

THE

TOASTMASTER

AUGUST 1996



*Reviving
the Lost Art
of Letter Writing*

**Creating Mental Fasteners
for your Audience**

Speak Up to the Media



VIEWPOINT

Reflections on 1995-96

"Cherish your visions and your dreams as they are the children of your soul; the blueprints of your ultimate achievements." - NAPOLEON HILL

It has been both a privilege and a pleasure to serve as your president during this past year, and also to write the monthly "Viewpoint" columns. This page has provided an opportunity for me to share thoughts and values, and to emphasize the importance of vision and the need for an ongoing commitment to excellence in our clubs.

It has been most gratifying to see the number of clubs that recognize the importance of creating a climate of excellence at their meetings. During my visit to District 25 in Arlington, Texas, I was presented with the Vision Statement of the Plymouth Park Toastmasters Club. It addressed personal excellence, developing new leaders, increasing membership, rewarding achievement, implementing a mentoring program, and being recognized as one of the fastest growing and most distinguished clubs in District 25. In short, the club leadership knew how to "Share the Vision of Excellence"!

This has been a successful year for Toastmasters International. While, at the time of writing, the final results for 1995-96 are still being tallied, it is clear that we have experienced a growth in membership of more than 2 percent, and we have built between 620 and 650 new clubs worldwide. I believe that this is the consequence of focused leadership at the club and district level and the acceptance by our members of our new programs that have been put in place during the last several years.

Another privilege of serving as President has been the opportunity to meet so many of you during our travels. Pat and I wish to thank everyone we met in Districts 17, 54, 29, 14, 25, 33, 9, 38, 27, 60, 71, 74, and the ROC Council of Toastmasters (Taiwan), as well as the organizers of the Region 7 conference in Ontario, California. We appreciated your warmth, hospitality, talent and dedication to Toastmasters.

My greatest hope is that the words I have written and spoken this past year, together with the many personal contacts, will encourage many of you to take a leadership role at club, district or international level. We need leaders who exhibit consistency, provide vision, share values, motivate others and, above all, are willing to commit to doing things right. I also challenge our clubs and districts to make better use of our past leaders as mentors. Thank you all for "Sharing the Vision of Excellence."

Ian Edwards DTM

Ian Edwards, DTM
International President

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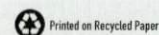
THE TOASTMASTER Magazine (ISSN 00408263) is published monthly by Toastmasters International, Inc., 23182 Arroyo Vista, Rancho Santa Margarita, CA 92688, U.S.A. Periodicals postage paid at Mission Viejo, CA and additional mailing office. POSTMASTER: Send address change to THE TOASTMASTER Magazine, P.O. Box 9052, Mission Viejo, CA 92690, U.S.A.

Published to promote the ideas and goals of Toastmasters International, a non profit educational organization of clubs throughout the world dedicated to teaching skills in public speaking and leadership. Members subscriptions are included in the \$18 semi annual dues.

The official publication of Toastmasters International carries authorized notices and articles regarding the activities and interests of the organization, but responsibility is not assumed for the opinions of the authors of other articles.

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The Toastmasters Vision:

Toastmasters International empowers people to achieve their full potential and realize their dreams. Through our member clubs, people throughout the world can improve their communication and leadership skills, giving them the courage to change.

The Toastmasters Mission:

Toastmasters International is the leading movement devoted to making effective oral communication a worldwide reality.

Through its member clubs, Toastmasters International helps men and women learn the arts of speaking, listening and thinking – vital skills that promote self-actualization, enhance leadership potential, foster human understanding, and contribute to the betterment of mankind.

It is basic to this mission that Toastmasters International continually expand its worldwide network of clubs, thereby offering ever-greater numbers of people the opportunity to benefit from its programs.



LETTERS

READABILITY OF RE-DESIGN APPLAUDED

Some two years ago, in 1994 when the design of *The Toastmaster* magazine was last changed, I wrote a letter critical of the change. What I said at the time was that the ultra-modern typography and design made it "difficult to read."

Today I received the June 1996 issue and immediately noticed the new design and typography. I compliment you on the improvement!

To me, a magazine should be styled and put together like the program for a club meeting: well organized, legibly printed, boldly presented and – above all – easily read. You've done that!

It's wonderful to look at the index and see big, bold page numbers instead of those little numbers printed in reverse on colored eggs. It's great to flip through the magazine and see a bold page number in the bottom outside corner of each page instead of having to search for it floating on a little cloud halfway up the outside margin.

And many thanks for printing the issue date at the bottom of each page in a readable size instead of the previous Lilliputian type. These are great improvements!

I applaud these changes and trust other Toastmasters will appreciate the clarity of your new magazine design.

James W. Bell
Early Riser Club 4496-43
Little Rock, Arkansas

KUDOS FROM SPOUSE

Although I am not a Toastmaster, I always enjoy reading my husband's magazine. I particularly appreciated your recent article on "How to Create a TV Talk Show." I used the suggestions in the article to create a term project for a class on critical thinking

that I teach at Indiana University-Purdue University at Indianapolis.

The project was extremely successful, not only in attaining the class goals of improving critical thinking skills, working collaboratively and developing research skills, but also in giving my students practice and confidence in speaking in front of a group. In her evaluation of the project, one student stated, "I had fun doing this talk show. It made me nervous at first, but once I started going and talking, I felt more at ease with it. I would even enjoy participating in another production."

Thank you for your help.

Janet Pfadt
Indianapolis, Indiana

IN DEFENSE OF DTMs

Darrel Francum's article "Does DTM Mean 'Dubious' or 'Distinguished' Toastmaster?" (May) upset me. I've highlighted the comments I found most offensive; my reaction follows.

"Attendance is off in nearly every club in the organization, membership is lagging..." Says who? It's not in our club nor in many other clubs I know. The same issue of the magazine carrying Darrel's article also recorded the names of 49 new clubs. If overall attendance is down, I don't think it is because of lazy DTMs. Perhaps corporate downsizing has made it more difficult for some people to attend Toastmasters. I agree with Jill Rowland's view in her article "Quality Evaluations are Our Mission" (May): "Clubs become strong when members respect each other, evaluate with balance, and enhance a 'mutually supportive and positive environment.'" To achieve this doesn't require a DTM.

"You've spent years climbing and accomplishing, teaching and training and leading – now is not the time to sit back and rest on your laurels." When is? Some DTMs may feel burned out from their efforts and need to take a sabbatical. Must they quit Toastmasters to get a break?

"Throughout Toastmasters I've heard that DTM all too often means 'deactivated' or 'disinterested' Toastmaster." Nobody I've met has said that to me or about any other DTMs I know.

Lighten up, Darrel. Have some fun and worry a bit more about what you *can* do instead of what other people are not doing. Maybe if you had worked on your DTM instead of your ATM-S you wouldn't have felt the need to write your article.

Rob Peck, DTM
Bay Street Breakfast 8047-60
Toronto, Ontario, Canada

INSPIRED BY DR. SMEDLEY

Metro Angeles Toastmasters Club has regained the charter strength level of 20 members – down from 13 about a year ago.

The Toastmaster magazine was one of the inspiring lights in our struggles. Reading how other clubs were undergoing similar problems and how they solved them kept us going. Despite the lahar calamity affecting our meeting place, we carried on the idea of Dr. Ralph Smedley. In one instance, because of the gut-wrenching rains and traffic at the Abacan bridge, I walked for 30 minutes to our weekly meeting place. It feels great to be a Toastmaster!

Whenever a crisis arises, expect a Toastmaster to erase it.

Ma Luisa T. Gueco, ATM
Metro Angeles Club 7700-75
Angeles City, Philippines



By Mark Hammerton, CTM

To say something worthwhile is to risk offending someone.

In Defense of Controversy

THE NOVEMBER '95 ISSUE OF THIS MAGAZINE HEAPS GOOD ADVICE on aspiring speech contestants in the article "Grabbing the Trophy." The article wisely advises contestants to "choose a friendly topic" – in other words, to improve their chances

of winning by avoiding controversy. No doubt controversial material hurts a speaker's chances. But should it?

During his famous (and controversial) Duke University commencement speech in 1987, respected television journalist Ted Koppel alluded to Vanna White, the smiling letter-turner on the TV game show *Wheel of Fortune*, and claimed that America was being "Vannatized." Koppel predicted – correctly, as it turned out – that Ms. White would soon appear on lists of most-admired people. Then he named her most noteworthy characteristic on the show: her muteness. She turned letter blocks sublimely but spoke not a word.

His point was that not saying anything improved her chances for popularity. People could see her picture-perfect appearance and congenial smile and project any attribute they wanted her to have. Koppel detected a similar phenomena in the TV news business. He said the more vacuous and feel-good a story, the more viewers would write to praise it and claim the story validated their own opinions.

To say something worthwhile is to risk offending someone. Effective speakers do use good taste and manners and consider the sensitivities of their audiences. But sometimes the nature of a speech may cause some audience members to dislike the views expressed.

Most great American speeches have been controversial. Patrick Henry's "liberty-or-death" speech incited revolution. Abe Lincoln's famous debates with Stephen Douglas stoked the deepest passions on the issue of slavery. Lincoln's first inaugural and Gettysburg addresses defended civil war. Martin Luther King's "I-have-a-dream" speech boldly asserted full citizenship for all Americans.

In his classic treatise, *On Liberty*, John Stuart Mill wrote that unconventional views need an airing, even if they are wrong. Listening to opinions contrary to our own, he claimed, helps to refine the reasoning behind our beliefs, drawing us closer to truth. He suspected that the prevailing wisdom on a subject is rarely the whole

truth, and only a "collision of adverse opinions" could extract the remaining truth.

All this should be well understood within Toastmasters, but is it? Are there occasional feather-ruffling speeches in your club? Are controver-

sial talks accepted for what they are: one person's heartfelt views on a serious subject; views that are probably worth considering?

Several of the projects in the Public Relations advanced manual require the speaker to choose a controversial opinion and defend it. Some time ago I heard an evaluator harshly criticize such a presentation – not because of the quality of the communication, but because he disliked the opinion.

Showing disdain for a speaker's views has a chilling effect. People become less likely to risk expressing opinions, more likely to cling to the "safe" and conventional. What can eventually result but speeches that lack vitality and provoke no real thought? It could all become, well, rather boring.

According to its mission statement, Toastmasters International "is devoted to making effective oral communication a worldwide reality." Surely that includes controversial communication. Actually, it should especially include controversial communication. Who doubts that the world needs more people who can articulate deeply held beliefs, not only with passion and conviction, but with reason, civility and grace? Healthy democracy depends on leaders who can lead without inflaming the opposition with petty name-calling or demagoguery. The skill to speak both persuasively and high-mindedly on a controversial topic should be supremely valued by Toastmasters. If the trend around us is toward say-nothing, "Vannatized" speech, we should buck that trend.

The aforementioned article in *The Toastmaster* issues a warning about contest judges: "Your speech on abortion might be a good one, but the person with the ball point pen may not agree with your point of view." I say Toastmasters should be one place where a great speech on abortion, or any other subject, should be recognized as such. **T**

Mark Hammerton, CTM, is a member of Strictly Speaking Club 3025-62 in Kalamazoo, Michigan.

You've got your CTM. What's next?

I believe the most important question to ask yourself is "Why did I join Toastmasters?" Perhaps when you joined, your goal was to earn your CTM and then move on. If you achieved your goal, congratulations! Hopefully somewhere along the way you discovered that the CTM is only the starting point, and that Toastmasters has much, much more to offer.

will call on you more. Whatever they ask of you, say yes. Not only will it make you feel good to help out, other club members will benefit as you share your expertise.

2 Always be on the lookout for speech ideas. An easy way to justify a slump is to tell yourself you don't know what to talk about. Sure, people are expecting a little

Dump the Slump

If you have your CTM but are feeling unmotivated to pursue your ATM or any of the advanced manuals, you suffer from the CTM slump. It can be quite hazardous to your public speaking skills unless it's diagnosed and treated early. These are the symptoms: Your "slump" didn't hit you over the head all of a sudden. It probably crept up slowly, without you even knowing it was coming. First you stopped giving manual speeches, perhaps rationalizing that you were merely taking a "breather." Then you skipped a meeting or two. Then when you did attend, you didn't participate in Table Topics. Whenever you were scheduled to perform a function something urgent came up. Finally, you are questioning whether you really want to renew your membership.

Of course not everyone will experience the process the same way, but the CTMs and near-CTMs I have seen fall off track have all followed this same basic pattern.

Question: Where does "The Slump" come from?

Answer: A black hole somewhere in outer space.

Q: Why do we get it?

A: Because we're human and can easily get bogged down with 21st century life.

Q: Why is it so easy to fall into?

A: Because we don't see it coming.

Q: How do we get out of it?

A: Simple! Do something. Anything.

It's like exercise. That first step is always the toughest, but once you take it, you wonder why you agonized and procrastinated for so long. Try one or more of the following techniques to help get you going:

1 Say yes to club assignments.

Attend club meetings regularly. The more you miss, the easier it is to miss more, so be sure you attend every meeting. You'll probably find that your Vice President Education

bit more when they hear a CTM speak, but that doesn't mean you have to agonize over the perfect topic. Whether you are in the grocery store or on the golf course, if you have your next speech in the back of your mind you will be amazed at the ideas that can literally pop in your head.

3 Be a buddy to a new club member. As you help a new person develop and learn about Toastmasters, not only are you giving them the best possible start, but you are keeping yourself active, involved and needed.

4 Team up with someone who motivates you. Enthusiasm is contagious. So if there is someone in your club who has more energy than the Energizer Bunny, team up with that person. Do presentations together. Check the Advanced manuals for joint and team presentations. Have lunch and find out what motivates him or her.



ILLUSTRATION BY CHRIS MURPHY

5 Initiate or respond to a club challenge. Many people rise to the thrill of a challenge. I earned my CTM during a club-to-club challenge, and my ATM was spurred on by a personal challenge by a fellow member. If there is no one to challenge you in your club, then take the initiative and challenge another CTM to complete an advanced manual or start working on an ATM. Match speeches one for one and help each other with assignments.

6 Attend a Toastmasters conference. If you have been before, then you know the power they can have. If not, then attending your next district or regional conference is a must. There are workshops to teach you new skills, keynote speakers to inspire you and contests that keep you on the edge of your seat with excitement. Even if you can only attend a portion of the conference, it is definitely worth every minute.

7 Run for a club executive position. Now that you are a CTM, perhaps a leadership role may interest you. If you have filled an executive position before, perhaps you are ready for something more challenging like the Vice President Education or President. Not that you must be a CTM before attempting either of these positions, but the more experience you have, the easier they may prove to be. Talk to your club's executive members and find a role that is right for you.

8 Run for Area Governor. If you have the time and are interested in expanding your horizons, this a great opportunity to help other clubs and meet new people. Working on the District council opens up a whole new set of experiences unlike those gained at the club level.

9 Mentor a new club. This is an opportunity to use every Toastmasters skill you have ever learned.

From running a regular meeting to coaching new officers to motivating speakers, it is a six-month commitment you will always cherish.

10 Conduct or assist with Speechcraft or Youth Leadership programs. Toastmasters International supplies everything you need to run both of these programs, and the satisfaction of making a huge difference in the lives of non-Toastmasters is immense. Ask your Vice President Education for details.

11 Assess your personal skills. Let the Toastmasters program help you develop your career. For example, during a performance review at work, your supervisor might be happy to help you choose a specific area in need of improvement. Then look to the Toastmasters program for tasks and assignments that can help you develop that skill specifically. Incidentally, Toastmasters is a great way to show your boss you have leadership potential.

12 Set some new goals. I often find that the process of setting new goals in itself gets me motivated. Set goals in all areas of your life, including your role as Toastmaster. If you aren't sure what you want to do next, talk to other experienced Toastmasters or browse through the TI Supply Catalog. Remember, the most important aspect of setting goals is to write them down. Then be sure to put them in place where you will see them often.

13 Just do it. Regardless of what makes you tick or why you are in a slump, ultimate responsibility for action is yours alone. You can procrastinate your life away and no magazine article in the world will help you. But if you truly wish to keep your Toastmasters career on track, then just do it!

Dawn Frail, DTM, is a member of Front Street Speakers Club 7282-60 in Toronto, Ontario, Canada.

Page Fright

Reviving the Lost Art of Letter Writing.

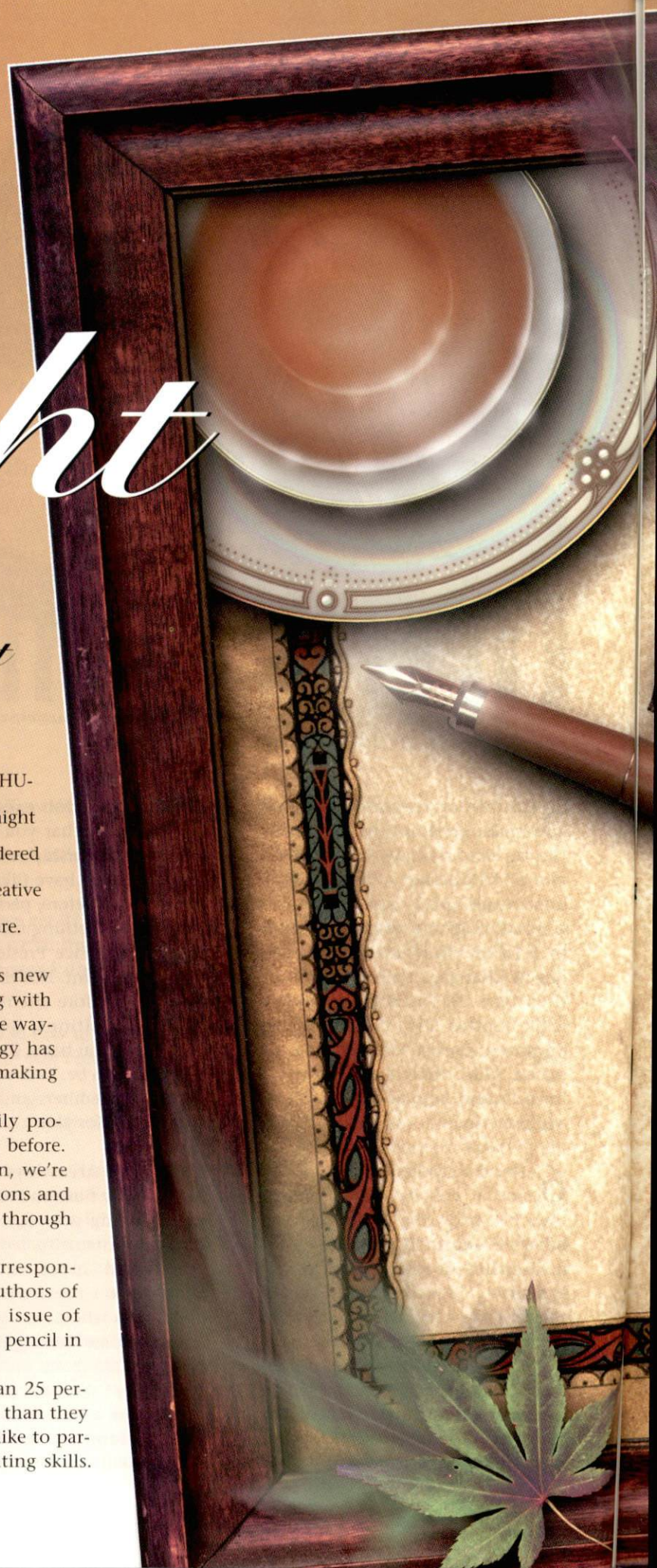
PEOPLE WHO WRITE LETTERS WITH THE SAME ENTHUSIASM as they tackle the task of taking out the trash might be surprised to know that letter writing once was considered a high art. Expressing oneself through letters was a creative endeavor commonly pursued with great care and pleasure.

As subsequent generations discovered marvelous new ways to fill their leisure time, letter writing – along with many other art forms and social niceties – went by the wayside. But it seems that our love affair with technology has brought us full circle. The written correspondence is making a comeback.

With the event of the word-processor, we're busily producing more letters, flyers and newsletters than ever before. Instead of making a phone call to share information, we're sending it via FAX. We're typing our thoughts, opinions and knowledge to friends and strangers all over the world through computer modem.

"E-mail is creating a renaissance in written correspondence," says David Angell and Brent Heslop, co-authors of "The Elements of E-Mail Style" in the December issue of *NetGuide Magazine*. "People who haven't picked up a pencil in years are zipping off notes to each other."

According to a recent unscientific study, more than 25 percent of those polled said they are writing more letters than they did before the computer age. Others say they would like to participate, but they feel insecure about their rusty writing skills.



By Patricia L. Fry

Illustration by Gwendolyn Wong

One such man admitted recently, "I never thought I'd have to or want to write a letter myself. I've always relied on secretaries at work, and my wife takes care of our family correspondence. Now I have a home computer. I'm online and have e-mail and I feel like I'm in school trying to learn how to write all over again."

According to Alexandra Stoddard, author of *Gift of a Letter*, there are no rights and wrongs when you're writing a personal letter, as long as you're caring and giving. But she suggests that her readers be ever ready to write that important letter of support, congratulations or condolence, for example, by keeping their writing skills honed.

How does a rusty writer become a polished one? Every professional writer I know answers that question by saying, "Write, write, write."

Here are some tips to help you get started:

1. Write regularly. Start a journal (see sidebar); commit to writing one letter a week; get in the habit of writing your complaint, greeting, inquiry, etc. rather than calling (especially if the call is long-distance); create writing exercises for yourself – describe something in as much detail as you can (a room, a friend, a child or a fashion design, for example); try writing a children's story or a magazine article; compose a story around your family genealogy.

2. Schedule time to write. One of the biggest roadblocks to writing is the excuse of "no time." Write instead of doing something else or while doing something else. Write instead of watching television, taking a nap or working late. Write while watching television, waiting for a prescription, waiting for a child at soccer practice or waiting for guests to arrive. Don't feel like you have to complete a letter in one sitting. My friend, Barbara, often takes a week or more to write a letter to her sister. She snatches bits and pieces of time to add to the ongoing letter, often changing ink and paper with her moods and the time of day. She says, "I might use yellow paper to brighten a cloudy day or to signify a sunny one. I once was angry at one of my children so I wrote about it to my sister in red ink. I also like to draw little pictures as I go along. All of these things make letter writing more enjoyable to me."



3. Write where you like to be. Sit under a tree at the park and write while the children play. Curl up in front of a lighted fireplace to write after everyone has gone to bed. Write in your favorite room – your bedroom, the dining room, a spare room – wherever you are comfortable and where your stress level is at a minimum. Experts caution against writing letters where you pay bills or work.

4. Make letter writing fun. Gather an assortment of note cards, writing paper and pens. Collect a variety of stickers and rubber stamps. Watch for discounted stationery and find bargains at thrift stores and garage sales.

5. Motivate yourself to write. Make writing an enjoyable experience. Enjoy a cup of cocoa, herb tea or a tall glass of lemonade while you're waiting. Light a scented candle. On a warm day, sit outside near a cooling sprinkler. Plan to reward yourself after you finish a letter. A reward might be a nap, an ice cream treat, a trip to the nursery for flowers or a romp in the sprinkler with the kids.

6. Overcome writer's block. Many people are intimidated by a blank piece of paper. Write when you have something to say – when you're involved in something interesting, just after having attended a special event or after returning from a trip. Write after hearing from the other person and comment on the key points in his or her letter. Start a letter by setting the mood: "Jim just left for a meeting and I'm finally relaxing after a hectic day..." Describe your surroundings: "It's warm in here, but you should see the white wonderland outside..."

7. Make your letters informative and interesting. Describe the recent events in your life. Write about some of your activities.

- ☒ Flip through your calendar to remind you of the things you've done lately.
- ☒ Throughout the week, jot down things you want to remember to tell friends and family.

If you're writing to a good friend or close family member, you also might want to share a problem you're experiencing or have overcome. A healthy relationship is based on sharing the bad as well as the good.

8. Be descriptive. If it's not a natural part of your writing style, learn to describe things in detail. Instead of writing, "We got Alison a new puppy," write about why and where you got the puppy. Describe the experience of selecting it and describe the puppy and Alison's face when she first saw it.

9. Let your letters reflect your personality. Write a letter as if you were speaking the words. Show emotion by using exclamation points, all caps or underlining, for example.

Some people avoid writing letters because they feel insecure about their use of grammar and/or their ability to spell and punctuate properly. These things can easily be improved with study and practice. There is no better opportunity for this practice than to write letters to friends and family members who love and support you. Keep a dictionary nearby or write letters on a computer with a spell-checker. Invest in a pocket-size computerized spell-checker.

TIPS FOR WRITING BUSINESS LETTERS

Practically everyone, whether they're in business or not, needs to write business-type letters from time to time – a letter of complaint or inquiry, a cover letter to accompany a job application or a letter of resignation.

Thousands of working people are trading in their timecards and benefits and starting businesses of their own. Many of them become quite overwhelmed by the large task of business correspondence.

Linda McGinnis, author, professional speaker and president of Paradigm Educational Services, a California-based publisher of educational materials, says, "A letter is our first contact with a person – our introduction. It's just as important to make a good first impression with a letter as it is when meeting in person." She suggests planning the letter before writing it. "Have a goal. What do you hope to accomplish by writing this letter?"

According to McGinnis, "Communication has exploded. Mail, e-mail, fax and sophisticated media all rally the reader's attention. In order to be heard, communication must be concise." She suggests the following:

- ☒ Start with a clear objective.
- ☒ Create an outline allowing thoughts to come freely. Then compose the letter from your outline.
- ☒ Read the letter aloud and ask yourself: "Does my message make an impact? Will it grab and hold the reader's interest?"
- ☒ Leave the letter and come back to it later.
- ☒ Edit. Edit. Edit.

McGinnis tries to limit her letters to two or three paragraphs. She explains, "People don't have the time to read lengthy letters these days. And I can always follow-up with another letter."

She advises, "Involve the reader. Ask them to respond in some way – by answering a questionnaire or by ordering a free catalog or brochure."

McGinnis also believes in achieving a visual quality in your business letters. She says, "Not only does the content of your letter reflect how you feel about yourself and your

work, but the visual impact of your letter also makes an impression." She suggests, "After investing your time to create a good letter, you'll want to use quality stationery."

Jane Eaton, author of *The Written Conversation: a Practical Guide to Letter Writing*, concurs: "Just like your letters reflect your inner self, so should your writing paper. Your stationery should be an extension of yourself."

BUSINESS LETTER BASICS

☒ Place the date (including the year) at the top of the first page. Some experts say the date goes at the far right of the page and others say to put it on the left. This avid writer and receiver of business letters sees the majority of them at the left. Why is the date important? Many companies and organizations file letters by date. You may need to refer to the letter later. A question might come up as to when the letter was composed.

☒ Type the name of the individual to whom the letter is addressed two lines under the date and flush left. Under that, type the company name, address, city, state and zip code.

☒ Start the letter either by addressing the individual (Dear Mr. Evans) and/or with a reference to the subject matter (Re: Purchase Order P554 or Subject: discontinued item).

☒ Compose the body of the letter, making yourself as clear as you can while keeping the letter as short as possible. Separate topics and/or ideas into paragraphs.

☒ Avoid making assumptions. If you desire a response or some form of action, say so clearly.

☒ Send a self-addressed-stamped envelope or postcard to ensure a reply.

☒ End a business letter with Sincerely, Yours Truly or Cordially, for example. Add your signature and your

Journaling:

The Process of Writing Letters to Yourself

WHAT IS A JOURNAL?

A record of your thoughts, feeling, ideas and activities.

WHAT ARE THE BENEFITS OF JOURNALING?

By keeping a journal, you will develop a greater sense of clarity about who you are. It's a method of finding solutions to problems, organizing your thoughts, setting more realistic goals and reaching them. It also improves your writing skills.

HOW DO I GET STARTED?

Select a beautiful bound book with blank pages or dig out a favorite old tablet, sit down and start writing. Pay no attention to grammar or spelling. Do not judge or censor yourself. Just let your creativity flow. Write anytime, anywhere about anything. For the best results, write often.

WHERE CAN I WRITE?

Write anywhere, preferably a quiet, private place. Writing is a portable activity – you can do it anywhere.

WHEN SHOULD I KEEP A JOURNAL?

Write anytime you are happy, scared, sad, excited, worried, confused, content... For the best results, write regularly and often.

WHAT SHOULD I WRITE?

Start by logging your activities. Write down your thoughts, feeling and ideas. Write out questions or a problem and attempt to find a solution.

name typed below your signature.

☒ If you're not using letterhead (stationery printed with your name and address), either create a letterhead by typing your name, company name and address at the top of the page or add your address under your name at the bottom of the letter.

☒ Reread the letter before printing the last draft. If you've expressed anger or criticism in your letter, don't send it until the next day. Reread it again. You may want to make some changes before sending it.

☒ Keep a copy of the letter in your files.

Many of the individuals we do business with are people we have never met. This means that our opportunities to build good will and effective working relationships are limited to our written words and our telephone voice. It's important to utilize these means to the fullest.

Eaton suggests sending notes of thanks when appropriate. A written note thanking someone for their time

and consideration after a job interview, for example, or congratulating someone for a job well done. According to Eaton, "This leaves both a good feeling and a good business impression of sincerity and responsibility."

No matter how frightening it might seem to approach a clean sheet of paper when faced with the task of writing a personal or business letter, there is truly nothing to fear. Just use these suggestions as a guide and write from the heart.

McGinnis adds, "Writing a good letter is like writing a good speech – it takes planning, preparation and patience for the creative process to kick in. If you're going to ask for an audience with your reader, do it with artful execution." She adds, "The more you practice, the more professional your letters will become." **T**

Patricia L. Fry, CTM, is a writer living in Ojai, California.

Negligence is often a matter of not knowing what's expected.

Inspiring Officer Per

At last, Tim settles down at his Toastmasters meeting for a relaxing evening of inspiring speeches. It had been a stressful week both at home and at work, and he is looking forward to an enjoyable Thursday evening with his Toastmaster friends. Unfortunately, his buddy who was to visit tonight couldn't make it. Still, the meeting should be fun.

Suddenly, the business portion ends and a break is announced to set up an agenda. Tim is asked to give an impromptu speech or to serve as general evaluator. Reluctant to say no, he accepts a responsibility and his reverie is gone. As the meeting is patched together, Tim is glad his visitor didn't show up – the lack of organization wouldn't make a good first impression. Once again, the Vice President Education did not prepare an agenda, or even show up for the meeting. This is the fourth time in only a few months this has happened and it is bothering Tim more and more.



Perhaps the most frustrating part is that the situation needs to be addressed, but criticizing officers who do not do their job is difficult. The fact that they are volunteering their time for a position they accepted rather than requested does not make it any easier. The usual pressure of family, school, work and other projects provides the officer with many valid reasons for not getting things done. Nevertheless, this inactivity is damaging to the club. Members become frustrated and visitors who see the disorganization are less likely to join. Clearly, something must be done, but what? How are members brought to task for dereliction of duties?

1. Prevention

As with many problems, prevention is the best cure. This can be instituted in the following way:

- Make a big deal of officer installation ceremonies and emphasize responsibility – this lays the groundwork for proper performance. Elevate the leaders to a position of



Performance

prominence and responsibility. **For example:** Have a Table Topics session involving the officers where they are challenged to come up with a unique idea for their new position – so as to reinforce their commitment.

- Make sure all duties are clear and concise. Although it is especially important to first-time performers, seasoned officers need reminders, too. Negligence is often a matter of not knowing what is expected. Someone who has not held the Sergeant at Arms position for a few years may have forgotten a thing or two. Friendly reminders may be extremely helpful. **Suggestion:** Take the appropriate officer manual and highlight the important areas as they apply to the individual club. Also, make side notes and suggestions in the margins.

- Arrange for the outgoing officer to assist the new recruit with routine responsibilities. This hands-on approach ensures that if something is missed, it can be pointed out quickly. **Suggestion:** Have the incumbent officer make a

brief checklist for the new individual to follow. This familiarizes the duties and allows for private discussion and mentoring.

A clear set of objectives and responsibilities will provide a more focused performance from all officers.

2. Encouragement

Once a problem has developed, work to increase the officer's level of commitment.

- Praise current work being accomplished and encourage added excellence. This sweetens the pill of admonition. Try to be especially sensitive to small contributions, so they may grow to bigger ones. **Example:** "Wade is doing a fine job as Vice President Education and we certainly appreciate his efforts in spite of his busy schedule. (Applause) Once he gets his agendas better established, we will have a lot more enjoyment to look forward to."

- Subtly inquire about work not being completed in a meeting. The objective here is to bring up the problem without criticizing. (Remember: Praise in public, criticize in private.) **Example:** "Are the brochures we needed in yet? No? Wade, since those were needed a month ago, could you please make sure they are ordered tomorrow? You can? Great. Next on the agenda..."

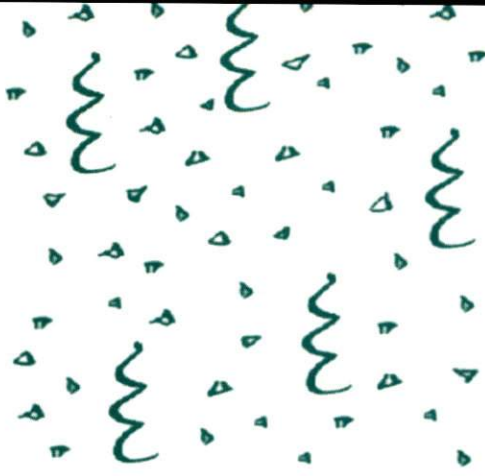
- Have someone check before the meeting with the delinquent officer to see if the work is done. An offer to help as a pretext for the call will avoid the appearance of criticism. **Example:** "Hi Wade. I'm calling to remind you that we are meeting in a couple of days and to find out if you need me to substitute again as secretary. We missed you the last two times and want to make sure everything is in order. Will you be in for sure this time?"

To help a person to improve, and to encourage an improved attitude, the officers must be supportive.

3. Private Discussion

A more direct approach may be necessary if the work is still not being done.

- Call a private meeting of club officers before or after a regular meeting with the individual present. Handle some other business and insert a brief discussion regarding the person's performance toward the end of the ses-



sion. Don't make it first or last on the agenda so it won't seem like this is the primary purpose of the meeting. The goal is to call attention to the deficiency and promote discussion.

■ Briefly cite a maximum of three examples of work not being done, and express concern for the club as a whole. Allow the officer in question, "Wade" to explain his difficulties. It is important to be understanding, no matter what he says. **Remember:** This is a sensitive situation. It is never easy for someone to admit to not measuring up.

■ Rather than ask Wade to step down, offer help from a prearranged assistant (who may also be a replacement if the officer unexpectedly resigns). Provide the option of "temporary take-over" until the officer can find more time for his work. In any case, make sure to get a solid commitment of future performance from the individual.

4. Preparation For The Replacement

This is the last resort if the work is still not being done, and the officer is adamant about keeping the position.

■ The officer should be approached in private by the President (or another prominent club member if the President is the one neglecting his duties) and one other officer of the club. State the problem gently but firmly and ask that a replacement be permitted to take over. This will give the officer an opportunity to voluntarily pass his position to a successor. This way, "Wade" still feels in control of the situation.

■ If he refuses, express concern for his feelings, but persuade him to consider the feelings of the other members of the club. Then, ask again for the successor to take over while encouraging him to try again next year when his circumstances improve. This continues to allow him control of the decision and the opportunity to save face.

■ If he insists on continuing, grant him one last chance by allowing him a specific period of time to fulfill his responsibilities. If the position is important enough to him to continue at this point, one last change may very well be in order. However, make it clear that if conditions do not improve, he will have to be replaced by the club voters. **Example:** "Wade, we cannot help but admire your desire to carry out your duties to the club. However, it is important for you to understand that we

must seek a replacement for you if your performance does not improve. We hope you understand our position in this matter."

At this time, he is no longer in control. If he achieves as promised, the problem is solved. In this case, minimal tolerance for negligence must be exercised. If "Wade" begins backsliding, it will not be long before the situation reverts back to its previous state and this process must start all over again.

■ If he does not meet agreed expectations, obtain a successor to install at the next club meeting. Notify the officer of your intent to follow through on your agreement. At the meeting, thank him for his efforts and explain

that he is stepping down. **Important:** The purpose of replacing him is to assure the performance of the duties of the office, and no mention of his shortcomings should be made.

Optimum performance at meetings produces optimum results, which leads to optimum membership. A well-organized, flowing meeting provides an enjoyable time for all, and is impressive to visitors who may join. Behind all this, as most

members know, is the hard work of a few to allow the smooth operation of the Toastmasters event. A big part of the success of these endeavors is the insistence among those few that they all share in the work to be done. Clear meeting guidelines and firm enforcement of standards will ensure a pleasant environment for all in the foreseeable future of the club. ①

"Optimum performance at meetings produces optimum results, which leads to optimum membership."

Wade Chabassol, CTM, is a member of John Pournaras Agency Club 2338-13 in Ambridge, Pennsylvania.

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By Joanne Sherman

Look Into My Baby Blues.

The Eyes Have It

WHEN I MENTIONED TO A CO-WORKER THAT I WAS GOING TO A function specifically because of the guest speaker, she agreed he was fascinating, but added she'd met him on several occasions, and he made her uncomfortable. I asked why, and she said, "When we talked, he looked everywhere but at me. I wonder about a person who won't make eye contact."

I attended the function and heard the man speak. Afterwards, I approached him to say how much I enjoyed his presentation. My co-worker hadn't exaggerated. The man's gaze shifted so often I found myself moving to stay within his line of sight. Not once did he look at my face. No eye contact, no connection.

In most books and articles on public speaking, there's one point that always pops up – the importance of eye contact. Look at the people you're speaking to, we are advised, not past them. Look at their eyes. Connect. Connect. Connect.

But the eye-contact theory is true whether one is speaking to a large group or just one person. And actually, it might be even more true when speaking to just one person. If a speaker doesn't make eye contact with me when I am one of dozens of people in the audience, I don't feel insulted. (Though I have to admit, I love it when I'm the one who's picked out for the eye-contact honor!) But when I'm in a one-on-one situation and the other person's eyes are everywhere but on my face, I notice that. And it does make me uncomfortable.

I read an article recently that has improved my own ability to create a better connection in one-on-one situations. The suggestion was simple: When you talk to someone, look at the person's eyes and focus on them long enough to notice the color.

To find out if something so simple makes a difference, I decided to experiment. Each time I spoke to a person,

or when they spoke to me – whether it was someone I've known for years or a person I might never see again – I looked at them. Right in the eyes. The grocery clerks, bank tellers, spouses, employees, bosses, even teenagers, did respond. How? By looking back at me, by completing the connection. (Well, not always with teenagers, but often enough to make it worth the effort.)

Not long ago I attended a function for a political candidate. After he spoke he went around the room to meet everyone. He smiled broadly when I introduced myself. "I'm sincerely glad you could be here," he said, casing the room over my left shoulder. "It's concerned citizens like you who make this a great town," he said, casing again, over my right shoulder. Then he moved on to pump the hand of another potential vote. I was only mildly irritated by what felt like shabby treatment until he worked his way through the crowd and got back to me. He grabbed my hand and went into his, "Hi, I'm sincerely glad..." routine again. Obviously, he never saw me the first time around and didn't bother looking at me during our second introduction, either. By then, I was more than mildly irritated. Guess who didn't get my vote?!

You may not be running for public office, but if you are interested in improving your one-on-one communication skills, try the experiment. Don't just look in a person's direction or at their face in general – focus on their eyes when you speak to them, and especially notice the color. If you're not already an eye-to-eye looker it'll take a little work, but I think you will be pleased at the immediate positive results.

By the way, I have brown eyes, but I bet you've already noticed that. **1**

Joanne Sherman is a freelance writer living in Shelter Island, New York.

Creating Mental Fasteners For Your Audience



How to help your listeners remember what you said.

By Deborah Flores ■ Illustration by Fred Sherman

YOU MAY WONDER HOW VELCRO AND LEARNING are related, but communications specialist Richard Wurman sees a definite connection. "An unfiltered fact is not a complete fastener," he declares in his book, *Information Anxiety*. "Only one side of learning is made up of facts; the other consists of stories, i.e. ideas and images."

There's an important message here for speakers. Quite simply, unless you provide mental fasteners for the members of your audience, they probably will have forgotten most of your presentation by the time they get home! To create the kind of mental Velcro an audience needs to retain your words of wisdom, you'll want to incorporate strategies like the following in your speeches or presentations:

I Develop **mind maps** for your listeners. While most people think of a map as depicting a particular geographic location, Wurman says we all rely on mental maps to find our way through information, to tell us where we are in relation to the information, to give us a sense of perspective, and to enable us to make comparisons between information.

As a presenter, you can guide an audience "through information" by creating mind maps. Unlike a standard agenda format, mind maps go beyond a simple listing of topics: They show the audience where you'll be going with the presentation and, equally important, how you'll get there. Devices presenters can use to establish mental guideposts include time lines, outlines, charts,



graphs, then-and-now or before-and-after comparisons, and problem-solution models.

2 Have an organizational scheme. Once you've chartered the course of your presentation through the creation of a mind map, the next critical step is determining how to organize your date. There are five basic ways to do so: by category, time, location, alphabet and continuum. For example, when reporting on the automobile industry, you could organize cars by model (category), year (time), place of manufacture (location), or Consumer Reports rating (continuum), and within each you might list them alphabetically.

When preparing your next speech or training module, ask yourself: To which categories does my material

logically lend itself? What organizational scheme will make sense to my listeners and help them retrieve the information at a later time?

3 Avoid information overload. Have you ever sat through a class or seminar where the instructor felt compelled to share every possible fact, figure and detail about a given topic? If so, you've probably experienced the effects of information overload. The symptoms include anxiety, confusion, irritability, hostility toward the speaker and, finally, just plain tuning out.

To spare your own audience these symptoms, Jo Sprague and Douglas Stuart, authors of *The Speakers Handbook*, advise capitalizing on the information-processing principle

of "seven plus or minus two": According to communication research, that's the number of points the average person can comprehend at any one time.

"The job of the informative speaker is to manage a large mass of information and to deliver it to the receivers at the right pace and in the right chunks to be useful and meaningful," suggest Sprague and Stuart. "This means being selective... You are the expert and you must pick out the important points for the audience."

To make sure your listeners grasp and recall those points, use mental association devices such as graphic organizers – enumeration, pictorial symbols, acronyms, etc. – to represent or delineate your points. A picture still is worth a thousand words!

4 Vary your delivery to accommodate different learning styles.

It's long been known that learners absorb and retain information in three different ways: auditory, visually or kinesthetically. Some listeners learn best by hearing what you're saying, others try to picture what your words convey, and still others feel or vicariously experience your message. You can make learning and remembering easier for your listeners by accommodating their respective learning styles. Because we tend to communicate according to our individual style preferences, however, the speaker's challenge is to develop a bag of tricks with strategies for all three domains.

Use lectures and audiotapes to satisfy the needs of the auditory learner. For the visually-oriented in the group, slides and videos are effective techniques. Kinesthetic types respond to hands-on and role-playing activities and appreciate anecdotes or analogies with a physical orientation, such as references to sports.

5 Relate learning to familiar ideas and experiences.

"Present learning depends heavily on previous learning and biases stored in the brain of each individual," says educational theorist Leslie Hart in his book, *Human Brain and Human Learning*. Wurman offers an example of this theory at work: "If I say an acre is 43,560 square feet, that is factual," he explains, "but it doesn't tell you what an acre is. On the other hand, if I tell you that an acre is about the size of an American football field without the end zones, it is not as accurate, but I have made it understandable."

Think about the audience you'll be addressing and look for commonalities in skills, experiences, background and/or problems encountered on the job — anything that you can use as a base to build upon. How is a new concept or procedure similar to one the group is already familiar with? How does it compare with marriage, a golf game or the parts of an engine?

When introducing facts and concepts, the more cognitive connections you can make between the known

and the unknown, the less perplexing and intimidating new information becomes.

6 Incorporate humor. One of the most powerful mental fasteners is humor. Through exaggeration, irony or plays on words, humor gives us the opposite of what we expect and creates a bridge to understanding. An infusion of humor into any speech can break tension, deflate opponents, enhance the speaker's image, and make points memorable.

And no, you don't have to be the class clown or a stand-up comic to employ humor effectively. Look for collections of humorous anecdotes, quotations and jokes in libraries and bookstores. Newspapers, magazines and comic strips are good sources, too, for humorous coverage of timely topics. Finally, you can draw on your own experience. Poking fun at yourself or sharing some of your own foibles makes you appear more human, and it's a great way to build and maintain audience rapport.

Whatever type of humor you choose, always make sure it fits your personality as well as the situation and audience.

7 Stop periodically to review, summarize and debrief. The more knowledgeable you are about your subject matter or the more frequently you present it, the more susceptible you are to what has been called "the disease of familiarity." But don't assume, simply because the information you are presenting seems perfectly comprehensible to you, that your audience is with you.

Put yourself in the place of your listeners and attempt to anticipate their questions and concerns. Try to identify, too, which aspects of your material are the most complex or difficult to grasp. As you proceed, watch for blank stares or those quizzical "huh?" expressions and be sure to stop frequently to summarize, review and elicit questions. End your session by recapping major points or giving participants the opportunity to summarize what they've learned in their own words. When you adjourn, do so with a personal reflection, a thought-provoking quotation or a challenge that is likely to linger in audience members' minds well after their departure.

Information should lead to understanding. To ensure that your presentations always lead in that direction, it's important to carefully construct mental fasteners along the way. By incorporating some of the strategies mentioned in this article, you'll not only help your audience better absorb and comprehend data, but you'll also increase the likelihood that the information will stick! **1**

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



By Marilyn S. Nyman

Try these tips for remembering
the name of the person you just met.

What Is Your Name Again?

YOU'RE AT A TOASTMASTERS MEETING, ENGAGED IN A DISCUSSION with a prospective new member, when you suddenly panic: "What is this person's name?!" A few thoughts spring to mind, but they quickly merge with the faces of the account-

ant you met at work this morning, the new customer your boss introduced to you, or your new neighbor. How can you possibly remember everyone's name?

Nearly everyone enjoys the sound of their name, which is why remembering names is such a powerful tool for establishing important relationships. If the speed of your schedule flashes a whirl of nameless faces before your eyes, take a deep breath, slow down and relax. The more directions your attention is allowed to wander – visually and mentally – the more difficult it will be for you to retain new information, such as names. Try these tips for remembering the name you were just told 30 seconds ago!

■ **Give your full attention to the introduction.** Don't get caught shaking the hand of a new acquaintance while keeping one eye on the waiter walking away with the last of the hors d'oeuvres! Make the person feel important by making the introduction important to you.

■ **Listen carefully and repeat the name immediately.** Verbal repetition helps reinforce a new name in your memory and gives you the valuable opportunity to rehearse or double-check difficult pronunciations.

■ **Think of someone with the same name.** A favorite relative, your best friend or high school sweetheart could all come in handy if they share the name of a new acquaintance.

■ **Form an immediate association with the name** and the person's outstanding feature or trait. Whether it's flattering or not, the first association you make with a person is the best tool you can use for remembering the person's name. Hair color, tone of voice, style of clothing or even height

can all be effective associations.

■ **Use the name frequently during your conversation** to test your memory and establish closer ties with an individual. "I couldn't agree with you more, Joe," or "You know, Sue, I heard a funny story about that," are both examples of individualized conversation that sounds friendly, but isn't forced.

■ **If you forget a name or didn't hear it the first time, don't fake it...ASK!** Most people would prefer to repeat their name rather than correct a wrong guess. Politely asking for a reminder may be awkward, but it will be appreciated. If the name is particularly difficult to retain or pronounce, ask for a spelling.

■ **Don't make excuses.** No one wants to hear "I'm terrible with names" or "I meet so many people in a day." Excuses like these can make even the most important person feel insignificant in your eyes.

Full attention during new introductions is the key to keeping names from slipping your mind. Take the time to fully focus on anyone you're about to meet. The time to recognize an important contact is before you forget the name, not afterwards! **1**

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Marilyn S. Nyman is the president and founder of Nyman Associates, Inc., a business communications firm in Horsham, Pennsylvania.



Audiences will remember if you keep your funny bone limber.

Anecdotes, jokes and funny stories are associations and they form graphic, memorable pictures in the listener's mind. Take the old stand-by joke, "Why did the chicken cross the road?" "To get to the other side." You can't help but visualize a large chicken dashing across a busy intersection. That's an outlandish image.

Speakers can use this phenomenon. Most of us speak because we have something important to say. We not only want to get across to

to give him a proper answer I had read all the literature. I prepared a script for myself. I rehearsed what I was going to say. I wanted to give him a valuable, worthwhile response.

"He came over to me one day and said, 'Mommy, where do I come from?' I stopped what I was doing, took him aside and told him the full story, giving him just enough information to satisfy him.

Make Your Point With

I've taken a few memory courses over the years – I forget how many – and discovered that most of them make the same basic recommendations. First, they suggest that you associate something graphic for abstract ideas. For "one" you think of a bun. Instead of "two" you visualized a shoe. For "three" you might picture a tree. Next, they advise that whatever you do picture in your mind, you make it outlandish, grotesque, whatever. That makes it more memorable.

You don't just visualize a shoe, but an immense shoe, one the size of a tractor-trailer. The tree might be one with purple and orange leaves to make it more graphic.

These systems work if you apply them. Our minds store so many facts that by making certain ones stand out with bizarre images, we can access them more easily.

our listeners, we also want them to take that message home with them. If they get our point, but leave it in the auditorium, it serves no purpose.

We want people to listen to our message, consider it, and then remember it. We can force them to do just that by using graphic anecdotes to illustrate our salient points.

As an example, I once heard a speaker talk about the art of communication. She pointed out that when two people converse, it's more than a matter of hearing the words – there's also an interpretation of the words. We may hear the other person clearly and understand each word, but still misinterpret the message.

She told me this story to help set that message in our minds:

"One day my son finally asked the question that I had been anticipating since he was born. In order

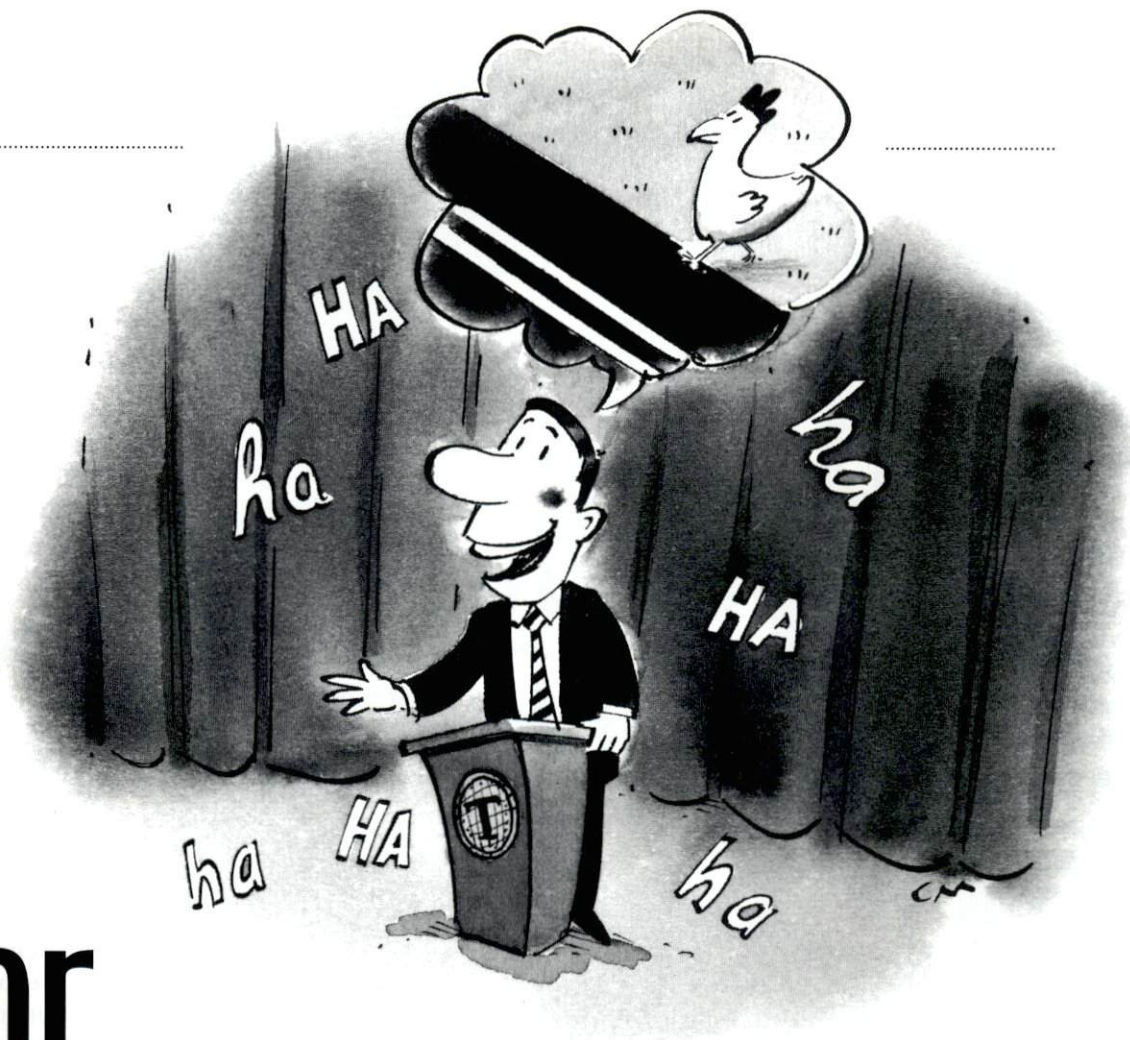
"He did look at me rather strangely as if he was puzzled by all of this. So I said to him, 'Now, does that answer your question?'

"He said, 'I guess so. But Michael down the street said he's from Chicago, and I was just wondering...'"

She wanted people in her audience to remember that simply hearing someone's words doesn't mean you totally understand their meaning.

As a speaker you can not only make valid points, but you can help your audiences to remember them with humor.

1 First, search for some good stories, anecdotes, jokes, or quotes that illustrate your point. Make sure they apply to your particular message. The story should be perti-



Humor

ment. It should clarify your point; not confuse it. It should be entertaining, because that's what makes a listener want to remember it.

2 Next, link the story to the point you're trying to make. Associate the humor with the message so that when they remember the funny story, they'll also remember the point you were illustrating. I recommend the "tell them what you're going to tell them – tell them – then tell them what you told them" philosophy.

Make your point, then illustrate it with your entertaining story, and briefly remind your audience what that story shows. Sometimes you might tell the anecdote first, if making your point will destroy the surprise of the story's punch line. That's your call.

3 Finally, let the story speak for itself. You diminish the impact of humorous anecdotes when you give them too big a buildup, such as: "Here's a very funny story that illustrates what I mean." "Here's a hilarious joke that I think will help you understand my point." These type of preambles are not only unnecessary, but hinder your purpose.

A big part of humor is surprise. When you announce a funny tale, you eliminate some of the surprise. You lessen the impact.

Also, the hyperbole forces the story to be more than it has to be. You've announced that it's hilarious, so it better be hilarious. The audience is expecting something that the story may not be able to deliver.

Announcing the anecdote distracts from the message you're trying to get across. It separates the two. You had a message; now you

have a joke. It's much more effective to deliver your message, then tell a tale that sets it in the audience's mind. The two are connected, associated – when they remember one they'll recall the other.

Humor has power. Politicians use this ploy repeatedly. They'll deliver a short, clever sound bite to illustrate their theme. That's what's quoted in the papers and featured on the TV news. It's what reporters, readers and listeners remember. Is it the joke that's important? No, it's the philosophy that the joke symbolizes.

You, the speaker, can use that device, too. **T**

Gene Perret is Bob Hope's head writer and an entertaining banquet speaker. His latest book, *Become a Richer Writer*, is available from Round Table Comedy Services in Westlake Village, California.

Respect Your Audience Or Else!

Or else what? Well, for one thing when you finish your presentation the applause won't knock you over. And your evaluation scores may have you searching for answers. I know - I've been there, and it isn't pleasant. Please join me in examining the business conference speech. No need to repeat my mistakes!

While addressing your peers at a business conference can be a rewarding experience, you may find the challenge overwhelming. After all, your credibility is on the line. Audiences at these conferences are knowledgeable professionals with high expectations. Competitors and co-workers are listening. Your performance affects your career and reputation. Not surprisingly, the pressure can turn a speaker's focus inward rather than outward on the audience.

One lesson I've learned is that the more I focus on myself when delivering a speech, the worse I do. I find that I am nervous during the presentation and more likely to make mistakes, including judgment errors such as using humor that misses the mark or offering an opinion that goes well beyond anything I can support with facts.

By Len Serafino, DTM

THE GOLDEN RULE

If there is a golden rule of business conference speech making, it is RESPECT YOUR AUDIENCE! Speakers who truly respect their audiences don't have time to focus on themselves. From the minute they accept the assignment to when they conclude it, they are busy meeting the needs of their listeners. Considerate speakers understand that in a business presentation, the audience has

as much at stake as the speaker. Chances are they paid good money to attend the conference. As such, they expect speakers to give them their money's worth.

Being asked to speak is flattering. The conference organizers are under the impression that you have something worth sharing with their target audience. However, before making a commitment, be sure to ask a few questions about the target audience, their expectations and how long you are expected to speak. You may be able to handle a 30-minute talk, but do you know enough to get through an hour on the topic? Do you know the topic well enough to anticipate the type of questions you will be asked during the inevitable Q & A session?

BE PREPARED!

As a Toastmaster, you already know the importance of preparing for a speech. Some points, though, deserve special attention when applied to business conference presentations.

■ Thoroughly analyze your audience to determine their interests, knowledge and attitude about your

topic. Who will be attending your conference? Do you know someone who can offer you feedback and help test your ideas?

■ Using reference materials such as industry journals, research your topic completely. Discuss it with co-workers and friends in the industry. You'll want to provide your listeners with a solid frame of reference from which you can offer insights into the problems they face. Perhaps the most difficult challenge for you as the speaker is to strike the balance between offering useful information and not giving away proprietary information about your company.

■ Use well-designed audio visuals to enhance your key points. Paper copies of your visuals make excellent handouts, particularly when ample space is provided for notes.

■ Rehearse your material until you are comfortable with it.

■ Review the meeting room and the audio visual equipment before your session. Ask who will introduce you and where to sit before and after your presentation.

■ Give the chairperson a written introduction that establishes your credentials and the purpose of your presentation.

OFFER YOUR BEST

Being at your best physically and mentally are clear signs of respect for your audience. That usually means getting a good night's sleep the night before your presentation. Also, if you have a regular exercise routine, by all means follow it, particularly on the day before and the day of your talk.

Being emotionally at your best is not always within your control. However, you can give a good performance regardless of what else might be going on in your life if you have done the necessary preparation. It may help to remember that



while you are "on stage" there isn't anything you can do about your problems, so on with the show.

SHOW YOU CARE

Not long ago, I made a presentation to a large group of home health care executives. The session was taped. Frankly, I was filled with anticipation when I received my copy of the tape. I expected to hear myself using many of the Toastmasters skills I've learned over the years. But what I heard was a speech that was so flat I had trouble listening to it all the way through. I was very discouraged. I knew I had prepared fully for the event. Then a Toastmasters friend asked me, "Were you excited about your topic?" I realized my lack of enthusiasm for it came through in my voice and my tone.

While we don't have to love every topic we address, we do have an obligation to show our audience we care about them. There has to be some aspect of the subject that

we believe is vital to our listeners or our presentation will fail.

GIVE THEM HOPE

End every presentation on an optimistic note. You may be discussing fierce competition, ominous new government regulations or other threats to the group's well-being. In most instances your job is not finished when you report the problem. You must offer a solution, a way out, a challenge to work together – something that tells the audience you are a friend. To do otherwise borders on rudeness to your audience.

Good speakers truly care about their audiences. They show it by being well prepared, knowledgeable, helpful and enthusiastic about their message. And, they are rewarded for their efforts by being at the top of the list whenever speakers are needed. ①

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Len Serafino, DTM. is a member of Brentwood Early Risers Club 1673-63 in Brentwood, Tennessee.

Speak Up to the

BY BURTON ST. JOHN III ■ ILLUSTRATION BY BOB ROBINSON

BACK IN THE MID-'80s, NORTHWEST AIRLINES HAD just lost a Supreme Court ruling in a sex discrimination case filed by the airline's female flight attendants. A Minneapolis television reporter, Dennis Stauffer, came to Northwest's concourse at the Twin Cities airport, looking for a few words from the airline's flight attendants. Northwest's managers, however, continually diverted the attendants before Stauffer could approach them.

Stauffer turned to his cameraperson, said "Okay, let's roll," and approached one of the managers.

"What's the problem here?" Stauffer asked.

The manager, angered, turned to Stauffer and yelled, "You're damn well not going to talk to anyone from Northwest!"

That response made Stauffer's report the biggest story on his station that day.

Stauffer's account is a typical example of how the media can come calling anywhere, anytime. Beyond that, it's also a perfect illustration of the need to approach the media in a planned and practiced way.

In the United States, there are now more than 1,600 daily newspapers, 1,500 television stations and 11,000 radio stations. We're inundated with media and, consequently, reporters. And these reporters often are looking for stories that allow them to speak to others besides CEOs or public relations spokespersons. A special club event, a new speakers bureau or a district Toastmasters conference can provide you with opportunities for publicity.

"Talking to the media is more important than ever," says Frank Corrado, international media consultant and author of *Getting*

the Word Out. He says horror stories like the Northwest example happen because people often aren't prepared to meet the media. "Approach the media by figuring out what it is you *can* say and practice that," says Corrado.

So, be ready to speak up to the media. You can start by planning and practicing your messages.

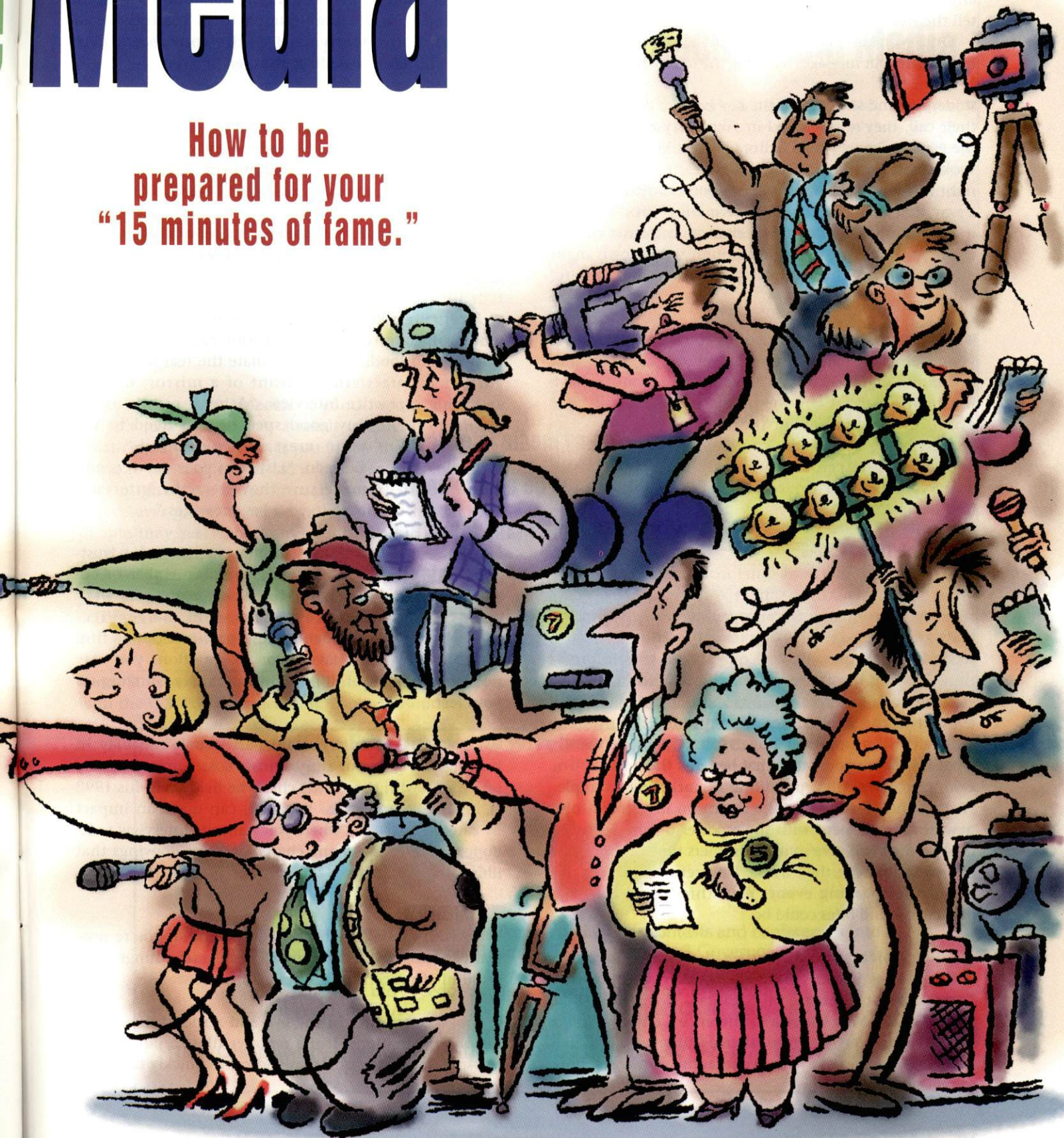
PLANNING YOUR MESSAGES

The first part of planning includes really understanding what the reporter is looking for. Find out why your story interests her and try to figure out how she wants



Media

How to be
prepared for your
"15 minutes of fame."



to do the story. Is she interested in a human interest angle? Facts and figures? A variety of visual ways to help tell the story?

Once you understand where the reporter is coming from, plan your messages by doing the following exercises:

■ Identify and write down the key issues. "If you just got their call, they're interested in your story and time is of the essence," says Frank Santora, a New York-area media spokesman for the U.S. Postal Service. "Be succinct. Get right to the issues by having your points written in such a way that they can be 'quotable quotes.'" For example, if a dignitary is coming to speak at your district conference, you'll want to, at a minimum, write down main message points that address key "who, what, where, when, and why" factors.

■ Determine what other key points you'll need to support your main statement. If reporters are calling about that upcoming dignitary's speech, you'll also want to have information about why he or she is speaking at your event, information about the speech contest being held at the conference, and detailed background information about your club and about Toastmasters in general.

PRACTICING YOUR MESSAGES

Effective media interviews differ from a good speech in this respect – the reporter isn't looking for an opening, body and close, she is looking for a 10-second "sound bite" that adequately conveys information. For any media interview, you should be able to come up with three main points and frame them in "the context of the public interest," says media consultant and television producer Roger Ailes. In other words, what is it about your story that benefits the public? "For example," says Ailes, providing a marketing example, "Rather than focusing on the return on investment of a new product ... focus with the reporter on the ways the new product will save some consumers time or money or otherwise improve their lives." Let's return to the example of the speaking event. Your three main message points as sound bites could be:

1 "We're pleased to announce that state Governor Gary Jones will be the main speaker at this year's Toastmasters conference on Saturday, November 18 at 7 p.m. in the Mid-America Conference Center." (You'd support this message with other pertinent points, like why he is speaking at your event, admission costs, how to register, etc.)

2 "We're happy to give this award to the governor, in recognition of his outstanding communication and leadership skills. He is an example to all Toastmasters of someone who effectively uses the spoken word to advance his ideas and effect change."

3 "We believe public speaking skills are essential to improving people's personal and professional lives. Toastmasters offers an ideal opportunity to learn these skills in a supportive club environment at minimal cost. If you'd like to find out more, call (800) 9WE-SPEAK."

Effective sound bites come from rehearsing the key messages you have already written down. You can effectively practice your messages by:

■ Practicing solo. This involves writing down all the questions you can think of and rehearsing short answers out loud. You can simulate the real thing even further by practicing in front of a mirror, or tape recording a practice interview. "As with practicing for any good speech, you need to say your messages out loud," says Corrado. "Listen to your answers and make sure they steer the interview back to your key messages."

■ If time permits, practice with a trusted friend, fellow club member or co-worker. "Have someone else play reporter," says Pam Barr, Vice-President of the public relations firm Watt, Roop & Co. "Have them ask questions you may not have thought of. It'll help you practice thinking on your feet."

■ Don't forget the important part visuals can play in helping you get your story across. Ross Perot covered a lot of ground with those little charts he held up in his 1992 campaign commercials. You, too, can make an impact by carefully selecting where you want the interview to be done, and bringing along charts, props or drawings that illustrate your points.

THE INTERVIEW

With your messages planned and practiced, you're now ready to take on the reporter. Here are a few things to be mindful of concerning the actual interview:

■ Look the reporter in the eye and respond directly to his or her questions. If the reporter tries to put you on the spot, tackle the question and move quickly to one of your key points.

"For any media interview, you should be able to come up with three main points and frame them in 'the context of the public interest.'"

■ Be mindful of your posture. Face the reporter and stand tall.

■ Be mindful of your hands. Keep them at your side, but don't be afraid to gesture to emphasize your points. Make sure you don't twirl items like a pen or necklace.

■ Be mindful of your language. Don't slip into jargon. Does anyone in your audience know what a "DTM" is? Most likely, no. If you can't find a layman's term for a key message point, you probably don't need that point.

■ When you've said what you need to say, stop. "One of the biggest mistakes people make during interviews is talking too much," says Barr. "Don't be concerned about silences during the interview. If you try to fill that silence, you may say things that aren't pertinent. And the reporter might use those quotes, rather than your key messages."

As with a good speech, a good media interview doesn't just happen. It's a result of careful planning, practicing and execution. If you follow these steps when going to the media, you can deliver a sound bite or two that might have more impact than the best speech you've ever given. In major cities, tens of thousands of people may see your interview and be influenced by your statements.

A well-planned, practiced and executed media interview means you get a chance to stand up and be heard accurately by thousands. So, speak up – after you plan and practice your messages. **T**

Burton St. John III is a communications programs specialist with the U.S. Postal Service in St. Louis, Missouri.

HINTS ABOUT Approaching the Media

Picking up the phone and calling the media can be an intimidating proposition. Here are some steps you can take to make your "pitch" to the media more successful.

■ **Know your subject matter thoroughly.** Ask yourself "what is the news angle?" If you can't think of a news angle, you don't have a story for the media.

■ **Know your media.** For example, is your local Top 40 radio station really going to be interested in Governor Jones coming to your yearly conference? Or, is it more likely your local television station would be interested, especially since they can show the event to their viewers?

■ **Prepare your pitch.** If you've worked on your key message points, you merely take the highlights from them and condense to a 15-20 second pitch. For example, a media pitch to a television station might go something like this: "Hello, Mr. Burns. I'm John Leaper of the Gateway Toastmasters. Next weekend, we've got some of the best speakers in the state coming to our yearly humorous speech contest. Some of them do, and say, the strangest things to win. How about I send you some more information?"

■ **Follow up, but not too often.** Your media contact may not be able to give you a commitment right away. Be patient and professionally persistent and check back no more than once a week.

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The Quality and Reliability of the Freedomike has turned our contests and conferences into professional events. Bill Bristol, DTM District 3 Governor "91-"92

My nine year old Freedomike is a "power-tool" in my presentations. Joel Weldon, CPAE Golden Gavel Recipient

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The Power of Pace

Well-paced, interactive sessions
allow participants to get
the most out of training.

by Doug Malouf

Pace is a four-letter word, which might account for why some trainers pretend it doesn't exist. Even in these days when train-the-trainer courses abound, there are those who still think the following formula is enough: Knowledge of the subject + covering every possible point = successful learning experience.

Of course this is nowhere near enough. You may be the world's expert on your subject, but that isn't a license to bore your listeners to death. The best way to make sure you achieve your teaching objectives is to use the power of pace in all your presentations. Well-paced, interactive sessions allow everyone present to get the most out of training.

Let's look at some of the aspects you need to consider when conducting a training session or seminar:

1 Needs of the Participants: People get restive in even the most comfortable chair after a while. Plan opportunities for the participants to take a break, mix with others, contribute to discussions or work on an exercise. Provide different things for them to look at, listen to and do.

2 Pace does not mean "at the speed of light": Some trainers think that by changing their activity every 10 minutes and getting people to jump up and down like jack-in-the-boxes they are providing "dynamic" sessions. If you do

this, don't be surprised if you encounter lots of mutinous looks and groans at the suggestion of yet another "game." To pace your sessions properly, you need to provide variety in (a) the rate of delivery, and (b) the nature of the activities. You don't just speed up everything until people feel they're caught in some nightmarish video with the fast-forward button on.

3 Avoid information overload. While you don't want to race ahead so fast that everyone gets left behind, you also want to avoid getting bogged down. This can happen if you give people too much to do for the time available, if you don't explain things clearly, or if you don't consistently wait for the slowest person or group to finish before you proceed with your next point.

To avoid overwhelming your audience, whittle down each session to no more than five major points. If you absolutely must treat more than five, break them up into two different kinds of activities within one session.

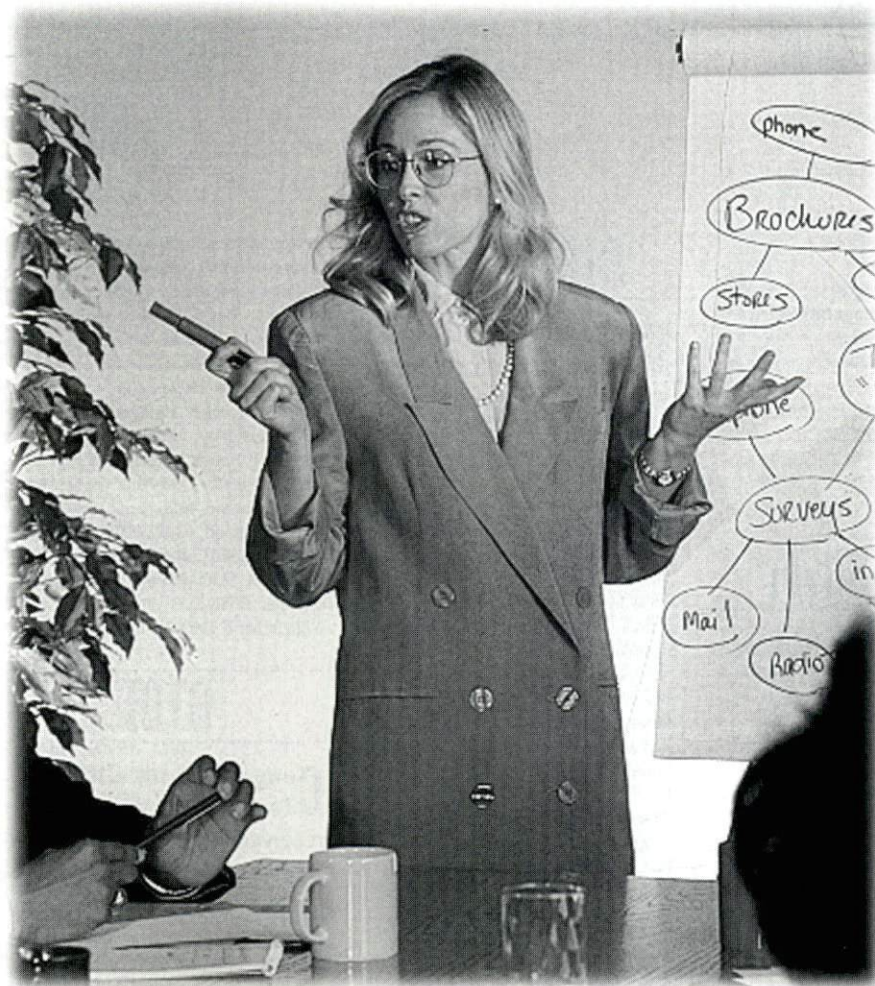
4 Balance your program: Begin by briefly outlining the entire course, so everyone has a clear idea of what to expect. Within that framework, you can be as innovative as you like.

■ Alternate "listen to me" and "go and do it" types of activities. Remember, even listening does not have to be a passive activity. Involve the participants as much as possible. Before you tell them "Five ways to promote your Toastmasters club in the community," get them thinking by asking something like, "Can you think of five things you could do to invite visitors to your club?"

■ After several activities, give the participants time to think about what they have done in relation to the theme of the training session. If you have devised an activity to teach a certain concept or skill, allow time to discuss it and see where it fits in the overall plan.

■ Tie things up at the end: Leave the participants with the sense that they have been given a nice rounded package, rather than a sackful of half-grasped concepts to sort out for themselves.

5 Be different: With the emphasis on training these days, people



sessions bubbling won't work if you don't have the basics in place. Learning is a two-way process, and you must therefore establish trust. The participants trust that you know your material, have prepared conscientiously, will not embarrass or humiliate them, and will attempt to provide a stimulating training session.

"Remember: pace is not speed; pace is the forward movement of your lesson at the appropriate rate."

In turn, you trust that they will participate in activities, will give you a fair go, will give feedback when required and will try to get something out of the course that they can take back and use.

In summary: Work out a basic workable formula for changes in pace during a session; allow time between activities to consolidate; be creative with choice of activities; and hone your basic presentation skills. Finally, be sensitive to the preferences of your group – some prefer a slower pace than others. The response of your audience will give you a pretty fair idea of how you're succeeding – if their expressions look puzzled, slow down or give clearer instructions; if they look sleepy, speed it up. Remember: pace is not speed; pace is the forward movement of your lesson *at the appropriate rate.* **1**

Doug Malouf is president of Dougmal Training Centers and the author of the book *How to Be the Best Speaker in Town*. He lives in North Wollongong, New South Wales, Australia.

who come to your training sessions are quite likely to have gone to a number of others as well. This means you run the risk of their having been exposed to the same "icebreakers" and games that you have planned for your session. Try to be imaginative with your activities. Do you really have to hand out sheets of paper and felt pens? Do you rely too much on the overhead projector? Has that icebreaker checklist of "favorite things" been done to death at other workshops?

6 Work to the clock: Use the 7/20 rule: The average adult's attention starts to drift after only seven minutes if he or she is not participating. To beat the seven-minute lapse, try changing the modulation of your voice and change the stimulation your participants *see* and *hear* every seven minutes. Then, every 20 minutes, change the stim-

ulation of what they *feel* and *touch*; cause some movement in the room.

7 Share with a neighbor or share in teams: After you've spent some time talking to your audience, ask them to (a) turn to a neighbor and for two minutes tell them how they could apply the ideas you've been suggesting; or (b) divide the audience into teams and set a time limit for the team to share ideas.

8 Take more risks: Trying new things might mean you'll find they need refinements – but what's the worst that could happen? A joke might fall flat; a new technique might not work. Remember: you'll be judged on the entirety of your presentation, not just a few segments that didn't work as well as you'd hoped.

Of course, thinking about and trying new ways of keeping your



HALL OF FAME

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

DTM

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

Nancy Buhl, 8735-F
Terry Lee, 1715-3
Doris S. Tse, 1435-4
Joan Clout-Kruse, 4014-4
Eunice Kreckek, 4224-4
Beatrice E. Metzler, 9895-6
Richard E. Danzey, Jr., 1026-12
Charles W. Weck, 7213-12
Saundra S. Ray, 719-15
Sheila Kay Rockwell, 7195-15
Russell G. Johnston, 5995-19
Elna Grace Melbye, 759-20
Donna Brundige, 8316-21
Jan Miko, 9740-21
George E. Fosdick, 2177-26
Anita Mack, 726-28
Jerome William Roberts, Jr., 5149-28
Nadia C. Jurani, 1970-33
H. Frank Andrews, 7157-33
Raymond Eugene Mitchell, 367-36
Frank A. Szumilo, 8642-36
Richard A. Sloane, 4335-37
Dolores W. Jones, 9669-38
Susan Eftekhari, 3359-39
Carole Erb, 1249-40
Phyllis Naylor, 1740-40
Jeffrey Scott Gibbs, 4383-42
H. Dorothy Doyle, 2738-45
Felicia Davey, 5724-46
Albert Leon, 3003-47
Timothy S. Pesut, 6026-47
Barbara Kincade, 6867-47
Carroll White Puckett, 5178-48
Jeff Beard, 2805-49
D. Joy Perkins, 3318-50
Billy F. Hill, 3859-50
Naren Menon, 4533-50
Dunstan Chan, 2936-51
Lester A. Pink, 125-52
Lynn Carter, 1711-54
Cathy Louise Harris, 5220-56
Laura L. Wolbrueck, 6755-56
Lark Doley, 7629-56
David R. Zuniga, 8040-56
Randy Santana, 7960-58
Harold Usher, 6751-60
Jo-Anne McDowall, 1419-64

Fern R. Butler, 5659-65
Fay Palmer, 3944-69
June R. Zentveld, 4412-69
Noel Rawlins Cummings, 5697-69
Annette Wheeler, 5861-70
Greg Osborne, 9706-70
Leo Baxendale, 2176-72
Robert Korving, 7664-72
Margaret A. Janes, 8930-72
Sue Munro, 4718-74
Ronald G. Young, 7525-74

ATM Silver

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

William E. Baxter, 805-F
John C. Benjamin, 9509-2
Bob Erickson, 2607-3
Michael Herskovits, 4634-3
Wayne C. Church, 5809-3
Margaret B. Fagetti, 530-4
Marilyn Vondrak Collins, 1881-4
Jeanne Mitchell, 7805-6
Dwight A. Davis, 9643-8
Al Brasseur, 578-11
Roderick C. Stoneburner, 8704-12
Frank M. Neighoff, Jr., 300-18
Rick Barnes, 965-21
Vivian E. Oliver, 8010-21
Edward L. Goldberg, 3109-23
Ralph B. Wallace, 4357-23
Anita Kim Lewandowski, 8346-24
Gary Mancuso, 9343-26
Bernadette L. Watson, 5309-36
John G. Fish, 1090-38
Sam Boyd, 3043-39
Frank D. Zook, 5113-39
Buffy da Silva, 1432-42
Mike Mitchell, 3144-42
Ima Dora Haile, 763-44
Judson M. Corey, 1479-45
Martha Baxley, 345-50
Joseph Conklin, 4095-50
Norman L. Miller, 1931-53
John Chauvin, 3153-53
Pamela K. Clayton, 6012-56
Sandra Fortune, 6889-63
Calvin G. Edie, 3751-64
Camilla Galovics, 4851-64
Claudia Wright, 4851-64
Betty Loraine Oakes Muka, 9520-65
Corey William Potier, 7252-68
John L. F. Buchner, 880-70
Graham John Kaywood, 7525-72
Elizabeth Ellen Thomas, 6940-74
Anella Grimbeck, 7535-74
David Shepherd, 3783-70

ATM Bronze

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

Marla Silva, 86-F
Jack R. Terry, 2436-F
Patrick Dunne, 9168-U
Joel J. Forman, 4211-1
Vicky Lynn Roberts, 240-2
John C. Benjamin, 9509-2
Donna L. Cleveland, 2083-3
Jerry Balistreri, 4152-5
Bruce S. Powell, 679-6
Kathryn DesBles, 7225-6
Barbara J. Hawk, 51-8
Rodney R. Carr, 7934-8
Jim Love, 9643-8
Gloria Fiori, 105-12
Dewitt King, Jr., 5489-14
M. Coleman Hull, 454-16
Beth Kouba, 8155-16
Fred Eggleston, 8363-16
Claude Henry Schmidt, 3786-20
F. Peter Salmon, 6265-21
Rex Pawlak, 1279-22
Jane D. Weis, 9194-23
Carl P. Schwartz, 5558-25
Kathleen G. Van Orsdel, 5316-26
Becky Rutz (Rebecca), 1871-29
James Sienzant, 371-30
Kay Doyle, 5575-33
N. Frank Andrews, 7157-33
Hector Bustos Serrano, 7440-34
Justin A. Gottfried, 1003-35
Maria Y. Clay Graham, 5309-36
Brenda L. Fuller, 8341-36
Luther W. Slifer, Jr., 9216-36
Isaac Treadwell, Jr., 6520-38
Floyd V. Cothran, 1390-39
Sam Boyd, 3043-39
Norman A. Stump, 3316-39
Kenneth (Ken) W. Fors, 9833-39
Rick LeBlanc, 3826-42
Brian F. Bolton, 6431-43
Jim Samuel, 5009-46
Linda Trignano, 5265-46
Bradford B. Shilling, 8558-46
William Bender, 3018-47
Sheral Barr, 3596-47
Wayne Carl Draper, 4267-47
Thomas R. Chmielewski, 9756-47
Seow-Looi Liew, 4388-51
Joan Ellen Bedinotti, 3902-52
Peter Bunce, 6178-52
Bill Zigo, 3707-53
Mary Ann Milam, 2702-54
Steven C. Chamberlin, 2702-54
Archie Lee Holmes, Sr., 3809-56
Garland Buffalo, 6701-56

Barbara Branton, 5500-57
Gordon Waldeck, 2728-60
Gerald Andrew Krisa, 5645-60
Norman S. Hart, 7958-61
Arthur Sauve, 8783-61
Van Petteway, 9886-61
Robert Brentin, 2399-62
Adrienne M. Parris, 3004-63
Lawrence Molloy, 749-69
Norman T. Hanscombe, 3186-70
David Shepherd, 3783-70
B. Grace Thorpe, 4411-70
Valerie Yakimoff, 6345-70
James F. Herlihy, 3969-71
Margaret A. Janes, 8930-72
Rex Allen, 9536-72
Wilhelmina T. Demesa, 5703-75

ATM

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Mildred Stockinger (Millie), 2436-F
Phyllis E. Pursley, 8735-F
Burghart Lell, 551-UAnn Sundin White, 412-1
Ann Connell Parker, 4859-2
Parshalla K. Wood, 104-3
Wayne Kirby, 47-5
Sandy Miller, 623-5
Paul H. Stuverud, 5553-5
Wilson Rivera, 8598-5
Nina J. Potter, 2206-6
Barbara E. Heenan, 2464-6
Edward G. Carter, 5172-6
Michael Serber, 5338-6
Robert Gits, 7215-6
Kirk Willis, 4777-7
Lowell A. Slick, 8427-7
Elaine F. Alsup, 8430-7
Tom Shelton, 2905-8
Charles Slagle, 7934-8
Micheal Cooley, 9643-8
Vellore R. Sreedharan, 666-11
Marcella Johnson, 4241-11
Jerry L. Hunt, 9713-11
Vicky Scales, 3725-12
Roberta G. Willenkin, 2338-13
Freda Y. Love, 8180-14
Joan B. McGinley, 9130-14
Charleen Sylvia Wallace-Knox, 9594-14
Jean G. McCain, 6470-15
M. Coleman Hull, 454-16
Robert Dean Hidde, 1678-16
Iqbal Ahmed, 1691-16
Dick Carter, 8819-16
Gayle Ottman, 4900-17
Loretta D. Ray, 8369-18
Donald Lee Murray, 8423-18

Mary Therese Urbanski, 101-19
Becky Lang, 2388-19
John A. Wojtecki, 4251-19
Roger Branning, 581-20
Lance W. Marsh, 5750-21
Andrew Webber, 6062-21
Ron W. Anderson, 7291-21
James T. Phillips, 4679-22
Charles H. Hyer, 8591-22
Lupe E. Martinez, 7183-23
Thomas W. Robinson, 7183-23
Mary Ellen Kilmer, 5082-24
Jennifer Johnson, 2737-25
Mark S. Novak, 6810-25
Michael T. Schwein, 4071-26
Bill Tallmon, 6347-26
Paula T. McCaslin, 7329-26
Laura Fields, 7055-29
Coleen S. Golema, 930-30
Fred Harlan, 5004-30
Katherine L. Sime, 3390-35
Jay Leland, 9304-35
William W. Franklin, 473-36
Virginia C. Brainard, 1260-36
Cynthia M. Palank, 5198-36
Michael A. McKnew, 6287-36
Cheryl Y. Mosley, 3971-37
James R. Campbell, 1723-38
Ronnie E. Cropper, 4910-38
Terry G. Schutt, 6692-38
Robert F. Hervey, 8401-38
Marilyn J. Anderson, 437-39
Ronald R. Holien, 9281-41
Irene Zhuravin, 284-42
Linda Cann, 1774-42
Margaret Stephen, 3146-42
Bonnie Murray, 9767-42
Sharon Burrows, 6466-43
Kevin L. Vorheis, 9616-43
Carmine A. Pagano, 1804-46
Joy Carter, 2445-47
Dorothy N. Bargar, 4541-47
Wes Barnes, 5754-47
Ulrike Gillman, 6690-47
Clifford C. Snider, 8886-47
Kent Slemmons, 512-48
Eartha J. Owens, 5801-50
Susila Sithamparam, 1997-51
Frederick L. Ash, 1458-56
Cristabell Reiche West, 1722-56
Raymond Johnson, Jr., 2659-56
David R. Estrada, 5531-56
Virginia Ford, 5629-56
Robert N. Oliver, Jr., 6379-56
William Der Bing, 9463-56
Walker S. Vining, 166-57
Phil K. Mitchell, 2452-57
Robert Leonard, 8886-57
Robert A. Blizzard, Sr., 1355-58
Larry Bishop, 1453-58
Sandra K. Hodges, 1453-58
Edward A. Dresp, 6299-58
Gerard W. N. Dietrich, 3320-60
Gina Cook, 4656-60
Marie Sutcliffe, 4778-60
Guy Nadeau, 180-61
Richard Bourque, 6352-61
Scott A. Renshaw, 8921-61
Paul Pittman, 8003-62
Daniel E. Haseley, 1491-65
Britton B. Culpepper, Jr., 3168-66
Betty J. Meyer, 5099-66
Elizabeth S. Moore, 5742-66
Dell McRight, 4528-68
Kelly Ann Hardin, 6856-68

Alison Newcombe, 5262-69
Joy Rains, 5434-69
Lillian Toby, 8628-69
Russell Martin Eade, 986-70
David Kelly, 2274-70
David Shepherd, 3783-70
Terry O'Halloran, 4480-70
Robert Bath, 6345-70
Kathleen Gately, 4488-71
Bruce Dite, 5036-73
Jo Marshall, 6428-73
Alice M. Hampshire, 1150-74
Vanessa Maree, 2902-74
Andrea Alarilla de Guzman, 7700-75

Anniversaries

45 years

Columbus, 959-40
Lubbock, 884-44
Greenville, 964-F

40 years

Interior, 2157-36
Florence, 1916-58
Aylesbury, 762-71

35 years

Aero-Dynamic, 3348-14
Chopawamsic, 2635-27
Excellcomm, 2246-40

30 years

Twilite, 3480-3

25 years

Fairfax, 1899-27
Seafarers, 2270-70

20 years

Sounds of Sand Point, 3662-2
MWD Watermasters, 445-12
The Spielers, 3214-22
Integon, 2935-37
Berowra RSL & Citizens, 1879-70
Taverners, 1347-74

15 years

Zimmer, 4683-11
T.G.I.F., 4679-22
Meridian, 4681-32
Los Hablantes, 1476-52
Canadair Employees, 4673-61
Massey, 4675-72
Village, 4672-74

10 years

Azteca, 63673-5
Speaking Singles, 6381-9
Advocates, 6382-21
John Hancock, 6384-31
Post Toasties, 6387-31
Ohio, 6377-40
Prairie Schooners, 6372-42
Rochdale, 6374-42
Model "T", 6376-42
Risky Business, 6385-44
Fiesta Bilingual, 6380-50
West Austin II, 6379-56

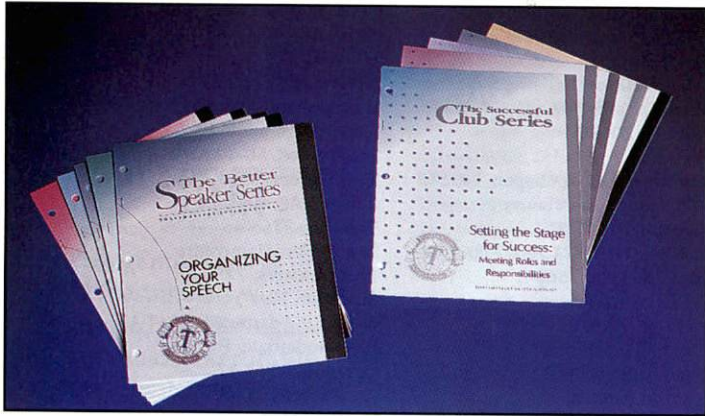
New Clubs

CLUBS RECEIVED IN MAY

Fireman's Fund Insurance Co.,
3678-F
Tustin, California
Capital Group Communicators,
5224-F
Brea, California
Anaheim Hilton & Towers, 8849-F
Anaheim, California
Dynamic, 2063-U
Hong Kong
Toastmasters Dubai Chapter, 7492-U
Dubai, United Arab Emirates
Bohemian, 8137-U
Jindrichuv Hradec, Czech Republic
Club Fifty-Two, 7565-3
Phoenix, Arizona
Hotel Del, 7969-5
Coronado, California
Timber Talkers, 4421-7
Beaverton, Oregon
Grantastic, 7626-6
Hinckley, Minnesota
SpeakEasys, 6956-7
Portland, Oregon
Noontalkers, 7450-7
Portland, Oregon
Mercmasters, 6485-8
St. Louis, Missouri
Miami County, 6213-11
Peru, Indiana
Positive Achievers, 6574-11
Marion, Indiana
Verbal Edge, 5034-12
San Bernardino, California
Ted's Toasters, 7999-14
Atlanta, Georgia
Heartland, 5761-16
Oklahoma City, Oklahoma
Algona, 7229-19
Algona, Iowa
Hughes on First, 6616-21
Richmond, BC, Canada
Traiblazers, 8540-21
Trail, BC, Canada
Powercat Masters, 5545-22
Manhattan, Kansas
BRP, 9068-22
Stilwell, Kansas
Freemont, 2510-26
Canon City, Colorado
Water You Talking About,
4692-26
Denver, Colorado
State of Speaking, 3248-27
Rosslyn, Virginia
Simply Speaking, 5435-28
Defiance, Ohio
Tycoons, 5853-30
Chicago, Illinois
Backtalk IV, 6596-31
Acton, Massachusetts
Trident, 7769-32
Silverdale, Washington
Gold Toasters, 8472-33
Camarillo, California
Volkswagen, 4102-34
Puebla, Puebla, Mexico
First Class, 7714-34
Chihuahua, Chihuahua, Mexico

Club Aguilas De Hoy, 8841-34
Guadalajara, Jalisco, Mexico
Cafe Santa Fe, 8914-34
Mexico, DF, Mexico
Special Delivery, 4292-36
Washington, D.C.
Equalizers, 4516-36
Washington, D.C.
Crossroads, 8213-37
Cary, North Carolina
Speak E-Z, 4414-38
Millville, New Jersey
AT&T Let's Talk, 7113-38
Wayne, Pennsylvania
Crossroads, 6668-42
Whitewood, SK, Canada
SAIT Sayers, 8083-42
Calgary, AB, Canada
Scudder, 2765-45
Salem, New Hampshire
Transmasters, 7292-46
Brooklyn, New York
Broward Advanced, 3134-47
Fort Lauderdale, Florida
Octagon, 4917-47
Clearwater, Florida
Queen's Medical Center, 2317-49
Honolulu, Hawaii
No-Ah's Arc, 537-50
Richardson, Texas
Olympic Speech Team, 5992-52
Los Angeles, California
Hartford Courant, 5376-53
Hartford, Connecticut
Basically Speaking, 5962-56
Lackland AFB, Texas
Outlandis, 2719-57
Hayward, California
TechOraters, 1649-58
Columbia, South Carolina
Granite Club Employee, 6540-60
North York, Ontario, Canada
toasters@lunch.CIBC, 6723-60
Toronto, Ontario, Canada
King Street Speakers, 7102-60
Toronto, Ontario, Canada
Manotick, 8684-61
Manotick, Ontario, Canada
Macatawa, 3766-62
Holland, Michigan
Gordon Food Service, 3889-62
Grand Rapids, Michigan
Thumbtastic, 4003-62
Caro, Michigan
Farm Fresh, 1063-66
Norfolk, Virginia
S.P.A.H. (Speaking Power After Hours), 4348-66
Suffolk, Virginia
Fort Eustis, 8389-66
Fort Eustis, Virginia
Rabble Rousers, 7233-68
Baton Rouge, Louisiana
Cairde, 2069-71
Templeglantine, Co. Limerick, Ireland
Scottish Speakers, 4992-71
Clydebank, Scotland
Belfast, 6276-71
Belfast, Northern Ireland
Hillcrest, 6689-74
Hillcrest, Natal, South Africa
National Semiconductor, 2384-75
Lapulapu City, Cebu, Philippines
Philex, 6293-75
Baguio City, Philippines

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