back to the service station, lifted the hood and explained the situation. But he got no satisfaction until he used the "repeat question" tactic:

(Ted): "Did you put the oil cap back on after changing the oil?"

(Hank): "I certainly did."

(Ted): "Did you put the oil cap back on after changing the oil?"

(Hank): "... Yes..."

(Ted): "Did you put the oil cap back on after changing the oil?"

(Hank): "... It did get pretty busy about the time I started to work on your car..."

(Ted): "Did you put the oil cap back on after changing the oil?"

(Hank): "Look Mr. . . just drive your car over there. . . we'll clean off the oil spilled on the engine. . . and I'll put on a new oil cap. . . free."

Don't worry about sounding like a recording repeating the same short question over and over. To succeed, you usually have to repeat the same question three to five times.

### In Conclusion

You can get the information you need—even from some of the most tight-lipped people you'll ever meet—by using these suggestions and tactics. But it does take practice to switch over from old habits and practices. The important thing is to start using these skills now.

But suppose they don't work every time you use them? Even in these instances when you don't get all the information you hope to get, other people will begin seeing you as a new, efficient and more effective person. And equally important, you'll find them beginning to be more open and honest with you.

*Milt Grassell, Ph.D., is a full-time consultant, speaker, writer and seminar leader. Previous to starting his own business, Dr. Grassell was a professor, university vice-president and college president.*

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# Is that How I Really Sound?



*There is one tool which can allow you to hear yourself  
the way others hear you. . .*

---

by Dr. Larry Emmott, ATM

**H**ave you ever wondered when you were speaking to others what they thought about you? How do you sound to other people? There is one tool which will allow you to hear yourself the way others hear you, and it is probably the most valuable tool a speaker can use: a simple audio tape recorder. Three areas of speaking in which a tape recorder will help you are speech development, delivery and evaluation.

## Speech Development

To begin composing a speech with the aid of a tape recorder, jot down the main topic or idea you wish to discuss. Then write down the different subjects you wish to cover using key words or phrases. Decide on opening and closing statements which link together and convey the same image and use the same type of language. Arrange the topic areas in a logical sequence, then turn on the tape recorder and start talking. Follow your outline and discuss each area.

Some very competent speakers suggest

you write your speech word for word and that technique does have some advantages. However, the outline technique with a tape recorder offers advantages also. The wording will tend to be more free-flowing and conversational, since we tend to speak for the ear and write for the eye. Everyone knows that a read speech is usually a poor speech.

Also, there is a much greater tendency to memorize a speech given word for word. An outline speech will be slightly different each time and will have greater spontaneity and freshness.

An outline speech is also easier to organize and reorganize. Topic subjects can be shifted easily on the outline to tie together more effectively, and changes involve the movement of one line or phrase instead of whole paragraphs.

Finally, a less structured outline speech makes it easier to ad lib. Such an ad lib that's very effective is the reference to someone or something at the meeting. This kind of remark involves the audience in your speech and conveys a feeling of friendliness and interest.

## Play It Again

After you've finished the discussion of each area in the outline, play the tape back. Use a stopwatch to time the speech and make notes on changes or additions needed in each area. A sure sign of a well prepared professional speaker is that the speech ends on time. There is really no excuse for a speech that goes on and on. It has been said that a good speech has a definite beginning and ending—and they aren't too far apart.

You'll probably find that you've spoken into the tape recorder for too long. Most people tend to ramble and repeat themselves the first time through. You may want to edit your outline by removing some points or expanding on others.

Play the tape again, stopping and repeating as necessary. Develop phrasing, word choice and transitions. Then rewind and give the speech again. This second time through will be much smoother and will probably be close to the final speech you will deliver.

Again, time yourself, and listen with a critical ear for the basic elements of good



speaking, organization, word choice, phrasing and transitions. If your speech is still too long, keep cutting. It is almost always better to reduce down to the proper time than to allow the speech to run over and to have to ask for extra time.

As you shorten the speech, your phrasing will become more compact, the wording will become more exact, meaning will become more concise. A shorter speech with the same message is probably a better speech.

Continue to repeat the speech, taping each time until you have a version you are happy with. Keep this version and play it back to help you learn the speech. Try not to memorize each word, but remember key phrases or words which will lead you into each section of the speech.

Remember the sequence of topics and the transitions that take you from one topic to the next. Play the final version over and over to yourself to firmly implant it in your mind. A good place to do this is while driving in the car. Chances are your speech will be more pleasant than the radio news anyway.

## Delivery

The delivery of your speech can be most affected by your use of a tape recorder. Listen to the way you sound. Yes, that's your voice; that is exactly the way you sound to others. Most people are surprised at the way their voices sound on a tape recorder. But even an inexpensive recorder will duplicate your voice very well.

Check your speed, cadence, variety, inflection, pauses, clarity, volume, enunciation and diction. Often, the way we say something will communicate more than *what* we say. A recent study indicated that inflection was 38 percent of communication, and that words were only seven percent.

As an example, the word "yes" can mean everything from strong support or an affirmative answer, to doubt or a question depending on the way it is spoken.

Your rate of speaking is deeply ingrained—it was determined very early as part of your basic speech pattern. Your family and the area of the country in which you lived had the greatest effects on determining your rate of speech. Because it is so much a part of your subconscious, changing your speech rate can be difficult.

Often people don't really know how fast they talk until they hear themselves on tape. If you speak too slowly it can be boring; too quickly and your speech can be difficult to understand. The best

speakers tend to speak quickly, but with great variety, and they are easy to understand.

The best speakers also have a cadence or rhythm when they talk. Sounds and words flow from them in a pleasing way. Check yourself on tape. Do you speak in flowing phrases, or is your speech choppy and disjointed?

## Pauses and Volume

Pauses can be one of a speaker's most powerful tools. But it's difficult to plan pauses while you are speaking. Most often, speakers are too timid to use a lengthy pause, and feel they must jump in and fill the empty space. Listening to a tape of your talk is a good way to judge your pauses.

You may find that what you thought was a long pause sounds only like a short breath when you play it back. If you do want to use a long pause, time yourself. Count silently as you pause.

Six seconds is a good long pause. It will seem very long to you as you count, but when you play it back, see how it sounds.

The next area to check is your volume and vocal variety. A good speaker, like a good actor, should be able to whisper and be heard in the back of the room. There is a great difference between just being loud and speaking with the proper support.

To attain good clear volume, don't yell—that's irritating. Instead, speak with support. Your voice should feel like it comes not from your throat, but from deep within your chest and diaphragm.

Try to feel as if your voice fills the room. This technique is used by actors and singers, and takes some instruction and practice to accomplish. When listening to your volume on tape, make sure you are easy to hear, even when you speak softly.

Also check to be sure you are saying each word clearly. Don't get lazy lips. Pronounce each word and don't leave off endings or slur words together. Be sure to pronounce each consonant. Again, these types of bad speech habits are often unconscious and using a tape recorder is the best way to catch yourself doing them.

There are certain parts of speech delivery that a tape recorder can't help you with. These are visual areas, and include appearance, gestures, use of props, facial expression and body language.

## Evaluation

One of the things which makes the Toastmasters organization work so well is that not only are members given opportunities to speak, but they are given a

chance to have their speeches evaluated. Learning to critically analyze yourself and make improvements is essential to developing your speaking ability.

A tape recorder gives you an opportunity to evaluate yourself. Once you have learned the basic elements of good speaking and know what to look for, you will be your own best evaluator. Use the tape recorder as described to develop and to pre-evaluate your speech before you deliver it. You can also use a tape to have someone else listen and evaluate you.

It has been said that every Toastmaster gives at least three versions of every speech: the one he or she practiced, the one he or she gave and the one he or she gave on the way home in the car. In other words, when the pressure is on in front of an audience, we may do things far differently than we intended.

Get in the habit of taping your speeches. Listen to each one critically. Did you accomplish your objectives? Was your voice rate, pitch, volume, variety what you intended, or did you ramble or forget part of it? Was your voice interesting and enthusiastic, or was it monotone?

Once again you will usually be unaware of what you are doing in many of these areas, and a tape recording is the only way you can get a true picture of how you sound.

There are many tape recorders to choose from. Look for a lightweight, portable cassette player, the smaller the better. It should have the option of using batteries or plugging into the wall.

A built-in microphone is easiest to use. Also, a tape counter will make it easier for you to find a particular section of your speech. Finally, invest in a recorder with some quality. A well-built machine will last longer, give higher quality reproductions and have more versatility than a cheap one. You can get all these features in a name-brand recorder for well under \$100.

The tape recorder, which not too long ago was considered a marvel, is today very common. Take advantage of this tremendous tool. It is the speaker's greatest aid. Remember—it will allow you to hear yourself the way others hear you. 🎧

**Dr. Larry Emmott, ATM**, a member of Sunrise Toastmasters Club 74-3 in Phoenix, Arizona, is a past winner of the District Three speech contest. Dr. Emmott speaks regularly to business and professional groups, has published numerous articles and also maintains a busy group dental practice. He will appear as a guest speaker at this year's International Convention.



# Who Is Your Audience?

*Sick of speaking to an audience of faceless strangers? If you use the outline discussed in this article you can learn who your audience is and target your talk to them.*

by Peggy Powers

**E**ver since Aristotle, rhetoricians have been telling us that when a speaker stands before a group of listeners and delivers a message, the key to the success of the performance is what occurs in the minds of the listeners. A speaker does not stand before an audience simply to demonstrate a melodious, fluent voice and coordinated gestures; yet teachers of speech classes and other critics write copious comments about delivery.

A performer doesn't mount a platform simply to display his or her ability to organize a train of thought; yet comments on logical organization and lan-

guage choice seem to dominate comments about other elements of the communication process. The good speaker thoroughly researches the topic and the usual critic commends him or her on diligent investigation.

This is not to argue that delivery, organization and research are not essential in the communication process; they are. All of us recognize that the listener's response is also important; yet we fail to emphasize the need to recognize and evaluate listener response. Advertisers and people in marketing have done a superior job of customer analysis, and

public speakers should take a page from their book.

As speakers, we need to understand that delivery, organization and research are only some of the rhetorical means at our disposal to achieve a favorable audience response. In an attempt to teach this concept to beginners in my college speech course, I have developed a system of predictions I request students to make.

## System of Predictions

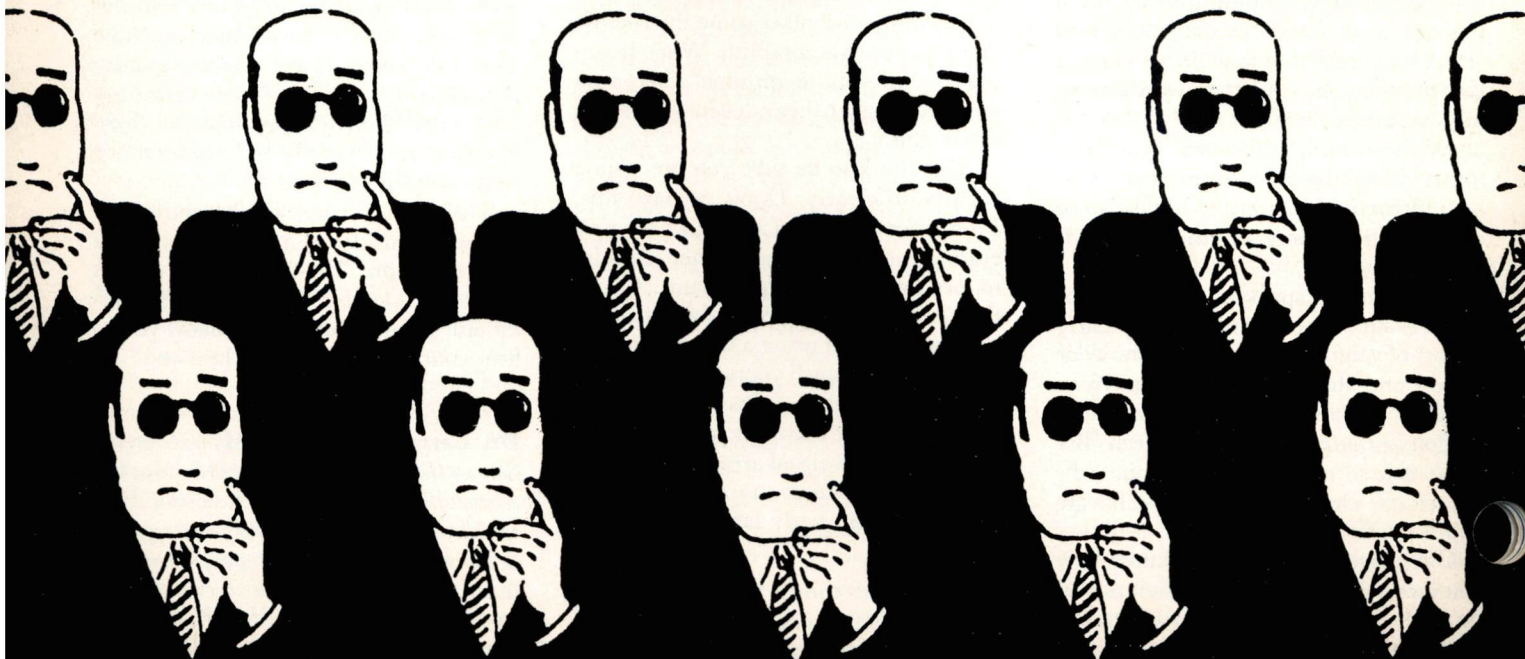
This system assists students in focusing more directly on the audience reaction and less directly on their own involvement in the communication process. (A secondary benefit is that their stage fright has been reduced, as they've concentrated on audience response rather than on their own performance.)

In preparing a speech, each student is required to construct a technical plot outline. The right side of the page contains a traditional outline format, including a title, a statement of purpose, an introduction, the main ideas of the speech, supporting materials, a conclusion and a bibliography.

On the left side of the page, the speaker is asked to develop a technical plot—an analysis of the dynamics which he or she expects to occur during the actual performance of the speech.

To guide students in their construction of a technical plot, I instruct them to list very briefly three items at key points in the speech:

1. The strategy they expect to use.
2. The response they expect from the majority of the audience.
3. What they think motivates this audience to respond as predicted.





For example, a student might list (1) I will tell a joke about President Reagan, (2) most of my audience will laugh or smile, (3) adults enjoy political jokes because of the derision theory of humor or because it makes them feel superior.

Other examples might include:

Strategies	Responses	Motivations
1. Tell an experience	1. Curiosity	1. All need self-preservation
2. Use a visual aid	2. Understanding	2. Difficult concept needs illustration
3. Define a term	3. Clarification	3. Lacked information


When beginners start making these predictions, they may have difficulty at first, especially if all previous speech study has been directed at themselves and their diction, posture, word choice and organization.

In order to gain confidence and skill, students discuss early technical plots at the end of each performance and analyze both accurate and inaccurate predictions. This allows them to determine what's worked and where they've mis-read their audience. (See the sample outline produced by a Prairie State College speech student, Jeff Gray, after four weeks of instruction using the technical plot outline technique.)

Gradually, students sharpen their analysis and prediction skills and eventually find themselves designing speeches tailored to each particular audience.

This technique does not replace exercises in effective delivery, research techniques or style development. Too

much empirical evidence exists to prove that a speaker needs these experiences.

The technical plot outline is simply a device to teach an additional skill, the understanding of audience responses. The ability to anticipate audience response in advance helps any speaker have a greater degree of success. 

**Peggy Powers**, a teacher at Prairie State College in Chicago Heights, Illinois, has had extensive experience judging high school and community speakers. Several of her articles have appeared in professional journals and a *Parliamentary Procedure Handbook* she wrote is being distributed by the college as a community service.

## The Technical Plot Outline

### Title

Purpose:

1. Direct dialogue
2. Curiosity
3. They have experienced this on some occasion

1. Facts (given in such a way as to produce)
2. Emotional appeals because of "scare" tactics, i.e. pessimistic and doom evidence
3. Concern for physical well-being, common knowledge

1. Definition and facts
2. Logical appeal
3. Acceptance of authority

1. Personal testimony
  2. Ethical appeal
  3. They know me, will accept my testimony
1. Visual aid—distilled water
  2. Look at in interest
  3. People remember what they see longer than what they just hear

### Hit the Bottle

I will attempt to convince most of my audience that the drinking of distilled water is better physically than the drinking of soft drinks, coffee, tea and carbonated drinks.

#### I. Introduction

He sits down and she asks, "Can I get you something to drink?" He nods his head.  
 "Well, what can I get you? Coke? Pepsi? Some lemonade? Maybe coffee or tea? No? Well, what do you want to drink?" He says, "How about some good water?"  
 Water!! How often do we really hear it asked for, or see it being drunk? And yet, do we understand how good water is for us physically?

#### II. Body (Problems/Solution)

- A. Harmful aspects of the above listed beverages
  1. Carbonated drinks
    - a. Acid content—carbonic acid vs. stomach acid—gas
    - b. Ulcers—temporary and permanent
    - c. Coke—chrome cleaner, destroys nails
    - d. Enamel decay—teeth
  2. Soft drinks
    - a. Sugar and syrup content—lymph system
    - b. Relatively all water, but flavor ingredients, effects on kidneys and bowels
  3. Coffee and tea
    - a. Caffeine content—nerves, sleep
    - b. Acid content
    - c. Surpassed only by some carbonated, Coke
- B. Affirmative aspects of distilled water
  1. Definition—distilled water vs. spring/mineral/tap
  2. Neutral—non acidic, no ulcers, gas, mouth harm
  3. Purity—no lymph overload, no kidney or bowel strain

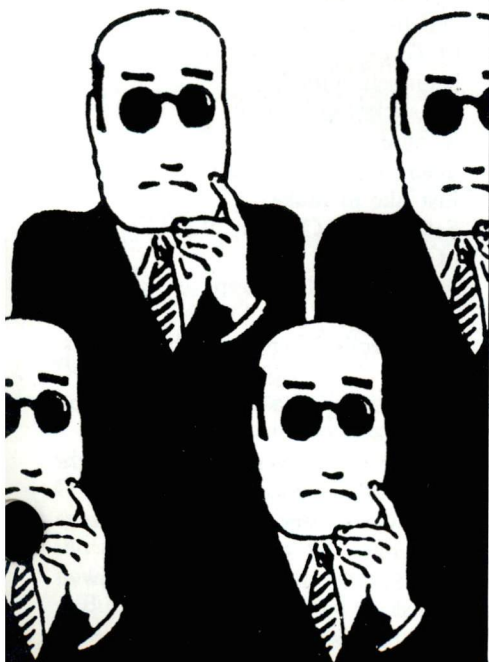
#### III. Conclusion

When even a small amount of the actual evidence is considered, one can understand the positive rewards of drinking distilled water instead of the others listed. However, there are barriers to such a conversion. For approximately 12 years, Coke and tea were the most frequent beverages on my diet. Results were acne and drug-induced insomnia. Recently, I have been substituting pure distilled water on my diet. Though the taste barrier is and was the most difficult to break through, I have experienced relatively free and unhampered sleep, a clearing of facial acne, reduced kidney strain and a decrease in the amount of liquid intake per day. The drinking of pure water on a regular basis works. I guarantee that you will not regret it, so hit the bottle.

Note: I would not use alcoholic beverages as an opposing example to pure water, as I believe it would be a strategic error with this college audience.

Bibliography: Interview with Ernst Margrol, dietician and health expert.

Written materials of E. Margrol (non-copyrighted, not for public use).





# Say it with a Rhythm to give All a Good Time

by Dan Holohan

*"When your audience glares,  
and things couldn't look worse,  
Throw caution to the wind...  
and say it in verse!"*

**I**t began like this. My wife and I had four daughters in three years. They tumbled down on us in singles and twins and immediately began drawing every ounce of attention we had to give.

We'd decided early on that our kids weren't going to be "TV Zombies." Yes, we were going to read to them and use the television only as "the babysitter of last resort."

Well, I can't say we were entirely successful as our eldest inches toward the worldly age of eight, but I think I've gotten more out of those hours of reading aloud than the girls ever did. You see, kids make for a very demanding audience. They don't have any of the social graces their parents have.

When bored, kids yawn. Or worse, they just get up and leave the room! My wife and I would often wind up reading the story silently to the end—just to see if the stuffed puppy made it home safely.

But there was one guy my kids never walked out on: Dr. Seuss. Somehow, he'd hold their attention like RCA Victor held the dog's gaze. They'd listen to page after page and rock unconsciously to the rhythm of the wonderful words: "I meant what I said, and I said what I meant. An elephant's faithful—one hundred percent!"

I never lost my "audience" when the good Doctor was speaking through me. And naturally, he became the children's first choice after dinner each night.

It wasn't long before the rhythm got

into my system. It became sort of a chant for all time. I began to reason that if this stuff worked on the toughest audience in the world, it should also work on grown-ups.

So, from time to time, I thought about it.

## Breaking the Ice

Admit it. The toughest part of any speech, be it prepared or impromptu, is the first few minutes when you're trying to establish that all-important rapport with your audience. Many of us try to memorize the first few lines just to "get over the hump."

But you have to remember the audience is also having a tough time with those first few moments. They ask themselves, "Who is this person? Am I going to be bored to tears? Did I leave the coffee pot on back at the house?"

Let's face it—we need something right at that point to reassure both ourselves and the audience. And that's where I've found that verse works best. Admittedly, the humorous speech is the true home for this opening gambit, but I'll show you in a minute how it can also be worked into just about any sort of speech.

But first, let me give you an example of what I'm talking about. Let's say, for instance, you're called upon to deliver the "Smile" portion of your Toastmasters meeting. You walk briskly to the podium, pause a moment, take a very deep breath, and say:

"Old Patrick O'Toole was a brilliant Toastmaster,  
But he'd talk on and on 'til he courted disaster!

He'd talk himself truly quite blue in

the face,

And pause with regret at each breathing space,  
While his audience swooned and stared mesmerized.

'Those lungs are like hogsheads!' one woman surmised.

'I'd say,' said a man, 'More like hot-air balloons,

Why he drew his last breath at a quarter past noon!

And look at him now at a quarter to four

With his feet in the air and his face on the floor!

Why, he's wringing out air to the last molecule!

This may be the end of old Patrick O'Toole.'

But just when they thought that the end had arrived,

O'Toole went for the breath that had been self-denied.

He sucked gobs of air and he started to quake.

There're a few more points that I'd just like to make,'

Said Patrick O'Toole, that blue raisin of men,

As he sucked in more air, and just about then

Miss Molly Maguire in the very last row,

Felt the tug of a vacuum on button and bow,

As the wind went a-howlin' right down O'Toole's throat,

And with it went Flanagan's navy-blue overcoat,

And Harris' shoes and the first row of chairs,

And Harris, himself, as he ran for the stairs!





'Come back!' said O'Toole as he swallowed McGee,  
But they ran for their lives in a mad potpourri.

'I've not made me point!' O'Toole croaked, mouth agape,  
But not a soul was left standing as he sucked down the drapes.

So undaunted, O'Toole, overstuffed and pop-eyed,  
Continued his speech to the group . . . now inside.

And of O'Toole, you must agree.  
An all-consuming speaker was he!"

Try something like that and watch your audience react. It works best if you can memorize it, which isn't as difficult as it sounds. After all, you wrote it!

That's right; anyone can do this. All you need is a good rhyming dictionary (I recommend *The Complete Rhyming Dictionary*, edited by Clement Wood: Doubleday & Company, Inc.) and a sense of the four-beat cadence all these poems follow. Listen.

"Old Patrick O'Toole was a brilliant Toastmaster,  
But he'd talk on and on 'til he courted disaster!"

Can you feel it? It helps if you bob your head a bit like the kids do.

### Begin with a Story

Here's how it's done. You begin with a story. Use your imagination; it's a wonderful thing. For "Toastmaster O'Toole," I had a vision of a long-winded speaker being pelted with rotten fruit by the audience because he wouldn't sit down and give someone else a chance.

But as the poem unfolded in my mind, the story changed to highlight that great gulp of air and its disastrous result. That's

okay; my imagination got me where I was going. Sometimes you're not quite sure where that is, but trust yourself. It's fun!

The first line is usually the hardest part. Once you get it, though, open your rhyming dictionary to the sound of the last word. That's the way a rhyming dictionary works. It's split into three sections: words rhyming on the last, next to last, and third from the last syllables.

*Now listen my children  
and you shall hear—use  
rhyme to catch your  
listener's ear.*

Everything is spelled phonetically and it takes some getting used to, but once you locate the sound, you'll find column after column of words that rhyme with the last word in your first line. And that's positively inspirational!

Now you work backwards. You have the first line and the last word of the next line (or at least one that looks promising). All you have to do is write a four-beat message to fit in front of that last word.

For example, let's say it's your first anniversary at Toastmasters and you want everyone to know it. You sit down and write your first line:

"I joined Toastmasters on this day last year."

Can you hear the four-beat cadence? Now go to your rhyming dictionary and find the sound "er." There you'll see more than 150 words that rhyme beautifully with "year." Pick out a few that are relevant to your story and think about them for a while. Let's say you've selected the words "sincere," "fear" and "career." All good possibilities, aren't they?

Now get that four-beat rhythm going along with your imagination. Your next line might be any of these:

"My motives were pure and my thoughts were sincere."

or

"To overcome shyness and to banish my fear."

or

"To further my goals and to help my career."

See how easy it is? All you have to do now is continue the story into the next couplet, using the same method.

In my poem, Patrick O'Toole's name was originally Harry McGee. But then I needed a word to rhyme with "molecule" in the sixth couplet so I just went back and gave Harry a new name. I can do that; it's my poem.

If you get to a point where inspiration leaves you and you can't think of another couplet to follow your story line, all you have to do is point the story in a different direction. You can do that—remember, it's your poem.

The important thing is to follow the rhythm in your mind and just wait for the words—don't worry; they'll come. Sometimes it helps to take a long walk or jog or rake the lawn. Anything that's



rhythmic helps.

Give yourself enough time before your meeting because your poems should be tailor-made for that group. Dale Carnegie's belief that "the sweetest sound in the world is a person's own name" also applies to groups.

If you can compose something just for them, or just for that occasion, they'll hang on every word that follows. They'll never stop wondering if you're going to do it again somewhere else in the body or conclusion of your speech. You'll have them on the edges of their seats.

### Emotions and Verse

But what about the serious side of this? I've found that verse can be used to punctuate a speech, to make a serious point in a memorable way.

For instance, I once spoke to a group about children and how we often find ourselves too busy to listen to them. We sometimes forget how delicate and wondrous they can be. I wrote this as my ending for that speech:

"In a tiny voice she said, 'Daddy how...?'  
But he cut her short: 'Not now, not now...'  
So she walked away and held unseen,  
Tears in her tiny eyes of green.  
Tears where gladness should have been.  
But she came again in a little while,  
Came with a giggle and a smile,  
Came with the forgiveness of a child.  
'Daddy, are you busy now?'  
Daddy, can you tell how...?'  
But from the papers came, 'Not now!'  
So quietly, she leaned on him,  
And nuzzled his arm with an impish grin,

Hoping her Daddy would let her in... now.  
But he, in his world of business and sport,  
Was blind to her, so came the retort  
Of a gentle push which cut her short:  
'Not now, not now...'

And since it was heartfelt, it had its effect. I think we've probably all had that experience with a child. They were the right words for that moment and there wasn't a dry eye in the place. I'd reached my audience.

I used the same "formula" here as I did in "Toastmaster O'Toole," only the emotions were different. Notice the four-beat cadence and the rhyme on the last word? I changed from couplets to triplets after the first line, and I missed a rhyme at the end. I don't know how that happened; it just felt right to do it that way. But if you get where you're going... that's okay. The writing of verse is strictly fairplay. (It gets under your skin, wouldn't you say?)

### Turn Lemons into Lemonade

How do you handle the projector that's gone haywire? If you're like most of us, you cringe and search for something to fill the unexpected void. Nothing throws you off your stride like a mechanical problem.

The audience begins to fidget and you begin to wonder if that replacement bulb (if it is a bulb that's causing the problem) is as good as it was when you put it in the projector case last month.

This is where some quick verse can put you back in the driver's seat. Plan for disaster and be ready with an all-purpose memorized line or two. When it hap-

pened to me, this is what I said:  
"I planned this my friends, just to break the routine.  
It's specifically why I brought this machine!  
I could have shown up and just used my voice,  
But then I wouldn't have had such a choice.  
Not that I'm crippled without my projector,  
But it gives us a chance for a break in the lecture.  
So while I fiddle with bulbs and check on the wire,  
You can sit, if you wish, and watch me perspire.  
But should you have questions, or long for a break,  
Now is the time... for goodness sake!"

It works like a charm, believe me! You and your machine are no longer alone in a roomful of eyeballs. In fact, it's amazing how many people will come up to help you get things back on track. You can answer questions while you let one of your "helpers" fix the machine.

You've handled the disaster as though it were a planned part of your speech. You've reached your audience through verse. Try it. You may not become another Dr. Seuss, but you'll give them a speech they'll remember for a long, long time.

**Dan Holohan**, a member of Freeport-Hempstead Toastmasters Club 1105-46 in Freeport, New York, is a freelance business writer living in Bethpage, New York. He prepares training seminars, speeches, newsletters and video scripts on technical subjects for non-technical audiences.

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# Does Your Club Have Rhythm?

by Phyllis M. Heberling

**Moderato**

*Choral speak - ing*

*—group oral interpretation of literature—is a fun speech exercise*

*that will bring out the rhy - thm in eve - ry - one.*

**C**horal speaking is a group art form that has been popular during many periods in the past. As a group oral interpretation of literature, it is a social activity and needs listeners as well as speakers.

According to *A Handbook of Creative Choral Speaking*, it allows many minds to understand and many voices to express the same idea and shade of emotion at the same instant. It utilizes the group's bodily movements as well as their words. The group can speak in unison or any number of members can participate at various times. Solos, too, are a part of this art form.

This type of speaking has made for

memorable meetings of the Little Creek (now Tidewater) Toastmasters Club 1469-66 in Norfolk, Virginia. It is a unique educational tool that could provide a refreshing break for members of your club, too.

Choral speaking offers entertainment to both listeners and participants, as does a singing group. Yet, members need not have special musical talents.

It is unique as a medium for the oral communication of literature in two respects. First, it requires that the communicator apply artistic use of voice and body to the oral interpretation of literature.

Second, it requires that many indivi-

dual communicators join together to amplify and intensify interpretation using specialized choric techniques.

Choral speaking acquaints people with what is great in prose and poetry. Poetry is written to be heard. The word patterns, rhythm, figurative language and overall meaning almost demand an oral approach. How much more fun to share in this reading with others!

To be exposed to selections which seize the imagination and attract the ear, and to share them aloud with others, is a very broadening experience.

## Develops Rhythm

Choral speaking also develops a person's sense of rhythm and coordination.



**Richard Cory**  
by Edwin Arlington Robinson

LV Whenever Richard Cory went downtown,  
We people on the pavement looked at him,  
MV He was a gentleman from sole to crown,  
Clean favored, and imperially slim.  
LV And he was always quietly arrayed,  
And he was always human when he talked;  
MV But still he fluttered pulses when he said,  
DV Solo "Good morning,"  
MV and he glittered when he walked.  
And he was rich—yes, richer than a king  
And admirably schooled in every grace;  
DV In fine, we thought that he was everything  
To make us wish that we were in his place.  
ALL So on we worked, and waited for the light,  
And went without the meat, and cursed the bread;  
LV Solo And Richard Cory, one calm summer night,  
Went home and put a bullet through his head.

**Dream Variations**  
by Langston Hughes

MV To fling my arms wide  
In some place of the sun,  
LV To whirl and to dance  
Till the white day is done.  
DV Then rest at cool evening  
Beneath a tall tree  
While night comes on gently,  
Dark like me,  
ALL That is my dream!  
MV To fling my arms wide  
In the face of the sun,  
LV Dance! whirl! whirl!  
Till the quick day is done.  
DV Rest at pale evening. . . . .  
A tall, slim tree. . . . .  
Night coming tenderly  
ALL Black like me.

Learning to speak in step with other people is like learning to march in step; one acquires a sense of timing through feeling and imitation. Nonverbal communication is also enhanced in this type of group work. A definite relationship is created between vocal and bodily expression.

And of course, choral speaking, like other forms of public speaking, enhances self-confidence. According to *American Speech*, "One of the most important educational values of choral speaking is the overcoming of fear and the gaining of self-confidence on the part of those who participate."

So how can choral speaking be incorporated in a Toastmasters meeting? The person in charge of the meeting's educational session should choose a leader or director to arrange poetry or prose into parts similar to those in a singing chorus, including solos. These parts are often labeled:

DV—Dark Voices (males)

MV—Medium Voices (mixture of males and females)

LV—Light Voices (females)

Of course, all choral speakers need a manuscript of the selections and are assigned a part, according to their voices. (See the three examples of poems arranged for choral speaking, which accompany this article.)

This type of choric work should be a continuing process, because there is so much superb literature that is appropriate for interpretation and appreciation by everyone.

Through choral speaking, individuals can come to learn and understand the power and beauty of the human voice and

written literature, and gain the freedom necessary to grow in personal language skills.

Today it seems too little emphasis is given to choral reading and its benefits. This is ironic, since most careers involve communicating other people's words with thought and feeling to a group or to the public. In choric work, there is not only a communication of words but of feelings and emotions.

All age groups can benefit from speaking together chorally. My club members thoroughly enjoyed it, and I'm convinced that other Toastmasters can make good

use of it in club meetings too.

Choral speaking will help improve each member's articulation, nonverbal communication, rhythm, timing, self-confidence and add expressiveness to delivery. And it will provide an innovative break in club programming! 🎤

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The following poem can be very dynamic if the dark voices (DV) or low-voiced males imitate a drum sound. They say "boom boom" over and over again, with the second boom at a lower pitch than the first, and a rich and interesting choral work is created.

The DV can also give three sets of boom-booms as an introduction, between stanzas and at the end with a gradual fadeout, to further enhance the selection.

**The Drum**  
(or Retort on the Foregoing)

MV I hate that drum's discordant sound  
Parading round, and round and round;  
LV To thoughtless youth it pleasure yields,  
And lures from cities and from fields,  
MV To sell their liberty for charms  
Of tawdry lace, and glittering arms;  
MV & LV And when Ambition's voice commands,  
To march, and fight and fall, in foreign lands.  
MV I hate that drum's discordant sound,  
Parading round, and round and round;  
Solo To me it talks of ravag'd plains  
Solo And burning towns, and ruin'd swains,  
Solo And mangled limbs, and dying groans,  
Solo And widows' tears, and orphans' moans,  
MV & LV And all that Misery's hand bestows,  
To fill the 'logue of human woes.



# The Sensual Speech

*Our words and actions can take people by their senses.*

by Stephanie Swanson

As I strolled calmly along the satin beach with its white, sparkling sand, I could feel the blazing sun beat down on my vulnerable skin. The monstrous waves crashing against the jagged rocks resounded like thunder during a summer storm. I could smell—no—I could almost taste the salt in the silky air. As playful gulls winged gracefully by, I thought to myself that this would be a day I would not soon forget.

Did you feel like you were strolling beside me on the beach? Our words can paint pictures for audiences. Both our words and our actions set off sensory responses in people. To become more effective speakers, we must learn to understand and relate to our audience. One way is to understand how humans instinctively rely on the senses to evaluate and communicate experiences of the world around them.

The tone and tempo of our speech, for example, can convey a meaning which may have little to do with the words we say. We have all had the experience of hearing someone say, "I am *not* mad," in a low, bitter tone of voice that undoubtedly communicated anger.

Even as we prepare to speak, we communicate by the way we stand, hold our arms, move our hands and so on. It is simply *not possible* to *not communicate* and it is *not possible* to *not influence* our listener's experience and produce a response.

Our major tool, however, is the language we use. Contrast the opening paragraph with the following: "I walked along the beach. The sun was shining. The waves were hitting the rocks. There was salt in the air. Birds flew by." Which of these descriptions would we be more likely to remember?

Just how clearly we recall an experience depends on the extent to which our senses are involved. By using sensory language, as in the first vivid description of a day at the ocean, we can create an unforgettable experience for our listeners.

Sensory language, language which ap-

peals to the senses of our listeners, is to the speaker as the rainbow of colors is to the painter. We can paint a visual picture, orchestrate an auditory symphony and touch the hearts of our audience.

Think back to your icebreaker—the first time you gave a formal speech before your new group of friends. There were butterflies in your stomach; your heart pounded like a drum; your mouth was dry as cotton; your voice quivered like jello; your hands shook like a leaf; your knees felt as though they were made of rubber. You haven't forgotten, have you?

## Five Channels of Sensuality

Just how do we handle sensory information? The five primary sensory channels are visual or sight (v), auditory or hearing (a), kinesthetic or feeling (k), gustatory or taste (g) and olfactory or smell (o).

In our Western culture, we rely mainly on the visual, auditory and kinesthetic modes of processing sensory data. Individuals, however, are usually more dependent on one of the senses than on the others.

This explains why we hear people express the same idea using different sensory predicates. To the question, "What do you think?" individuals may respond according to the sensory mode they prefer:

Visual person: "It *looks* good to me."

Auditory person: "It *sounds* good to me."

Kinesthetic person: "It *feels* (or *seems*) good to me."

To establish rapport and be effective in our communication, we can respond to the sensory mode of our listener. When you speak to an individual, listen carefully to his or her speech in order to identify the favored sense. By responding to the listener in his or her own sensory style, you literally "speak that person's language."

In this way you can create rapport with your listener and create more receptivity to your ideas. When addressing a larger audience, you can create a full sensory

experience for each person by using the full palette of sensory colors.

Novelists have long been familiar with the importance of creating a full sensory experience for their readers. Tolkien, that master of enchantment, touched each of his reader's primary sensory channels:

"... what is a hobbit? They are inclined to be fat (v) in the stomach (v); they dress in bright colours (v) (chiefly green (v) and yellow (v)); wear no shoes (v,k), because their feet grow natural leathery (k) soles (v) and thick (k) warm (k) brown hair (v) like the stuff on their heads (v) (which is curly (v)); have long (v) clever (k) brown fingers (v); good-natured (k) faces (v); and laugh (a) deep fruity laughs (a) (especially after dinner, which they have twice a day when they can get it)."

## Darrow's Details

So too have the world's great speakers known the importance of relating to their audience's senses to create the desired effect. Clarence Darrow was brilliant in his ability to create a full sensory experience.

Let's look at and listen to a portion of Darrow's argument to the jury in the Sweet case, a 1926 housing segregation case in Detroit. As you read, try to pick out some of the sensory language. What would you feel after hearing this great oration?

"... No foot was set upon their home. No shot was fired, nothing except that the house was stoned and windows were broken, and an angry crowd was outside seeking their destruction. That is all. That is all, gentlemen. I say that no American citizen, unless he is black, need wait until an angry mob sets foot upon his premises before he kills. I say that no free man need wait to see just how far an aggressor will go before he takes life. The first instinct a man has is to save his life.



“... Now, let us look at these fellows. Here were 11 colored men, penned up in the house. Put yourselves in their place. Make yourselves colored for a little while. It won't hurt, you can wash it off. They can't, but you can; just make yourself black for a little while; long enough, gentlemen, to judge them, and before any of you would want to be judged, you would want your juror to put himself in your place. That is all I ask in this case, gentlemen.”

Darrow's language allows us to put ourselves in their place. Or, let's look at some excerpts from the famous speech in which Patrick Henry uttered those words which have rung throughout American history, sending shivers through the hearts of all patriots: “Give me liberty, or give me death!”

“... Mr. President, it is natural for man to indulge in the illusions of hope. We are apt to shut our eyes against a painful truth, and listen to the song of that siren, till she transforms us into beasts. Is this the part of wise men, engaged in a great and arduous struggle for liberty? Are we disposed to be of the number of those who, having eyes, see not, and having ears, hear not, the things which so nearly concern their temporal salvation? For my part, whatever anguish of spirit it may cost, I am willing to know the whole truth; to know the worst and to provide for it.

“I have but one lamp by which my feet are guided; and that is the lamp of experience. I know of no way of judging the future but by the past. And judging by the past, I wish to know what there has been in the conduct of the British ministry for the last 10 years, to justify those hopes with which gentlemen have been pleased to solace themselves and the House? Is it that insidious smile with which our petition has been lately received? Trust it not, sir; it will prove a snare to your feet. Suffer not yourselves to be betrayed with a kiss. . .

“They tell us, sir, that we are weak; unable to cope with so formidable an adversary. But when shall we be stronger? Will it be when we are totally disarmed, and when a British guard shall be stationed in every house? Shall we acquire the means of effectual resistance, by lying supinely on our backs, and hugging the delusive phantom of hope, until our enemies shall have bound us hand and foot? . . . There is a just God who presides over the destinies of nations;

Sensory Words		
Visual		
Verbs	Nouns	Adjectives
envision imagine watch dream paint look	appearance vision picture spectacle beauty splendor	scarlet (any color) brilliant animated shining picturesque colorful
Auditory		
Verbs	Nouns	Adjectives
orchestrate listen shatter thunder crash whisper	symphony silence noise melody harmony scream	glamorous lyrical ringing whining quiet melodious
Kinesthetic		
Verbs	Nouns	Adjectives
frighten sadden nauseate touch crush smother	suspicion feeling hunger terror sorrow ecstasy	mysterious sensual rough sinister valiant graceful

and who will raise up friends to fight our battles for us. The battle, sir, is not to the strong alone; it is to the vigilant, the active, the brave. . .

“It is in vain, sir, to extenuate the matter. Gentlemen may cry peace, peace—but there is no peace. The war is actually begun! The next gale that sweeps from the north will bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but as for me, give me liberty, or give me death!”

### Kennedy's Vision

It would be hard to forget the words of President John F. Kennedy in his visionary inaugural address, when he exhorted us to: “ask not what your country can do for you—ask what you can do for your country.”

“... We dare not forget today that we are the heirs of that first revolution. Let the word go forth from this time and place to friend and foe alike,

that the torch has been passed to a new generation of Americans—born in this century, tempered by war, disciplined by a hard and bitter peace, proud of our ancient heritage—and unwilling to witness or permit the slow undoing of those human rights to which this nation has always been committed, and to which we are committed today at home and around the world.

“Let every nation know, whether it wishes us well or ill, that we shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe to assure the survival and the success of liberty.

“This much we pledge—and more . . . To those peoples in the huts and villages of half the globe struggling to break the bonds of mass misery, we pledge our best efforts to help themselves, for whatever period is required—not because the Communists may be doing it, not because we seek their votes, but because it is right. If a society cannot help the many who are poor, it cannot save the few who are rich.

“To our sister republics south of our border, we offer a special pledge—to convert our good words into



good deeds—in a new alliance for progress—to assist free men and free governments in casting off the chains of poverty. . . .

“So let us begin anew—remembering on both sides that civility is not a sign of weakness, and sincerity is always subject to proof. Let us never negotiate out of fear. But let us never fear to negotiate. . . .

“Now the trumpet summons us again—not as a call to bear arms, though arms we need—not as a call to battle, though embattled we are—not as a call to bear the burden of a long twilight struggle year in and year out, ‘rejoicing in hope, patient in tribulation’—a struggle against the common enemies of man: tyranny, poverty, disease and war itself. . . .

“And so, my fellow Americans: ask not what your country can do for you—ask what you can do for your country.”

## King's Dream

One of the greatest speakers of our times was Dr. Martin Luther King Jr. In his address given at the Lincoln Memorial on August 28, 1963, he made us experience with him “his dream.”

“Five score years ago, a great American, in whose symbolic shadow we stand, signed the Emancipation Proclamation. This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of captivity.

“But 100 years later, we must face the tragic fact that the Negro is still not free. 100 years later, the life of the Negro is still crippled by the manacles of segregation and the chains of discrimination. 100 years later, the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity. 100 years later, the Negro is still languished in the corners of American society and finds himself an exile in his own land. So we have come here today to dramatize an appalling condition.

“In a sense we have come to our nation's Capital to cash a check. When the architects of our republic wrote the magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note to which every American was to fall heir. This note was a promise that all men would be guaranteed the unalienable rights of

life, liberty and the pursuit of happiness. . . .

“It would be fatal for the nation to overlook the urgency of the moment and to underestimate the determination of the Negro. This sweltering summer of the Negro's legitimate discontent will not pass until there is an invigorating autumn of freedom and equality. 1963 is not an end, but a beginning. Those who hope that the Negro needed to blow off steam and will now be content will have a rude awakening if the Nation returns to business as usual. There will be neither rest nor tranquility in America until the Negro is granted his citizenship rights. The whirlwinds of revolt will continue to shake the foundations of our Nation until the bright day of justice emerges. . . .

“I say to you today, my friends, that in spite of the difficulties and frustrations of the moment I still have a dream. It is a dream deeply rooted in the American dream.

“I have a dream that one day this nation will rise up and live out the true meaning of its creed: ‘We hold these truths to be self-evident; that all men are created equal.’

“I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.

“I have a dream that one day even the state of Mississippi, a desert state sweltering with the heat of injustice and oppression, will be transformed into an oasis of freedom and justice.

“I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character. I have a dream today.

“I have a dream that one day the state of Alabama, whose governor's lips are presently dripping with the words of interposition and nullification, will be transformed into a situation where little black boys and black girls will be able to join hands with little white boys and white girls and walk together as sisters and brothers. I have a dream.

“. . . This is our hope. This is the faith with which I return to the South. With this faith we will be able to hew out of the mountain of despair a stone of hope. With this faith we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. . . .

“This will be the day when all of God's children will be able to sing with a new meaning ‘My country 'tis of thee, sweet land of liberty, of thee I sing. Land where my fathers died, land of the pilgrims' pride, from every mountainside, let freedom ring.’

“And if America is to be a great nation this must become true. So let freedom ring from the prodigious hill-tops of New Hampshire. Let freedom ring from the mighty mountains of New York. . . . Let freedom ring from the snowcapped Rockies of Colorado. . . . But not only that; let freedom ring from Stone Mountain in Georgia. . . . Let freedom ring from every hill and molehill of Mississippi. From every mountainside, let freedom ring.

“When we let freedom ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing the words of the old Negro spiritual, ‘Free at last! Free at last! Thank God Almighty, we are free at last!’ ”

No matter what our politics or our feelings about the contents of his speech, could any of us question just what Dr. King's “dream” was? You too can make your audience see what you see, hear what you hear and feel what you feel.

## Sensual Effectiveness

Does it work? In one of my Toastmasters speeches, I purposely included a total sensory experience for my audience—the experience of looking in your rear-view mirror and seeing that flashing blue and red light, hearing that whining siren behind you and feeling that sinking feeling in the pit of your stomach—the experience of realizing that it is you that the officer wants to pull over.

Interestingly, my evaluator that evening was a guest from another club—a blind Toastmaster. Her comment on my speech was that she appreciated the vivid imagery I had created for the audience.

Work with sensory language. Spice up your communication; make it *sensual*. I have included a list of words to help you get started. Make your own list of sensory words. Let your speech make your audience see what you feel! 🗣️

*Stephanie Swanson is a staff attorney with the Arizona Court of Appeals. She is a former member of Single Desert Voices Toastmasters Club 441-3 in Phoenix, Arizona.*





★ Reach  
for the Stars  
★ In Reno ★  
★ this Summer

★ At our 55th Annual International Convention! ★

Get ready for fun and excitement in one of America's favorite vacation spots!  
Don't miss:

- **World Championship of Public Speaking** featuring nine of the World's Greatest Speakers.
- **Gala Presidential Dinner Dance** honoring the installation of our 1986-87 International President.
- **Hollywood Fun Night**—Dress up as your favorite movie star or character of the present or past. The members are part of the entertainment!
- Golden Gavel Luncheon featuring **Art Linkletter!**
- **Sessions** and **workshops** on leadership, evaluation, voice, storytelling, humor and more.

★  
Reach For the Stars<sup>★</sup> in Reno  
"THE BIGGEST LITTLE CITY IN THE WORLD"





TOASTMASTERS
55th ANNUAL CONVENTION
August 26-30, 1986
MGM Grand Hotel
Reno, Nevada

MAIL THIS PART TO: Toastmasters International, P.O. Box 10400, Santa Ana, CA 92711 (This form is not to be used by International Officers, Directors, Past International Presidents or District Governors elected for 1986-87.)

To attend general sessions on Wednesday, Thursday and Friday, a registration badge will be required. Pre-register and order meal-event tickets now! ATTENDANCE AT ALL MEAL EVENTS WILL BE BY TICKET ONLY. Advance registrants will receive a receipt by mail. Tickets can be claimed at the registration desk beginning Tuesday, August 26.

ALL ADVANCE REGISTRATIONS MUST REACH WORLD HEADQUARTERS BY JULY 15.

- Member Registrations @ \$35.00
Joint Registration: Husband/Wife (both Toastmasters) @ \$45.00
Spouse/Guest Registrations (each) @ \$10.00
Tickets: Golden Gavel Luncheon (Wednesday, August 27) @ \$18.00
Tickets: Spouses & Guests Luncheon (Thurs., August 28) @ \$14.00
Tickets: DTM Luncheon (Thurs., August 28) (Note DTM#) @ \$14.00
Tickets: 'Hollywood Stars' Fun Night (Thurs., August 28, Dinner, Show) @ \$28.00
Tickets: President's Dinner Dance (Fri., Aug. 29, Dinner, Dancing, Program) @ \$29.00
Tickets: International Speech Contest Breakfast (Sat., August 30) @ \$13.00
TOTAL

Check enclosed for \$ (U.S.) payable to Toastmasters International. Cancellation reimbursement requests not accepted after July 31. Cancellations not accepted on site.

(Please Print) Club No. District
NAME
SPOUSE/GUEST NAME
ADDRESS
CITY STATE/PROVINCE
COUNTRY ZIP CODE
NO. CHILDREN ATTENDING AGES
If you are an incoming club or district officer, please indicate office:

MAIL THIS PART TO: MGM Grand Hotel, Reno, Attn: Room Reservations, 2500 E. Second St., Reno, Nevada 29595
TOASTMASTERS INTERNATIONAL 1986 ANNUAL MEETING AUGUST, 1986
RESERVATIONS MUST BE RECEIVED BY JULY 22, 1986

Q NAME: MASINT
Please make reservations for persons
Name(s): Single or Double Occupancy \$68.00
Address: Round King-Bedded Room \$80.00
City/State: Zip: One-bedroom Suite \$138.00 - \$148.00
Telephone # Area Code: ( ) Two-bedroom Suite \$201.00 - \$221.00
Arrival Date: Arrival Time:
Departure Date: Deposit Amount: \*\$

(All rates subject to 7% Washoe County Room Tax)
One night's deposit is required to guarantee accommodations. Deposit refundable if reservation cancelled 24 hours prior to ARRIVAL. Please return reservation and deposit at least 30 days prior to arrival. CREDIT CARDS NOT ACCEPTED TO GUARANTEE RESERVATIONS.

Reservation requests received after July 22, 1986 will be confirmed subject to room availability.
NOTE: Checkout time is noon, therefore guest room may not be available until 2 p.m.
Your deposit guarantees your room until midnight on the requested date of arrival. Please telephone changes to our Reservation Department at 800-648-5080. The only form of reservation payment that will be accepted is: check or money orders.



# 1986-87 Officer Candidates

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## For President

**Theodore C. Wood, DTM**—Senior Vice President, Second Vice President, Third Vice President and International Director from 1979 to 1981. A Toastmaster for 20 years, he is a member of four clubs—Kritikos 1686-18, Meadeators 1746-18, and Fanxtastics 5822-18 at Fort George G. Meade, Maryland and the Maryland Advanced Club 5902. Under his leadership his district received the Distinguished District Award and he is the recipient of ten Distinguished District service awards. In addition, he has received the District Toastmaster of the Year and two Toastmaster of the Year awards, the Exceptional Service plaque from the Region VII districts, and several Civilian Outstanding Performance awards. Mr. Wood is a Senior Staff Officer for the U.S. Department of Defense. He is a member of the National Speakers Association; the Ft. Meade Officers Club Advisory Council; the Chillum Community Association and the Human Relations Management Association. He and his wife Inez live in Hyattsville, Maryland.

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## For Senior Vice President

**John A. Fauvel, DTM**—Second Vice President, Third Vice President and First International Director-at-Large from 1980 to 1982. A Toastmaster for 23 years, Mr. Fauvel is a member of Auckland Club 3593-72, Advanced Club 5693-72 and Reedsburg Area Club 2780-35. He has served as Division Lt. Governor; Administrative and Educational Lt. Governor and District Governor. He received the District Communication and Leadership Award in 1980, was Outstanding Area Governor of the Year in 1974-75 and Outstanding Toastmaster of the Year in 1974. Mr. Fauvel won District Prepared and Impromptu Speech contests and the District Most Entertaining Speech Award in 1976 and 1983. He is Chief Executive of A.T. Fauvel Ltd. in Auckland, New Zealand. He is an Associate of the British Institute of Chartered Shipbrokers; an Associate of the British Institute of Arbitrators and an Associate of the New Zealand Institute of Management. Mr. Fauvel is also a Freeman of the City of London, and a Liveryman of the Worshipful Company of Shipwrights. He lives with his wife Pamela in Auckland, New Zealand.

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## For Second Vice President

**Tom B. Richardson, DTM**—Third Vice President and International Director from 1982 to 1984. While International Director, he served as Chairman of the Membership and Club Extension Committee. A Toastmaster for 13 years, Mr. Richardson is a member of Lafayette Club 1127-11, Tecumseh 485-11, and State Farm 2872-11. As District 11 Governor, he led the district to Distinguished District, and was Area Governor of the Year in 1977. He was a finalist in the International Speech Contest in 1974 and is currently the District 11 Chief Judge. Mr. Richardson is an Agency Director of State Farm Insurance Companies in West Lafayette, Indiana. He holds a B.S. in Biology and an M.S. in Education Administration. He is a Chartered Life Underwriter and a Chartered Financial Consultant. Mr. Richardson is a member of the National Speakers Association; American Institute of Parliamentarians; and his church Board of Trustees. He is President of the Lafayette CLU Association. He lives with his wife Peggy in Lafayette, Indiana. They have three children, Bruce, Brian and Beth.

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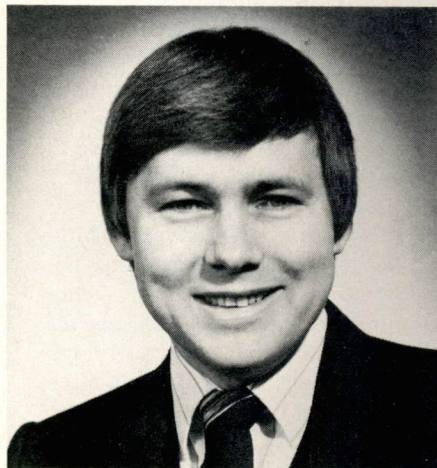
This has been a year of celestial occasions. With Halley's Comet making its 76-year return, the sky has been limitless for everyone and everything. In August Toastmasters will "Reach for the Stars" and elect four officers to serve as our stellar leaders.

Candidates were nominated for the positions of President, Senior Vice President, Second Vice President and Third Vice President by the International Nominating Committee. The Committee's selection is presented here in accordance with Article VIII, Section 1 of Toastmasters International's Bylaws. The officers will be elected Thursday, August 28 during the International Convention in Reno, Nevada.

It is the duty of all clubs to participate in the vote either by proxy or through their representatives at the Convention. All members are urged to give careful consideration to the qualifications of each candidate.

**(Additional nominations for international offices may be made from the floor at the annual business meeting. International director candidates will be nominated at the regional conferences to be held this month.)**

*Nominating Committee*—William O. Miller, DTM, Chairman; Eddie V. Dunn, DTM; Alex P. Smekta, ATM; Edwyn J. Buzard, DTM; Don Ensich, DTM; Scott Edwards, DTM; Ruth Kraft, DTM; Adam F. Bock; Edward N. Belt, Sr., DTM; Earl E. Warren, DTM; P. Gregory McCarthy, DTM.



#### For Third Vice President

**John F. Noonan, DTM**—An International Director from 1982 to 1984 and District 21 Governor. A Toastmaster for 15 years, Mr. Noonan is a member of Friendship Club 1734-21 and Advanced Speakers Club 4589-21. As District 21 Governor, he led the District to the President's Distinguished District Award. He was the District 21 Speech Contest Winner in 1974 and the District 21 Area Governor of the Year in 1974-75. Mr. Noonan is District Manager of Management Services for the Federal Business Development Bank in Vancouver, British Columbia, Canada. He holds the professional designation of MC1 from the University of Toronto and Canadian Credit Institute, and is a Certified General Accountant of Associates of British Columbia, Canada. He is a member of the National Speakers Association; Sales and Marketing Advisory Board of Vancouver Community College; Society of Association Executives; Vancouver Board of Trade; Vancouver Visitors and Convention Bureau and American Institute of Parliamentarians. He's a Charter Member of Alberta Speakers Association. Mr. Noonan and his wife Stevie live in North Vancouver, British Columbia, Canada, with their three children, Joe, Andrea and Valerie.



#### For Third Vice President

**A. Edward Bick, DTM**—An International Director from 1981 to 1983 and District 41 Governor. While International Director, he served as Chairman of the Membership and Club Extension Committee. A Toastmaster for 14 years, Mr. Bick is a member of Marquette Club 509-41. He was Area Toastmaster of the Year in 1977, and District Evaluation Contest Winner in 1985. In 1984, he received third place in the District 41 Speech Contest. Mr. Bick is a Conversion and Export Operations Manager for John Morrell & Company Meats. He holds a B.S. in Agricultural Engineering and has finished one year of post-graduate work. He is a member of his church's Congregational Board of Directors, and Chairman of the Church Congregation. He has been a member of the College Fraternity House Corporation for 10 years, including five years as President. He's served as Chairman of the County Fair Rural Olympics and as Chapter Program Chairman of the American Society of Agricultural Engineers. Mr. Bick is currently an instructor for South Dakota's state-wide University Week for Women and is a member of the Institute of Industrial Engineers. He lives with his wife Jennifer in Sioux Falls, South Dakota. They have one child, Amy.



#### For Third Vice President

**Arthur F. Nieto, DTM**—An International Director from 1983 to 1985 and District 3 Governor. While International Director, he served as Chairman of the Membership and Club Extension Committee. A Toastmaster for 10 years, Mr. Nieto is a member of Papago Club 2694-3, Six to Niners Club 3569-3 and South Mountain Club 4363-3. Mr. Nieto was Co-Chairman of the 50th International Convention, held in Phoenix, Arizona; and Chairman of the District 3 Club Extension and Educational Committees. Mr. Nieto is an Inventory Coordinator for the Salt River Project. He is also a member of the Salt River Project Speaker's Bureau and the District 3 Speaker's Bureau; the Platform Speakers Association; the National Speakers Association; the Arizona Retired Officers Association and the Military order of World Wars. He has also been a college and high school sports official for over 20 years. He retired from military service as a Lt. Colonel, after receiving a battlefield commission during the Korean conflict and serving in Vietnam, Europe and the Pentagon. Mr. Nieto serves as a church lector and usher as well. He lives with his wife, Margie Nieto, ATM, in Phoenix, Arizona.



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# THE GOOD OF ORDER

## Bylaws Are like Car Insurance

by Bob Leiman, DTM, CPP

Rules are not necessary much of the time, just as automobile insurance is not needed most of the time. However, it's the times of exception (such as a fender-bender in the car) when we definitely need insurance, and the same goes for organizational rules. Today, they are generally referred to as bylaws. They may be as simple as one page or require a hundred pages. An example is Articles of Incorporation, the standard set of rules obtained when a group incorporates, which are governed by the state in which they are located and by that state's codes. Many modern bylaws have Rules of Procedure and Standing Rules of Order which may be suspended by a two-thirds vote without notice, and can be amended more easily. Bylaws should include the following articles (each may include several sections, and I and II may be in the Articles of Incorporation):

(I) Name; (II) Purpose or objective (several sections); (III) Membership—types, dues, qualifications, disciplines, etc.; (IV) Officers—qualifications, how many, elections, term of office and filling of vacancies; (V) Meetings—how often, when, notice, quorum, etc.; (VI) Committees and duties, standing and special committees—how selected, might include executive budget, program membership, nominating and public relations, et al.; (VII) Parliamentary authority, e.g., *Robert* or *Sturges* or *Jones*—this is the basis for authority when the answer cannot be found in the bylaws; (VIII) Amendments—how they are made, usually takes notice and two-thirds vote; (IX) Dissolution—many state codes require rules about dispersing funds for nonprofit clubs. Also, the date and place of adoption and signatures of two officers should be on the original bylaws.

An organization's bylaws take precedence over parliamentary authority, but cannot conflict with the Articles of Incorporation, state codes or the law of the land. Problems that cannot be resolved in meetings or hearings by the membership may be taken to court for legal rulings. It must be emphasized that the minutes are the official record of an organization and should be clearly prepared and approved, and carefully preserved (especially in anticipation of lawsuit).

### Motion of the Month

Filling the blanks is a good motion to use when there are several alternatives. A member moves to create a blank for the place of the next meeting. It requires a second, and a majority vote. Then members submit suggestions for the next meeting place—a little like nominations. When there are no further suggestions, the Chair will say, "Are you ready to vote?" (Comments on various suggestions may be made.) The Chair puts the suggested places, in the order made, to a vote. He points out that the first place receiving a majority shall be placed in the blank without further votes on the remaining suggestions. He cautions members to vote yes or no on each suggestion. As soon as one place receives a majority vote, it is placed in blank and the pending motion is the selection of the place approved for the next meeting. Your many comments and questions are appreciated; keep them coming.

**Bob Leiman, DTM, CPP**, Executive Director of the American Institute of Parliamentarians (AIP) since August 1983, operates that organization's World Headquarters in Fort Wayne, Indiana. A Toastmaster for 28 years, Bob is a Past District Governor and was Toastmasters' 84th Distinguished Toastmaster. His parliamentary programs at four TI conventions have been popular and prompted strong interest and activity in parliamentary procedure. Write for information at 124 W. Washington Blvd., Suite 144, Ft. Wayne, Indiana 46802 or call 219-422-3680.



# HALL of FAME

## DTMs

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

### **Carol L. Averill**

Chino Valley 3957-F, Chino, CA

### **Ralph A. Pisano**

Winners 4244-F, Santa Ana, CA

### **Robert Clifford Innes**

Century City 2681-1, Los Angeles, CA

### **James Robert Davis**

Eyeopener 2607-3, Tuscon, AZ

### **William W. Woolfolk, Jr.**

Donald L. Bogie 27-4, Redwood City, CA

### **Susan Swope**

SRI Organon 1435-4, Menlo Park, CA

### **Michael E. Martin**

Pin 2332-11, Plainfield, IN

### **Kenton L. Weaver**

Magnavox 2568-11, Ft. Wayne, IN

### **Donald L. Panhorst**

Eriez 2705-13, Erie, PA

### **Bob Lanz**

Garland 1207-25, Garland, TX

### **N. N. Panicker**

Metro-Speakers 1470-25, Dallas, TX

### **Michael J. Rapport**

Jackson County 1871-29, Pascagoula, MS

### **Garvin M. Moore, Jr.**

Raytheon MSD 4604-31, Bedford, MA

### **E. Frank Poyet**

Harmon-izers 1910-33, Las Vegas, NV

### **Wendy Farrow**

Simi Valley 3533-33, Simi Valley, CA

### **Darlene Dell Lightfuss**

Northwest 4283-35, Milwaukee, WI

### **Dolores W. Jones**

DPSC 3403-38, Philadelphia, PA

### **Kenneth L. Morris**

Troy 3453-40, Troy, OH

### **Paula M. Pederson**

Germantown 4112-43, Germantown, TN

### **Jerri L. Fielding**

Early Bird 1061-44, Odessa, TX

### **Scott W. Long**

Pop-Up 3165-44, Midland, TX

### **Carmen D'Amico**

Venetian 952-47, Ft. Lauderdale, FL

### **Ginger Kane**

Oakland City Center, 1250-57, Oakland, CA

### **Lynn Carter-Holt**

Rock Hill 2040-58, Rock Hill, SC

### **Derek Johannson**

Crossroads 1396-64, Transcona, Man., Can

### **Vincent J. Doran**

Anchor 3882-U, Anchorage, AK

## ATM Bronze

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

### **Philippe J. L. Gain**

South Bay 280-1, Torrance, CA

### **Tom McGraw**

Sleepy Eye 5631-6, Sleepy Eye, MN

### **Adrian Burd**

Lewis-Clark 369-9, Lewiston, ID

### **R. F. Roberson, DTM**

Columbus Uptown 2037-14, Columbus, GA

### **Lloyd Bryant**

New Dawn 4101-16, Lexington, OK

### **Louis I. Mandel**

Hawkeye 617-19, Cedar Rapids, IA

### **William D. Haas, DTM**

Denton 3055-25, Denton, TX

### **Dorothy O. Chapman**

Free Speakers 2630-26, Rocky Ford, CO

### **Dattatray Manerikar**

Ultra 2709-30, Chicago, IL

### **Theodore C. Reineck, Jr.**

Faux Pas 5364-36, Bethesda, MD

### **William D. McManus, DTM**

Albemarle 1811-37, Albemarle, NC

### **Ellis K. Hirst, DTM**

California Highway Patrol 1031-39, Sacramento, CA

### **Shannon Wood**

Ala Moana 3701-49, Honolulu, HI

### **Terry G. Schutt**

Link 2848-65, Binghampton, NY

### **Samuel A. McKenzie**

GSU Baton Rouge 4897-68, Baton Rouge, LA

### **Manuel L. Salenga**

Benguet Corporation 4391-75, Baquio City, Phil

## ATM Silver

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

### **Jacqueline Kazarian**

Irvine Complex 4149-F, Irvine, CA

### **Jack Martincavage**

International City 1377-1, Long Beach, CA

### **James Shorr**

TEAA 2771-1, Portland, OR

### **R. F. Roberson, DTM**

Columbus Uptown 2037-14, Columbus, GA

### **Milton C. Dangerfield**

Jess Dunn 4105-16, Taft, OK

### **Richard E. Oehring**

Innovators 4362-24, Lincoln, NE

### **Dattatray Manerikar**

Johnson Products 2766-30, Chicago, IL

### **Hazel Hagans, DTM**

Albemarle 1811-37, Albemarle, NC

### **Peter J. Murphy**

Salisbury 2380-37, Salisbury, NC

### **Ellis K. Hirst, DTM**

California Highway Patrol 1031-39, Sacramento, CA

### **Clifford Martin Skrypnik**

Engineers 5820-42, Saskatoon, Sask., Can

### **Ronald L. Mobley**

Makiki 5717-49, Honolulu, HI

### **Margaret B. Jenkins**

Seafarers 3636-66, Newport News, VA

## ATMs

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

### **Clifford L. Hughes**

Anaheim 2-F, Anaheim, CA

### **Thomas C. Duncan**

Tustin 3733-F, Tustin, CA

### **Brenda Trafford**

Palm Springs 4199-F, Palm Springs, CA

### **Juanita H. Hackbarth**

Tri-City Achievers 4836-F, Anaheim, CA

### **Forrest A. Hall**

Douglas Aircraft 1497-1, Long Beach, CA

### **Mary D. Messenger**

Monday Night 5963-1, Torrance, CA

### **Kenneth A. Myrabo**

University Hospital 1151-2, Seattle, WA

### **Kathryn E. Rood**

Golden Bell 2211-2, Bellevue, WA

### **Arthur M. Pearson**

Leading Knights 3666-2, Burien, WA

### **Kathleen Weber**

Wry 4723-2, Kirkland, WA

### **Norma R. Block**

Morning Glories 3693-3, Phoenix, AZ

### **Samuel Block, Jr.**

Morning Glories 3693-3, Phoenix, AZ

### **Grace C. Ludwig**

Harford County 1914-18, Bel Air, MD

### **Diane Storms**

Diplomats 3298-19, Des Moines, IA

### **Wanda L. Prater**

Texas Eastern 5268-56, Houston, TX

### **M. B. Sutton**

Timely 1370-58, Fort Mill, SC

### **John F. Walsh**

Hartsville 1598-58, Hartsville, SC

### **J. Elaine Crabtree**

Trafalgar 4080-60, Oakville, Ont., Can

### **Michael L. Wearing**

Joie de Vivre 5645-60, Toronto, Ont., Can

### **Gordon Henry**

Lear Siegler 2536-62, Grand Rapids, MI



**Marion W. Van Winkle**  
Greater Flint 2826-62, Flint, MI

**Luke Schafer**  
Farm Bureau 2836-62, Lansing, MI

**Janet E. Nicholson**  
Elmwood Senior Citizens 4032-64, Winnipeg, Man., Can

**Russell Reddoch**  
Norfolk 686-66, Norfolk, VA

**William Ernest Blake, Jr.**  
V.C.U. 4649-66, Richmond, VA

**Leon F. Taylor**  
Springwood 4796-70, Springwood, N.S.W., Aust

**Brian Gifford Westray**  
Western Lectern 5069-70, Sydney, N.S.W., Aust

**Mekuria Tafessa**  
Blue Nile 4542-U, Addis Ababa, Ethiopia

**Jim Sterrett**  
Winners Circle #2 4822-49, Honolulu, HI

**Michael Hart**  
North Hollywood 147-52, North Hollywood, CA

**Rita Bass**  
Northeast 1878-52, Eagle Rock, CA

**Ernest L. Weckbaugh**  
Executive TM Breakfast Club 3622-52, Glendale, CA

**William W. Lang**  
Boardman 5614-53, Poughkeepsie, NY

South, 3101 W. 69th St.

**6129-7 West Beaverton**  
Beaverton, OR—Tues., noon, Nike, Inc., 3700 Murray Rd., (641-5453).

**6136-11 Toasters III**  
Notre Dame, IN—Mon., 6:00 p.m., St. Mary's College, P.O. Box 1128, Augusta Hall (284-5334).

**6170-11 Princeton**  
Princeton, IN—Tues., 6:45 a.m., The Waffle House, Broadway Ave. (386-2372).

**6171-11 Decatur**  
Decatur, IN—2nd & 4th Tues., 5:30 p.m., 2 Brothers Restaurant, 239 W. Monroe St. (627-2372).

**6159-14 Peachtree Prose**  
Atlanta, GA—2nd & 4th Fri., 11:45 a.m., Blue Cross and Blue Shield of Georgia, Peachtree Rd., N.E. (262-8200).

**6160-14 Lithonia Lighting**  
Conyers, GA—2nd & 4th Thurs., 11:30 a.m., Lithonia Lighting, 1400 Lester Rd. (922-9000).

**6162-14 News Masters**  
Atlanta, GA—1st & 3rd Tues., noon, Atlanta Journal-Constitution, 72 Marietta St., N.W. (526-5282).

**6146-16 Apex**  
Boley, OK—Wed., 6:45 p.m., John H. Lilley Correctional Center, P.O. Box 308.

**6155-21 Quay Speakers**  
North Vancouver, B.C., Can—Tues., 4:45 p.m., Insurance Corp. of British Columbia, 151 W. Esplanade, Room 249-12 (734-8479).

**6163-22 Marion**  
Kansas City, MO—2nd & 4th Tues., 6:30 a.m., Marion Laboratories, Inc., Marion Park Dr. (966-5000).

**6151-24 INside Out**  
Omaha, NE—every other Tues., 3:30 p.m., Omaha Correctional Center, 2323 East Avenue "J" (554-2010).

**6130-25 N.E. Early Birds**  
Ft. Worth, TX—Wed., 6:30 a.m., Holiday Inn, Interstate 820 & Hwy. 183 (268-0065).

**6142-25 Mesquite**  
Mesquite, TX—every other Tues., 7:30 p.m., Mesquite Chamber of Commerce, 617 N. Ebrite (279-3522).

**6190-25 Golden**  
Ft. Worth, TX—Wed., 11:50 a.m., General Dynamics, N. Grants Lane.

**6143-26 Lock-Moss Spokesters**  
Security, CO—Thurs., 6:45 p.m., Schlage Lock Co., 3899 Hancock Expressway (390-5071).

**6137-30 Hartmarx Remarx**  
Chicago, IL—1st & 3rd Wed., 5:00 p.m., Hartmarx Corp., 101 N. Wacker, 22nd

floor (372-6300).

**6140-30 Toasters Choice**  
Chicago, IL—Wed., noon, Rollins Burdick Hunter of Illinois, 10 S. Riverside Plaza (559-3983).

**6149-32 Main Street**  
Centralia, WA—Mon., 7:15 p.m., The Unity Center, 516 W. Main (736-6204).

**6153-32 South Sounders**  
Olympia, WA—Wed., 5:15 p.m., General Administration Building, Room G-150.

**6150-33 Bon Appetit**  
Las Vegas, NV—3rd Fri., monthly, 6:30 p.m., various gourmet restaurants (459-3967).

**6141-35 University of Wisconsin-Stevens Point**  
Stevens Point, WI—every other Thurs., 5:00 p.m., University of Wisconsin-Stevens Point, University Center (341-7827).

**6173-35 Cray**  
Chippewa Falls, WI—2nd & 4th Thurs., 6:45 a.m. (723-2221).

**6174-35 Jeffersonian**  
Racine, WI—2nd & 4th Mon., 5:30 p.m., Racine's Inn-on-the-Lake, 535 Main St. (634-0185).

**6177-37 Cheers**  
Research Triangle Park, NC—Thurs., 4:30 p.m., Burroughs Wellcome North Building, 3030 Cornwallis Rd. (248-3488).

**6154-38 Speakeasy-AT&T**  
Reading, PA—2nd & 4th Mon., 4:30 p.m., AT&T, 2525 N. 12th St. (939-6952).

**6156-40 IDT**  
Westerville, OH—Wed., noon, Industrial Data Terminals Corp., 173 Heatherdown Dr. (882-3282).

**6131-42 Day Breakers**  
Regina, Sask., Can—Thurs., 7:00 a.m., Sheraton Centre Hotel, 1818 Victoria Ave. (584-9281).

**6161-42 Club 13**  
Regina, Sask., Can—Tues., noon, Saskatchewan Power Corp., F4-2025 Victoria Ave. (566-2879).

**6145-44 Articulate**  
Lubbock, TX—Thurs., 7:00 p.m., Monterey Church of Christ, 3616 58th St. (794-9715).

**6189-44 Dyess**  
Dyess Air Force Base, TX—2nd & 4th Tues., 11:45 a.m., Dyess Air Force Base, Recreation Center (691-1366).

**6148-46 MONY Talks**  
Purchase, NY—Tues., noon, Wed., 4:00 p.m., MONY Financial Services, 4 Manhattanville Rd., 51-TM (697-8759).

**6167-46 Northeastern**  
Wayne, NJ—2nd & 4th Thurs., 4:30 p.m., State Farm Insurance, 1750 Route

## New Clubs

**6138-F Ultimate Achievers**  
Orange, CA—Tues., 7:00 p.m., J & P Hendrickson Corp., 1819 E. Chapman (493-2341).

**6128-1 Hermosa**  
Hermosa Beach, CA—Wed., 7:00 a.m., Kiwanis Youth Center, 2515 Valley Dr. (318-7615).

**6152-4 Intersil Chipsters**  
Cupertino, CA—Tues., bi-weekly, noon, Intersil, Inc., 10600 Ridgeview Ct., R1 Training Room (996-5669).

**6166-4 J & H Speakers' Forum**  
San Francisco, CA—1st & 3rd Wed., 4:45 p.m., Johnson & Higgins, 601 California St. (981-6700).

**6132-5 Bureau Cats**  
San Diego, CA—Thurs., noon, Department of Social Services, 7949 Mission Center Ct. (560-3634).

**6144-6 Whole Wheat**  
St. Louis Park, MN—1st & 3rd Mon., 7:30 a.m., Park Nicollet Medical Centre, 5000 W. 39th St., 6th floor (927-3830).

**6158-6 148th Air Guard**  
Duluth, MN—Wed., noon, 148th Air Guard NCO Club, Duluth IAP (727-6886).

**6168-6 Speeches 'N Cream**  
Edina, MN—alternate Sat., & Thurs., Sat. 8:30 a.m., Thurs. 7:30 p.m., Unity



23, Northeastern R.O. Agency Classroom  
(628-5251).

**6126-47 Roy's Speakeasy**

Winter Park, FL—Thurs., 12:30 p.m.,  
Crummer Graduate School of Business,  
Rollins College (646-2404).

**6157-48 TBE/PMIC**

Huntsville, AL—Wed., 11:30 a.m., Tele-  
dyne Brown Engineering, Cummings  
Research Park, Conference Room  
(453-3553).

**6135-57 Telesarians**

San Ramon, CA—Wed., 11:30 a.m.,  
Pacific Bell, 2600 Camino Ramon  
(823-3277).

**6169-61 Portage**

Hull, Que., Can—Supply and Services  
Conference Centre, Place du Portage,  
Phase III (994-3791).

**6165-62 Little Traverse**

Charlevoix, MI—2nd & 4th Thurs., 6:00  
p.m., Grey Gables (347-6082).

**6133-64 CMA**

Winnipeg, Man., Can—Tues., 5:30  
p.m., Charter House Hotel, York and  
Hargrave (956-0980).

**6139-64 Standard Aero**

Winnipeg, Man., Can—Tues., 4:35  
p.m., Standard Aero Ltd., 1855 Sargent  
Ave., Plant 2 Boardroom (775-9711).

**6127-69 Aurora**

Townsville, Qld., Aust—Thurs., 6:30  
a.m., Townsville International Hotel,  
Flinders St. (755692).

**6134-69 Gold City**

Charters Towers, Qld., Aust—1st & 3rd  
Wed., 7:00 p.m., Excelsior Hotel, 130  
Gill St. (871-999).

**6164-69 Dysart**

Dysart, Qld., Aust—2nd Mon., monthly,  
7:00 p.m., Civic Centre Dysart (581133).

**6147-70 Wagga Wagga**

Wagga Wagga, N.S.W., Aust—2nd & 4th  
Tues., 7:00 p.m., Commercial Club,  
Gurwood St. (331044).

**6175-70 Peninsula**

Woy Woy, N.S.W., Aust—Tues., 7:30  
p.m., Ettalong War Memorial Club,  
Memorial Ave. (41-5991).

**6172-71 D.L.S. Communicators**

Waterford, Ire—1st & 3rd Tues., 8:00  
p.m., De La Salle College, Waterford City  
(85257).

## Anniversaries

**50 Years**

Bremerton 63-32, Bremerton, WA

**40 Years**

Corvallis 395-7, Corvallis, OR  
Tuesday Night 394-11, South Bend, IN  
New Albany 410-11, New Albany, IN

**35 Years**

Christopher 958-6, Minneapolis, MN  
Texoma 345-25, Sherman, TX  
Birmingham 957-28, Birmingham, MI  
Tejas 966-56, Austin, TX

**30 Years**

The Dalles 620-7, The Dalles, OR  
Dawn Busters 2116-7, Portland, OR  
Carlville 2137-8, Carlville, IL  
Shelbyville 1113-11, Shelbyville, IN  
Thoroughbred 1985-11, Louisville, KY  
Penn Square 2106-16, Oklahoma City, OK  
Beloit 2147-35, Beloit, WI  
Sierra College 2073-39, Rocklin, CA  
Toastaxers 2142-40, Cincinnati, OH  
Madison 2059-41, Madison, SD  
Florence 2101-48, Florence, AL  
Bossuet Gaveliers 2175-U, Cappellen, Lux.

**25 Years**

Lighthouse 2148-2, Mukilteo, WA  
Fallbrook 2335-5, Fallbrook, CA  
Anoka 2748-6, Anoka, MN  
Paso del Norte 3322-23, El Paso, TX  
HDL 3323-36, Adelphi, MD  
State Health 2973-57, Berkeley, CA  
Skyway 3301-60, Burlington, Ont., Can  
TM Club of Mexico City 3245-U, Mexico  
City, Mex

**20 Years**

Valley 3626-4, San Jose, CA  
Pile O Bones 1862-42, Regina, Sask., Can  
Parramatta 2274-70, Parramatta, N.S.W.,  
Aust

**15 Years**

TGIF Management 3328-4, Santa Clara,  
CA  
Suburban 3613-10, Chagrin Falls, OH  
Waltham Federal 2566-31, Waltham, MA

**10 Years**

Ziggurat 425-F, Laguna Niguel, CA  
TM Femenil de Tijuana 2680-5, Tijuana,  
Mex  
Parkville 300-18, Parkville, MD  
Northwest 3566-19, Urbandale, IA  
Raytheon Sudbury 2258-31, Sudbury, MA  
Farmers Insurance Group 146-33, Merced,  
CA  
Sandpiper 1224-33, Ventura, CA  
New Horizons 2103-33, Las Vegas, NV  
U.S. Geological Survey 3078-36, Reston,  
VA  
Pampa Sunrisers 3177-44, Pampa, TX  
North Winds 1955-45, Barre, VT  
Great Swamp 344-46, Basking Ridge-  
Morris, NJ  
Tennessee Valley 960-48, Huntsville, AL  
Prop and Rotor 1683-48, Ft. Rucker, AL  
Gabs 2746-48, Gunterville, AL  
Pearl City 2805-49, Pearl City, HI  
The Nooners 2810-49, Honolulu, HI  
Canberra City 986-70, Canberra, A.C.T.,  
Aust  
Diamond Valley 567-73, Eltham, Vic.,  
Aust.,  
University of Ibadan 2535-U, Ibadan Iyo,  
Nigeria

## TOASTMASTERS INTERNATIONAL'S CONFERENCE/CONVENTION CALENDAR

### 1986 REGIONAL CONFERENCES

**REGION I June 6-7**

Salt Lake Sheraton  
Salt Lake City, Utah

Contact: Joan Haynes  
4657 Loyola Street  
West Valley, Utah 84120

**REGION II JUNE 27-28**

Red Lion Inn  
San Jose, Calif.

Contact: Vit Eckersdorf, DTM  
78 Shearer Drive  
Atherton, California 94025

**REGION III JUNE 6-7**

The Brown Palace  
Denver, Colorado

Contact: Cecilia Cohn, DTM  
771 South Holly  
Denver, Colorado 80222

**REGION IV JUNE 20-21**

Kirkwood Motor Inn  
Bismarck, N. Dakota

Contact: Allen Weisbeck  
414 Tulsa Drive  
Bismarck, N. Dakota 54801

**REGION V JUNE 13-14**

Hilton on the Circle  
Indianapolis, Indiana

Contact: Steve Land  
RR #4, Box 588  
Logansport, Indiana 56947

**REGION VI JUNE 27-28**

Marriott  
Charleston, W. Virginia

Contact: Rhuell K. Croddock, DTM  
1413 Princess Drive  
S. Charleston, W. Virginia

**REGION VII JUNE 20-21**

Sheraton Hartford Hotel  
Hartford, Connecticut

Contact: Robert F. Warner, ATM  
62 Meadowpark Road  
Vernon, Connecticut 06066

**REGION VIII JUNE 13-14**

The Admiral Semmes  
Mobile, Alabama

Contact: Ted Merry, DTM  
Box 308  
Mobile, Alabama 36601

### 1986 INTERNATIONAL CONVENTION

MGM GRAND HOTEL

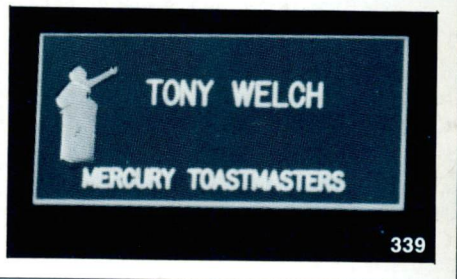
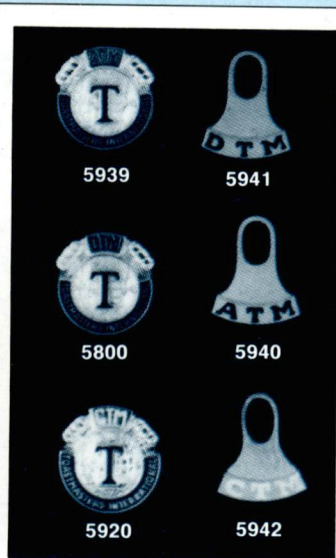
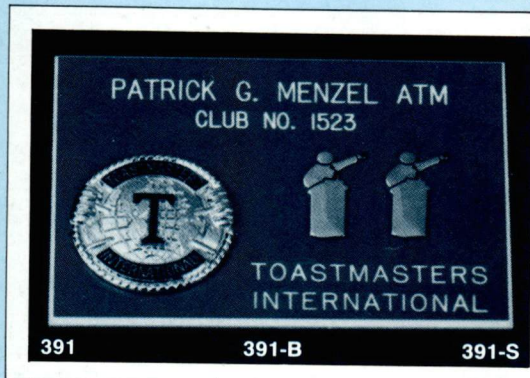
**AUG. 26-30**  
Reno, Nevada

### 1987 INTERNATIONAL CONVENTION

HYATT REGENCY

**AUG. 4-8**  
Chicago, Illinois





# Share Your Toastmasters Pride Without Saying a Word

Wear the emblem that lets everyone know you belong to a great organization. The Toastmasters symbol says eloquently what words can't express. It tells about achievement—yours and Toastmasters International's.

So show your pride. Order your special Toastmasters memento today.

## Membership Emblems

Display your Toastmasters pride with a handsome gold-plated pin. Choose from two sizes: miniature (5751), 1/2" diameter, and large (5753), 5/8" diameter. Discounts offered for orders of 12 or more.

5751. \$2 or \$1.80 with discount (5752)

5753. \$2.25 or \$2 with discount (5754)

## Toastmasters Identification Badge

Here's the identification that immediately shows everyone you're a member of Toastmasters. Special white badge (343) comes with name, office and club number engraved in red. 3 1/2" x 2 1/4". Includes three dimensional Toastmasters emblem. \$7.50 each; add 50 cents each packing and shipping.

## Which Club Do You Belong To?

Answer this question before it's even asked with Toastmasters' Club Identification Badge (339). Small, blue plastic badge, pin back, has your name and club name engraved in white, with silkscreened TI logo. 1 1/4" x 2 5/8". \$3.25 each; add 50 cents packing and shipping.

## New ATM Badge Attachments

Now your ATM badge (391) can show your level of ATM achievement. TI speaker figures, 3/4" high, in polished bronze color for ATM Bronze (391-B) and polished silver color for

ATM Silver (391-S), adhere to your ATM badge. \$2 each; add 25 cents packing and shipping.

## Officers' Pins

When elected to club office, give yourself an honorable gift. Officers' pins are 18K gold-plated.

5801. Club President, plain \$6

5802. Club President, with two zircons \$12.75

5803. Administrative Vice-President \$6

5804. Educational Vice-President \$6

5805. Secretary \$6

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5807. Sergeant-at-Arms \$6

See Supply Catalog for Past Officer, District Officer and Area Officer pins.

## Toastmasters Tags

Gold-type CTM, ATM and DTM tags show just how much you've achieved as a Toastmaster and attach to any Toastmasters pin. CTM tag (5942) has white letters. ATM tag (5940) has red letters. DTM tag (5941) in blue letters. \$3.50 each.

## Mark of Distinction

Provide yourself with some added recogni-

tion. Beautiful 18K gold-plated pins distinguish you as an achiever of the CTM (5920), ATM (5939) or DTM (5800). \$6 each.

## Show Your New ATM Level

You can order unique chevrons to mark your accomplishments in the new categories of ATM achievement, ATM Bronze and ATM Silver. Bronze-colored (5951) and silver-colored (5952) chevrons each attach to the bottom of your ATM pin. \$3 each.

## Women's Scarf Pin

It's the feminine touch. A beautiful gold type stick pin (5700) with Toastmasters emblem. \$3.75 each.

See the Supply Catalog for more samples of official TI pins and jewelry. California orders add 6% sales tax. Add postage and handling charges as follows: Miniature and large membership pins, 1-12, 30 cents; 13-24, 60 cents; over 24, 80 cents. All other pins 30 cents each. Air mail extra. Where postage charges exceed these figures, customer will be billed for the excess.

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NAME \_\_\_\_\_

CLUB NO. \_\_\_\_\_ DISTRICT NO. \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

___ 5751	___ 339	___ 5802	___ 5807	___ 5939
___ 5752	___ 391	___ 5803	___ 5942	___ 5800
___ 5753	___ 391-B	___ 5804	___ 5940	___ 5951
___ 5754	___ 391-S	___ 5805	___ 5941	___ 5952
___ 343	___ 5801	___ 5806	___ 5920	___ 5700

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