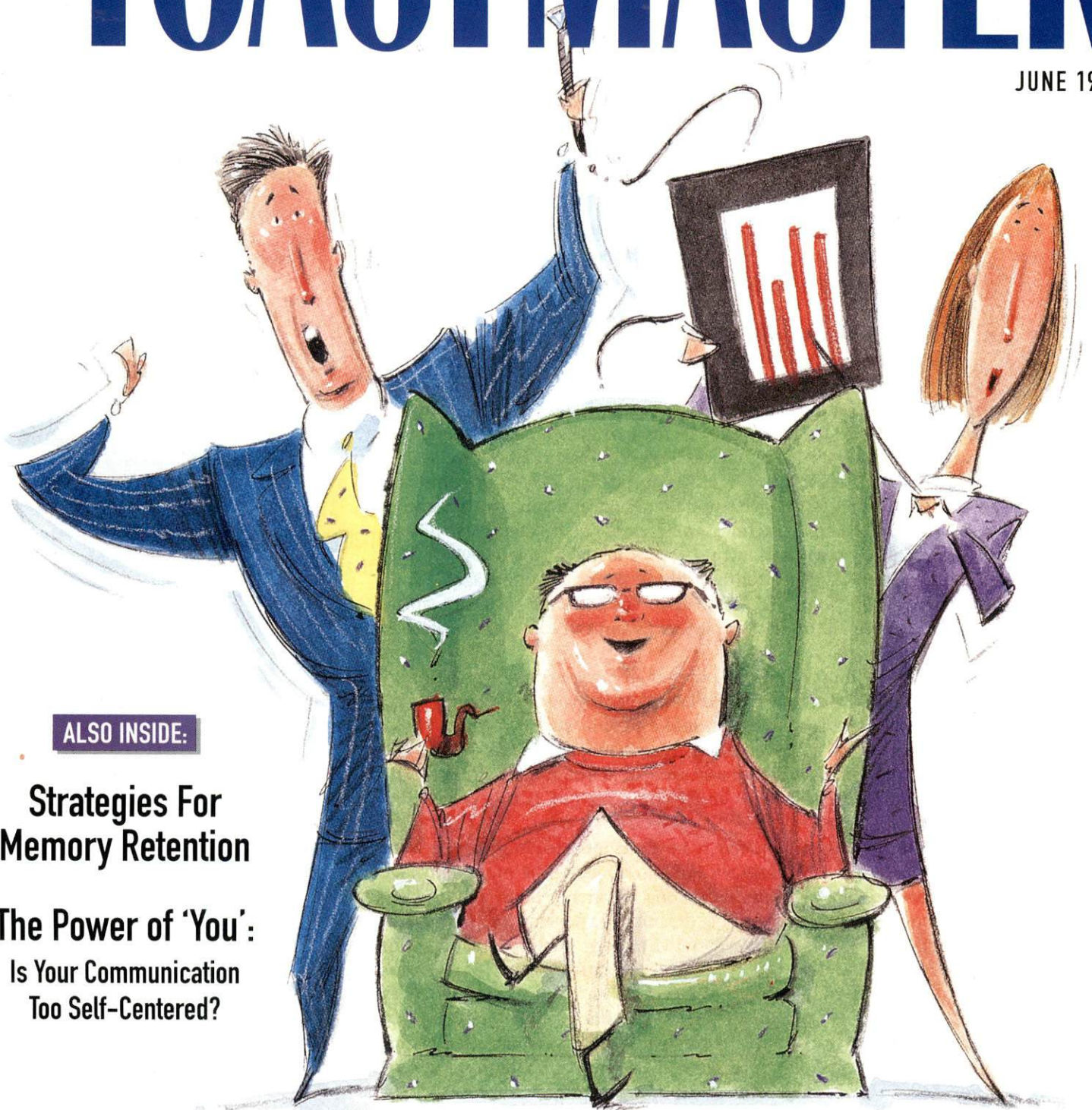


The TOASTMASTER

JUNE 1997

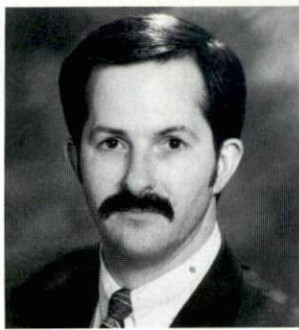


ALSO INSIDE:

**Strategies For
Memory Retention**

**The Power of 'You':
Is Your Communication
Too Self-Centered?**

*What's
Your* **Speaking Style?**



VIEWPOINT

Yes, I Can!

"People would rather dedicate their lives to a cause they believe in than lead lives of pampered idleness."

WARREN BENNIS

"He who has a 'why' to live can bear with almost any 'how.'"

VIKTOR FRANKL

Why does Toastmasters exist? Why do we spend more than six million dollars a year helping people overcome their fear of public speaking? Why do we elicit the efforts of 170,000 volunteers to assist each other in the pursuit of improved communication and leadership skills? If simply improving these basic skills was the sole reason for our existence, one might question the proper use of these valuable resources. However, Toastmasters is more than just skill development. Toastmasters is about people and their empowerment!

Each month Toastmasters International's vision and mission statements are printed on the Contents page in this magazine. These statements are written expressions of our organization's reason for being. Through our mission we achieve our vision. By consistently printing them in the magazine, every member can be reminded of and renew their commitment to our organization's cause. Once we are unified toward a common vision, our possibilities become unlimited.

A vision statement must capture the soul of an organization; it must inspire and guide. A vision provides the needed emphasis to give our tasks substance. The Disney Company's vision is "to make people happy," while Merck Pharmaceutical's vision is "to preserve and improve human life." As you can tell, a vision is more than markets, goods and services. A vision takes the company above the mundane daily operations and explores the real, lasting benefits the company can offer humanity.

Toastmasters International's vision is no different. People generally want to improve their position in life - we want to do more, be more and have more. By improving your communication and leadership skills, you discover your capabilities and begin to dream big dreams. You develop an "I Can" attitude and increase the possibility of achieving your pursuits. Think about what we could accomplish if everyone had this attitude! In Toastmasters clubs, members discover, develop and possess this "I Can" attitude. They develop the courage to look beyond their present confinements and to believe in their potential. I challenge you to embrace our organization's vision of empowering people so they can achieve their full potential and realize their dreams. Together, We Can!

Robert E. Barnhill, DTM
International President

The TOASTMASTER

Publisher TERRENCE MCCANN
Editor SUZANNE FREY
Associate Editor BETH CURTIS
Editorial Assistant PINKY FRIAS
Graphic Design SUSAN CAMPBELL

TI OFFICERS AND DIRECTORS

Founder DR. RALPH C. SMEDLEY

OFFICERS

International President ROBERT E. BARNHILL, DTM
P.O. Box 2583
Lubbock, TX 79408-2583

Senior Vice President LEN JURY, DTM
Box 4400
Auckland, New Zealand

Second Vice President TERRY R. DAILY, DTM
2715 Garland Lane N.
Plymouth, MN 55447

Third Vice President TIM KECK, DTM
2333 Kapiolani Blvd., #2108
Honolulu, HI 96826

Immediate Past President IAN B. EDWARDS, DTM
4017 Stonebridge Road
West Des Moines, IA 50265

Executive Director TERRENCE J. MC CANN
Toastmasters International
P.O. Box 9052
Mission Viejo, CA 92690

Secretary-Treasurer FRANK GHESS
Toastmasters International
P.O. Box 9052
Mission Viejo, CA 92690

DIRECTORS

STEVEN A. BARD, DTM
1711 N.W. 46th Avenue
Lauderhill, FL 33313

BOB BRADSHAW, DTM
4 Deer Run Trail
Sherman, CT 06784-2028

GRACE E. BROWN, DTM
1401 Longstreet Lane
Suffolk, VA 23437

TED CORCORAN, DTM
124 Grange Road
Baldoyle, Dublin 13
Ireland

WENDY M. FARROW, DTM
2704 Galena Avenue
Simi Valley, CA 93065-1332

BRUCE FRANDSEN, DTM
2809 Daventry
Portage, MI 49024

RON HARGER, DTM
16624 West 147th Street
Olathe, KS 66062

DICK HAWLEY, DTM
601 Washington Avenue
Stevens Point, WI 54481-1167

ALFRED R. HERZING, DTM
20365 Via La Vieja
Yorba Linda, CA 92887

JOHN F. HOWARD, DTM
155 East 4775 South
Ogden, UT 84405

JOAN M. JOHANSON, DTM
P.O. Box 474
Gowrie, IA 50543-0474

MARK LAVERGNE, DTM
35-17 Ditmars Blvd., Suite 150
Astoria, NY 11105

FRANCINE NARDOLILLO, DTM
15373 Auburn Center Road
Newbury, OH 44065

IRMA ORTEGA PERRY, DTM
4109 Dorman Drive
Nashville, TN 37215-4622

JEAN RIGGS, DTM
P.O. Box 33
Deer Park, TX 77536-0033

RICK SYDOR, DTM
1092 Salmon Drive
Roseville, CA 95661-4432

BRUCE W. TRIPPET, DTM
1895 Partridge Circle
Excelsior, MN 55331

To place advertising or submit articles, contact:

TOASTMASTERS INTERNATIONAL
PUBLICATIONS DEPARTMENT:
P.O. BOX 9052
MISSION VIEJO, CA 92690 USA

(714) 858-8255, 1-800-9WE-SPEAK, FAX: (714) 858-1207

email: sfrey@toastmasters.org

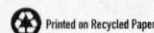
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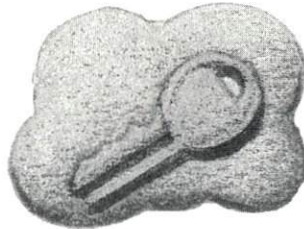
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The Toastmasters Vision:

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

THANK YOU TOASTMASTERS

It is time, I have to go. Thank you Toastmasters for enabling me to turn fear into eagerness to meet challenges and grab opportunities.

Because of my club experiences, I am able to stand in front of a classroom of students and teach for three hours. And because my fellow club members motivated, encouraged and supported me, I now have the courage to make changes in my life. I have benefited from the perspectives, ideas and experiences of all my fellow members. I will never forget you – how could I? I feel as if I have knelt beside a cool, rippling stream, drank deep of its refreshing waters, and come away with my thirst quenched. Your gift does not end, but only begins with me.

J. "Nina" Nix, ATM
Encore! Club 5080-47
Ft. Lauderdale, Florida

Toastmasters is one of the best ways to help your career. I have a teaching background and two degrees. But it was the 14 years of Toastmasters experience that got me a promotion to the new position of Regional Trainer for the West Texas Region of Southwestern Bell Wireless.

Having the communication and leadership experience on my resumé was only part of it. Those years of Table Topics helped me through one of the hardest interviews I have ever had. All my experiences as a Toastmaster and leader have made this dream job possible for me.

Thanks to all those who have helped me over the years.

Mary Koester, DTM
Past District 44 Governor
Lubbock, Texas

HALL OF FAME LISTINGS WILL BE MISSED

It's a real shame that the ATM designations will no longer be printed in

the magazine. Some people really work hard for that recognition.

Carol Taberski, DTM
Cherry Capital Club 5116-62
Traverse City, Michigan

I feel it is bad form to no longer list new clubs in Hall of Fame. I read that column every month to follow the expansion of Toastmasters and to see if there are any new clubs in my neighborhood.

A listing in Hall of Fame gives new clubs a shot in the arm and inspires new members to pursue their educational awards.

I wish you would reconsider and continue to list new clubs in *The Toastmaster* magazine.

David Hostler, ATM
Arlington Toastmasters Club 1728-25
Arlington, Texas

Editor's Note: We realize the benefits of the Hall of Fame listings; that's why they've been published regularly for at least 50 years. It's an issue of space, cost and the overall purpose of the magazine. With the new educational awards taking effect in July, we anticipate the number of educational completions to triple. To devote six to nine pages of magazine space every month for Hall of Fame listings is not in the best interest of the membership as a whole. The magazine's main purpose is to educate, inform and inspire Toastmasters everywhere. We hope the recognition aspect can be handled on a more local level.

GETTING THE UPPER HAND

I found Richard Ensman's article, "Getting the Upper Hand" (May) rather disturbing.

The entire article was one manipulative technique after another, some of which were rude and could invite an equally rude response. According to Mr. Ensman, many of these techniques

"...force the attention of listeners" or "force the speaker..." (to do thus and so). Most of us know that force tends to be met with force. When we win at someone else's expense, everyone loses.

In a world trying to cope with so much incivility, hostility and violence, I believe we should encourage one another to use the skills Toastmasters helps us develop: effectively communicating and making high quality, well-informed, thoughtful responses. We don't need manipulative tricks. Mr. Ensman's viewpoints are woefully out of touch with what Toastmasters stands for.

Alexandra D. Ross, CTM
Evergreen 333 Club 333-32
Tacoma, Washington

THEY ARE NO SITTING ROCKS

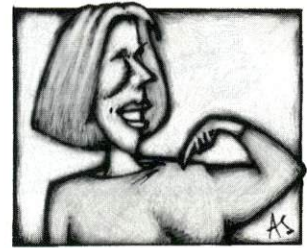
Like so many Toastmasters clubs, our club is continually fighting the membership battle. That's why I particularly liked the article "24 Easy Ways to Increase Your Club Membership" in the April issue.

Our club has implemented many of the 24 tips, but one has been especially fun. Tip number 23 was "Adopt a club slogan," so our club developed the slogan, "We Are Not Rocks!" All members received their own "rock" – a white marble chip with the universal red "No" emblem written on it (like the "No Smoking" symbol). It's a constant reminder not to be sedentary.

Our motto serves as a great source of inspiration and motivation – it's our rallying cry!

"24 Easy Ways..." will undoubtedly help many clubs to increase their member base, but they must remember the unwritten 25th way: Don't just sit there – rally 'round the cause!

Mark Amatangelo, ATM
Erie Club 2705-13
Erie, Pennsylvania



By Jerry Bellune, CTM

Table Topics makes you stronger.

Conquer Their Fear of Flying

WHEN FRIENDS ASK WHAT YOU DO AT TOASTMASTERS MEETINGS, you probably avoid mentioning Table Topics. Instead, you tell them about the wonderful opportunity to learn more about public speaking by watching and listening to accomplished speakers.

You tell them about the encouragement and support you get from fellow Toastmasters. You tell them about the wonderful Toastmasters manuals, which guide you in preparing, rehearsing and presenting a good speech. And you tell them about fellow members who help you improve through positive and constructive evaluations.

I did that, too. Never would I mention Table Topics.

I justified this in my mind because I wanted my friends to come to a meeting and see the benefits for themselves. I was afraid the idea of getting up in front of club members and talking for two minutes would frighten them off before they even started.

I don't do that any more. Now Table Topics is one of the first things I talk about. And I tell them about it in terms of the benefits Table Topics has given me.

A friend of mine used to fear flying so much he would take a bus or a train wherever he went. This was a real problem for him because, as a publication designer, he had clients in Boston, Dallas, Los Angeles, Seattle. From his home in Pennsylvania, it took days to get there and home again by train. It would have been even more exhausting had he tried to drive.

Then something awful happened. He was given a contract by an Italian newspaper publishing firm to design several of its newspapers. He couldn't take a train to Italy, so he reluctantly boarded a plane and expected the worst.

However, since then, his foreign business has grown. Now he flies to several countries many times a year. His stomach still tightens up every time he gets on an international flight. But by now he has conquered the sheer

white-knuckle terror of flying. His thriving design business feeds his family and has built him an international reputation. And repeatedly getting on and off airplanes has taught him that his worst fears are unfounded: He is safer on a plane over the Atlantic than he is in a car on the Pennsylvania Turnpike.

Sometimes I tell prospective Toastmasters that story to illustrate the value of Table Topics. You can do the same thing. And you might do it with a series of questions:

- Do you truly fear public speaking? Most people will reluctantly say yes.
- Would it help your career or business if you could do it expertly? Again, most will answer yes.
- Would it help your peace of mind if you could learn to do it not only expertly, but without fear? Yes, again.

"Well," you say, "Let me tell you about a way you can do that." And you can launch into a short story about your own early fears and how you overcame them through Table Topics. What's more, you can follow up by telling them about all the other benefits of membership and participation.

The next time someone asks you about what goes on at a Toastmasters meeting, you don't need to tiptoe around their fear of public speaking. Embrace it! All of us have felt it. Show it for what it is – a fear of embarrassment, humiliation and appearing a fool in the eyes of others.

Table Topics gives you a chance to get on and off that airplane each week with an army of friends at your side, ready to help you overcome all fear. Table Topics gives you renewed confidence. It makes you a stronger person.

①

Jerry Bellune, CTM, is a member of Lexington County Club 2406-58 in Lexington, South Carolina.



Want to be a good writer? Pummel the passive, then cut to the chase!

Get It Write

Which scares you more: the thought of delivering a 10-minute speech in front of your company's Board of Directors or the thought of writing a 10-page report that they will read? As a Toastmaster, you have the tools to conquer the 10-minute speech. But what about the 10-page report?

We all know about fear of speaking. Polls report that public speaking is people's greatest social fear. But a quiet fear – one that never shows up in any poll – also haunts thousands of people. If the thought of that 10-page report made your palms sweat, you know that I'm talking about the dread of putting words on paper. Many of us are poor writers. Because we don't write well, we try to avoid writing. Because we avoid it, we fear it.

Experts cite educational research to explain poor writing. As a non-expert, I can offer only common sense reasons – too much TV, too many video games, too few books. Good readers become good writers. We know that Johnny can't read. The bad news is that Johnny can't write either.

Unfortunately, Johnny now works for the federal, state and local governments, not to mention hundreds of corporations. The writing

produced by these organizations can be astonishingly bad. Consider this example:

"Furthermore, the general thrust of the findings should provide some measure of assurance to the agency and other federal entities that the program has resulted in the creation of growing, increasingly stable community-based coalitions that are showing signs of viable, effective organizations dedicated to their goal by developing and empowering their communities."

"Should provide some measure of assurance"? "Showing signs of becoming viable"? What the writer meant to say is, "The program appears to be working."

Fortunately, you don't have to be like Johnny. In Toastmasters, we believe that everyone can learn basic techniques of public speaking and become a good speaker by practicing them. The same is true with writing.

Here are four simple techniques that will help you improve your writing if you practice them regularly:

1 Use more verbs and fewer adjectives. Writer and writing teacher William Zinsser says that verbs "push your writing forward." They give it energy and prevent the

reader from becoming bored. Verbs help the reader visualize your ideas. Think of words like flail, poke, slap, squash, dazzle, swagger – they all sound like what they mean. Adjectives, on the other hand, unless chosen carefully and used sparingly, drag your writing down.

Choose descriptive verbs that convey specific meanings with as few words as possible. Consider the following examples:

*Joan opened her eyes wide with surprise.
Joan's eyes popped open.*

*John walked quickly and purposefully into the room.
John strode into the room.*

*Anne did not allow anyone to offer a dissenting opinion.
Anne squelched all dissent.*

In each pair of sentences, the second sentence used a descriptive verb that gives more impact in fewer words.

2 Use active voice. If you want a technical definition of active vs. passive voice, ask an English teacher. If you want a practical one, here it is – passive voice bores the reader to sleep. Active voice conveys energy and generates interest in your topic.

These sentences are passive; the subject of the sentence is not doing anything:

*The ball was hit by Robert.
The car was driven by Anne.
The program was designed by experts.*

These sentences are active; the subject of the sentence is doing something.

*Robert hit the ball.
Anne drove the car.
Experts designed the program.*

An occasional passive sentence will not disable your writing. More than one or two per page will cripple it.

3 Cut the clutter. Simplify. Be Brief. Get to the point.

Most people should write a first draft, then cut out half of what they've written. Don't use two words when one will do. Don't make the same point twice. And don't use long words and jargon when short, simple words will do.

Avoid meaningless words and phrases. Don't say, "I am writing to you in order to request a copy of your spring catalog." Say, "Please send me your spring catalog." (15 words versus 6.) Don't say, "The purpose of this letter is to bring to your attention my need for the information you promised by June 1." Say, "Please send me the information I requested by June 1." (21 words versus 10.) Every word should help you make your point. Get rid of those that don't!

4 Edit and rewrite. In his book *On Writing Well*, William Zinsser says rewriting is the essence of writing. Professional writers write and rewrite and rewrite and rewrite. They look for unnecessary words, sentences, even paragraphs. They eliminate pretentious words and replace them with simple, direct ones. They root out passive voice. They allow others to read and critique their work.

If you want to write well, you must edit and rewrite your work. Don't assume your first effort is your best effort; it isn't.

Good writing gives life, interest and joy to even the most ordinary topics. Consider this passage by Russell Baker, columnist for *The New York Times*:

"The trick to happy living these days is to quit trying to keep up. There is simply too much to keep up with, and people who try end up prostrate in dark closets, weeping because they still haven't installed Windows 95 or can't distinguish Sharon Stone from Julia Whatzername, Michael Ovitz from Michael Eisner, or Lexus from Infiniti.

"It is a glorious time to be an American, but the glories come at you so relentlessly, so multitudinously, that they will finish you off unless you ration the intake. Nikita Khrushchev, poor dolt, once said that the Soviet Union would bury us. He didn't know that, left alone, we would bury ourselves under our own riches."

Don't be afraid to write. Control your nervousness by practicing the four techniques. You are becoming a better speaker; vow to become a good writer. **1**

Gaye Groover Christmus is a member of Achievers Club 7150-58 in Columbia, South Carolina.



Where Did I Put The Keys?

The older you get, the better your memory can be.

BY VICTOR M. PARACHIN ■ ILLUSTRATION BY MIKE CRESSY

These scenes take place every day:

- At work, a woman struggles with a pounding migraine headache because she forgot to bring her medication.
- At home, a man writes down an appointment in his calendar but later misses the event because he neglected to check his date book.
- A mother, rushing out of the house to drop her children off at day care and make it to work on time, can't remember where she put the car keys last night.
- A father, walking out of a shopping mall with his family, is frustrated because he can't remember where he parked the car.

Most of us have these kinds of experiences, which often trigger fears that the memory lapse is another sign of aging. Yet new research suggests that getting older does not diminish memory. In fact, Harry Lorayne, a world authority on memory training, says, "the older you get, the better your memory can be. The more experience and

knowledge you have, the more you have to which you can connect new pieces of information." According to Lorayne and other memory specialists, the key for better mind retention lies in following some simple memory strategies. Here are seven ways to sharpen memory at any age:

Motivate yourself by knowing the benefits of a good memory. A strong, retentive memory is a powerful tool for experiencing greater professional success and increased personal fulfillment in life. In his book, *Remembering People: The Key to Success*, Harry Lorayne notes that history is filled with people whose success increased because they trained their memories to remember hundreds of names, faces and other important information about people. Take George Washington for example, who reportedly was able to call every soldier in his army by name.

However, Lorayne points out that ordinary people achieved extraordinary success because they harnessed the power of memory: "There's the hotel bellboy who acquired a reputation – and large tips – by remembering



the names of every returning guest... And recently, I ate in a small family restaurant in Whitestone, New York. The food is excellent, but the main reason the restaurant is always packed is that the owner remembers your name after your first visit."

2 Try the "house method." "The oldest and quite possibly the most popular memory strengthening method is one that has been used successfully since the days of the ancient Greeks. It is known as the 'house method,'" notes Laird S. Cermak, Ph.D., in his book *Improving Your Memory*. The "house method" is an amazingly simple way of organizing and then recalling a list of information based on the layout of your house or apartment. This method is ideal for lists such as errands to run, classes to attend and groceries to buy. To show the effectiveness of the "house method," Dr. Cermak shows how the following list of unrelated words – elephant, tree, river, automobile, kangaroo and church – can be easily retained and recalled.

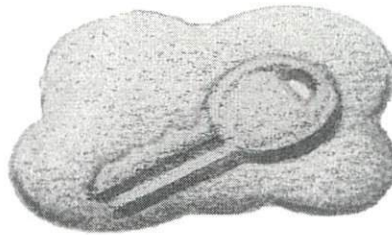
"Ask yourself what the first room is when you enter your house. Say it's the foyer. In this first room imagine a large elephant standing and greeting you upon entry. Remember to make the image as bizarre as possible. Now ask yourself what the next room is. Say it's the living room. Since a tree is the next item on our list, imagine one growing right in the middle of your living room. Spend some time on each image before going on to the next. Do you see the tree in your living room? Then what's your next room? Perhaps it's the bathroom. Imagine a river flowing through your bathroom (coming out of the toilet perhaps). Now, put an automobile on your bed in your bedroom; imagine a kangaroo in your kitchen (cooking at the stove with your apron on), and finally, put an entire church into your dining room."

3 Use a trick to make it stick. This technique is especially effective for memorizing numbers. For example, if you want to remember your checking account number – usually a lengthy series of numbers – try break-

ing it down into meaningful pieces. Thus, if your checking account number is 1038730, you can remember it by thinking of it as 10:38 (coffee break) and 7:30 (dinner-time). Or, if you want to memorize someone's telephone number and area code, consider grouping the numbers into smaller units. Thus, the telephone number (910) 321-1710 is easier to remember if you think of the number as nine ten... three twenty-one... seventeen... ten. That way you are recalling only four units rather than ten numbers.

4 Apply interactive imagery. Another memory-enhancing technique is to create a visual picture in your mind. That way you are forming dual representations – a visual one along with the verbal one. In his book, *Memory Fitness Over 40*, Robin West, Ph.D., a psychology professor at the University of Florida, says using interactive imagery is a highly effective way to remember something as routine as a shopping list. “If you need tomatoes, paper towels, apples, butter and stationery and you don’t want to bother making a list, you could say these five things over and over in your head, but that would be a waste of mental effort,” she writes. Her suggestion is to construct a distinctive interactive image and let it run through your mind like a video. Here is a picture Dr. West would create to recall that shopping list:

“The number one reason we forget is because we aren’t paying attention in the first place.”



“A plump tomato with arms is wiping off a counter with paper towels. In comes Johnny Appleseed sowing seeds right and left. The tomato is annoyed at the mess and throws a butter container at Johnny, who runs out and writes a letter of complaint to the city officials that his program is not being supported by the community.”

5 Pay attention. “The true art of memory is the art of attention,” noted Samuel Johnson. Most people have been in the uncomfortable and awkward situation of being introduced to someone only to discover that, a few seconds later, they cannot remember the name. Although that may seem like a memory lapse, it is not a memory problem but an attention problem. “The number one reason we forget is because we aren’t paying attention in the first place,” says Lynn Stern, co-author with Janet Fogler, of *Improving Your Memory*. “We blame our memories when we really should be saying, ‘I wasn’t concentrating’ or ‘I got distracted.’”

6 Employ cue cards to cure forgetfulness. In a survey of memory experts, their top technique for not forgetting was simple and obvious: making notes. These cue cards can be developed from resources already in your home: stick-it notes, paper pads, telephone answering

How To Remember Names

People are impressed, flattered and delighted when someone remembers their name. Here are six simple strategies for remembering names:

- **Hear the name.** When someone is introduced to you, pay attention and listen carefully. Quietly repeat the name to yourself.
- **Spell the name.** If the name is fairly common, such as “Jones,” spell it out to yourself a few times. If the name is uncommon, ask the person to spell it for you.
- **Remark about the name.** Invite the person to tell you a little more about the name. You will not only flatter the person by making this request, but will etch the name deeper into your memory.
- **Use the name during the conversation.** Even if the conversation is brief, use the name as often as possible. That will reinforce it into your memory.
- **Repeat the name when departing.** Always say, “Good-bye Sheila,” not just “good-bye.” It is not only a common courtesy to bid farewell to someone by name, but it will help you toward your goal of recalling the name in the future.
- **Make an association with the name.** Connect a new acquaintance with an activity or an easy-to-remember object.

machines. Even an alarm clock or kitchen timer can serve effectively as a reminder to do something. "Place notepads and pens or pencils throughout your home and in your car so you'll always have a piece of paper nearby to jot a message to yourself," advises Thomas Cook, Ph.D., clinical psychologist and founder of Memory Assessment Clinics in Bethesda, Maryland. "If you're away from home and think of something that you don't want to forget, call your answering machine and leave yourself a message. Set the alarm clock to remind yourself to do something at a later hour." Once you begin getting your memory working efficiently, you will need fewer cue cards.

7 **Get some aerobic exercise.** A weak and inefficient cardiovascular system has a detrimental effect on memory. Studies reveal that adults who exercise aerobically increase blood flow to the brain which, in turn, leads to better memory. In one study on the effects of exercise on mental performance, researchers randomly placed volunteers, who ranged in age from 55 to 70, into three groups. One group did aerobic exercise in the form of a 45-minute walk three times per week. A second group did

easy calisthenics. The third group did no exercise. At the beginning of the study all three groups were similar in terms of oxygen consumption, level of physical fitness, memory and mental dexterity. However, at the end of the study the oxygen consumption of the people in the aerobics group was substantially higher than that of the other two groups. Over a four-month period, mean scores for the aerobics group improved in five out of the seven tests for memory and mental dexterity, while the other two showed no major change.

Finally, sharpening your memory will be easier if you gain the support of your family, friends and work colleagues. Explain to them what you are doing and ask for their cooperation. Let them know why there are suddenly notes on the mirror, a calendar on the kitchen table, a clipboard with paper and pencil in the car. Once others see your enthusiasm they will not only assist you, but may even begin working to improve their own memories. **1**

Victor M. Parachin, a frequent contributor to this magazine, is a minister and writer living in Claremont, California.

Membership Building Materials

The world is changing quickly, and so are the expectations of today's Toastmasters. These new promotional materials have been designed to help your club attract the members you need to continue succeeding. All are available for a minimal charge from Toastmasters International.

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Looking for a way to build support for Toastmasters within a company or government agency? This folder contains a full description of the features and benefits of Toastmasters, a list of companies that support Toastmasters clubs, and testimonials from notable business celebrities. *50 cents. Catalog No. 103.*

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CAN WE TALK?

By Audrey Franklin,CTM

Stop your obsession with a piece furniture and focus on what matters: The speech's message.

Leave Me My Lectern!

If I had my way, all lecterns would be burned!" "Are you afraid of exposing yourself?" "If you'd learned your speech by heart, you could have come out from behind the lectern." "You need to get close to your audience."

So say the lectern-haters. They scream so loudly and so often that new members are led to believe there is only one truth: theirs. On the contrary, there are two sides to this argument and I – like any good cook who knows there is more than one way to beat an egg – am firmly in favor of making use of the lectern as a tool of my trade. I have no argument with those speakers who feel more comfortable standing freely in an open space. But the assertion that that is the only and best way according to some guru is not good enough.

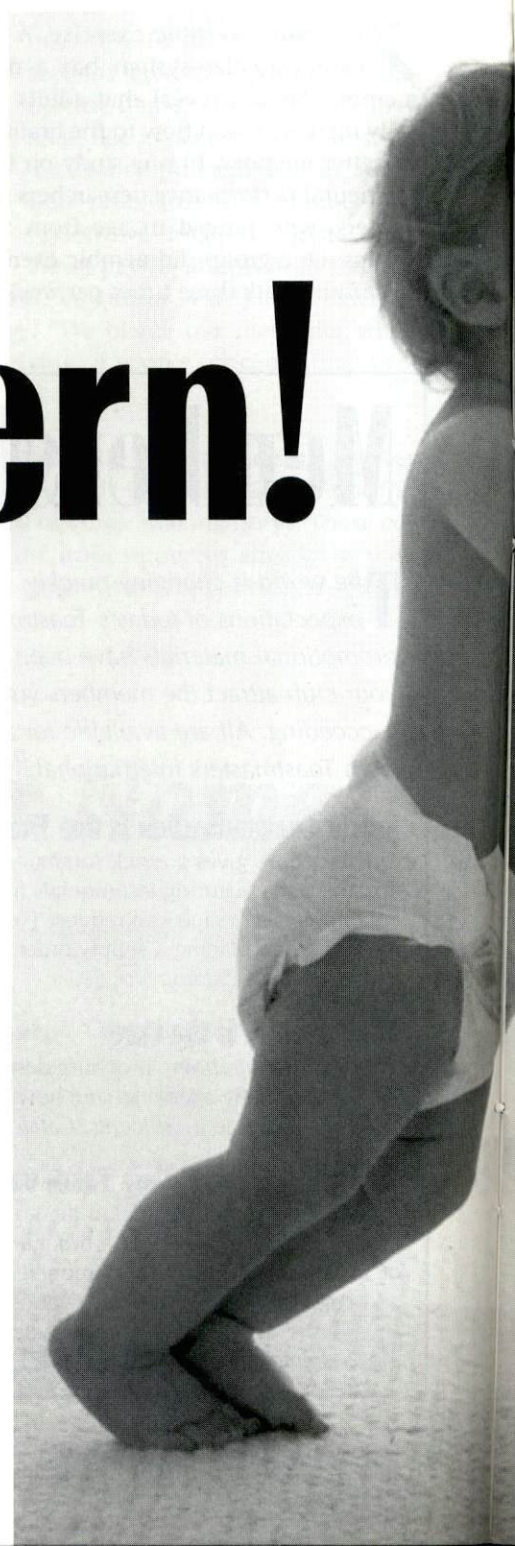
Having provided themselves with a useful space, they should ask themselves what they are going to do with the area gained. This doesn't mean marching to and fro until the audience is dizzy. I've seen some well-known professional lecturers do that, with television cameras and the audience desperately trying to follow them. Frantic pacing on the stage leaves the audience with the

impression of a speaker with an unhealthy amount of pent-up energy.

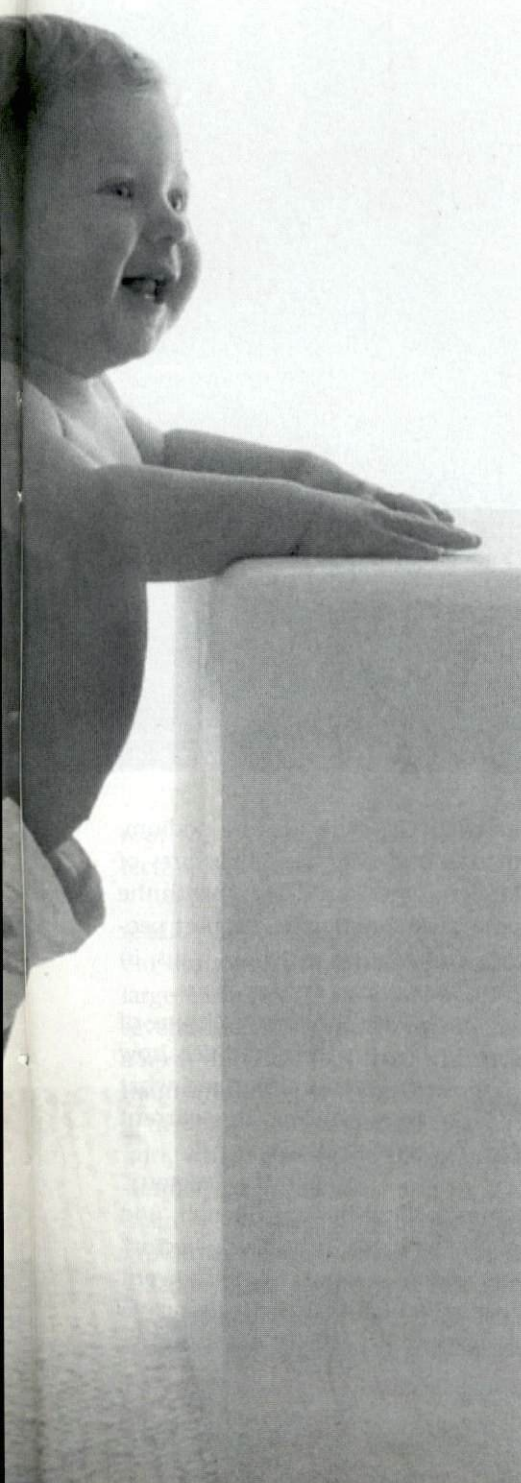
This restlessness has another disadvantage: It can easily invade the private space of audience members, thereby making them uncomfortable. A person worried about the speaker getting too near, or becoming too personal, becomes tense and loses concentration.

But so many speakers do the opposite – they emerge into an open space and just stand. Why? Does the stillness enhance the speech? Or does it give the listeners the opportunity to take in the speaker's clothes and hair-do and wonder where the speaker shops or why he is wearing crepe-soled shoes?

What I object to is the idea that somehow, free-standing is right, standing behind the lectern is wrong. Sometimes new members are made to feel guilty if they don't move out from behind the lectern.



As a result, their early speeches are more nerve-racking than necessary, because rather than develop their own speaking style at their own pace, they are worried about using notes. Evaluation should not be ego-tistic but objective, based on the speaker's existing strengths and not on a personal pet peeve.



Of course, not all who use the lectern make good use of it. The speakers who fumble with pages of notes or read with their heads down are doing neither themselves nor their audiences a favor. But taking away the lectern and saying, "Now get organized and speak up!" will make matters worse and perhaps discourage the victim from public speaking for life.

It is sometimes suggested that we should learn our speeches by heart. Yes, it is relatively easy to memorize a five-minute speech – but outside Toastmasters I give speeches that are 45 minutes long, full of closely-researched information, and I get paid for doing it. There is no way I can learn those speeches by heart.

Just consider for a moment this business of real public speaking – not playing at it, as we so often do at Toastmasters. Think of those who get paid thousands of pounds or dollars for a single speech. Where do they do it? Frequently behind a dinner table, with the debris of a meal in front of them. This means that they – being rooted to the spot – have to overcome the environment by sheer force of personality.

And consider politicians who have to speak into a barrage of microphones – if they go prancing off, their pearls of wisdom are lost

forever instead of being broadcast to the whole world.

There is also the world of radio, which completely cuts the speaker off from any live contact. Voice alone has to do all the work.

Let's face it – we are speakers. It is our voices that are important, not our appearances. We often refer to eye-contact as a plus factor in any speech, but we seem to ignore that by far the most important feature is ear-contact. We want people to listen to what we are saying, and indeed, the Toastmasters motto is: "For better listening, thinking and speaking" – with listening in first place and "looking at" not even mentioned.

If you feel comfortable standing free – fine go ahead. All I ask is that you should know why you do it, and more importantly, ask how it improves your performance.

Secondly, when I speak, forget your obsession with the piece of wood in front of me. Objectively analyze what I am doing and why. What was my message and did it come across clearly and without distraction? I'm here to communicate, not to show off. What are you here for? **T**

Audrey Franklin, CTM. is a member of Newbury Speakers Club 2965-71 in Newbury, Berkshire, England.

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All About Lecterns

By Richard A. Freedman

*"What's in a name? That which we call a rose
By any other name would smell as sweet."*

WILLIAM SHAKESPEARE
ROMEO AND JULIET, ACT II, SCENE II

As usual, Will got to the heart of the matter. But in today's world it is important that we all use the same and the correct names for things so that we can communicate effectively. That's what Toastmasters is all about.

At your Toastmasters club meeting, can you read from notes laying on the podium? Probably not – unless you want to look rather foolish stretched out on your stomach! Can you stand on the lectern? Not a good idea unless you are acrobatically inclined and giving a speech on athletics! Has your speech evaluator ever commented that you either held onto the podium or hid behind it? Can you actually do these things? Probably not, particularly since

most Toastmasters clubs don't have a podium in their meeting rooms.

It's a common error among Toastmasters to refer to a lectern as a podium. After this is cleared up, you run across words like rostrum and dais, and confusion sets in again.

However, once you understand the true meaning behind these names, their correct usage will become apparent and you will no

"The platform used in the Roman Forum for speakers was decorated with the beaks taken from enemy ships captured in battle."

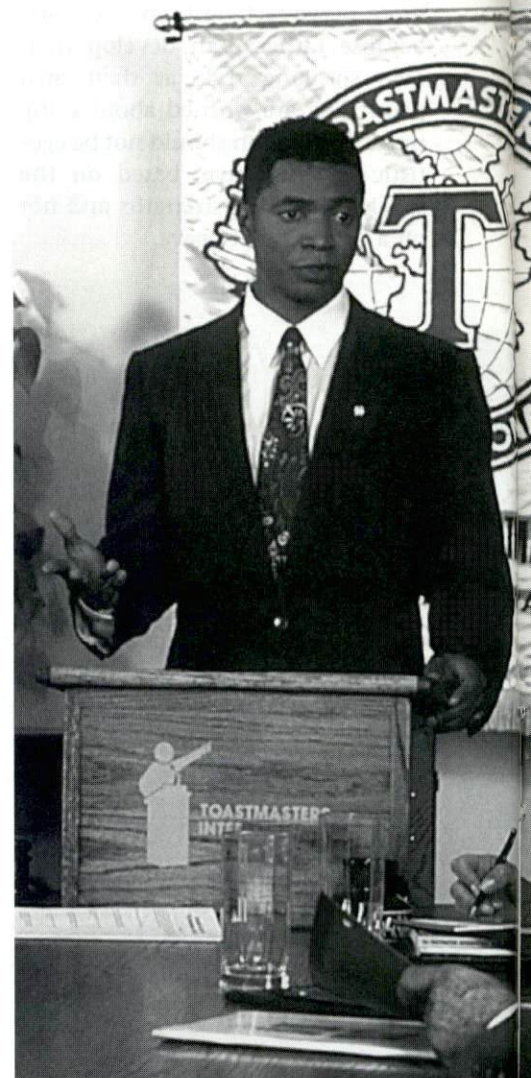
longer be confused. So, let us take a look at what Webster has to say and clear up the confusion.

Very simply stated, a lectern is a structure intended to hold reading

material. The other three – podium, rostrum and dais – are structures of different types and sizes but with the same basic function: to support people – not reading material – plus, in some cases, tables and/or chairs.

Let's look at each one of these names and see how they came about and what they mean in current English usage.

The word "lectern" comes to English from French, and originally, Latin. In Latin, a "lector" is a reader. It stems from the word "lectus," which is the past participle of "legere," to read. This is the same





root from which we get the words lecture and lecturer.

Webster defines "lectern" as a reading desk. A lectern consists of a flat surface set at a convenient angle, large enough for an open book or several sheets of paper. It usually has a lip at the back to prevent the material from sliding off. This flat surface is held at a suitable height by a support, which could be a pedestal or a simple box. Lecterns come in two main types: The first is a short table type, intended to be placed on top of a table. (This is the type used by most Toastmasters clubs.) The other is the floor type, which is designed

to be placed on the same floor as the reader. Fancier lecterns may incorporate a reading light and/or a microphone support. Some floor-type lecterns may have wheels or casters to facilitate moving.

The other terms – podium, rostrum and dais – are all similar in that they are intended to support a person or persons, and sometimes tables and chairs. They all carry the same connotation of being elevated above the main floor of a room or hall. But what are the differences between them?

Like so many other instances in the English language, this is a case of different words being used for similar meanings as a result of being derived from different roots and languages.

The Latin word "podium" is derived from the Greek "podion," meaning base, which was the diminutive of "pod" or "pous," meaning foot. In current usage it denotes a structure raised above floor level intended for one or two persons to stand on. A floor-type lectern can be placed on, or be an integral part of, a podium. A podium can have railings to prevent the occupant from falling off. The raised stand commonly used by an orchestra conductor is properly called a podium.

The word "rostrum" has a more exotic derivation. The platform used in the Roman Forum for speakers was decorated with the beaks (pointed rams) taken from enemy ships captured in battle. The word "rostrum" means ship's beak, derived from the Latin "rodere," meaning to gnaw. In common usage

it is similar to a podium, but many rostrums have a fixed railing around them (or more commonly a solid fence) and usually incorporate an integral lectern. Rostrums are commonly, but not always, intended for one person only. A good example of a rostrum is the pulpit found in many churches, especially those of the Church of England.

On the other hand, the word "dais" comes to us in a rather convoluted way. It is from the Middle English "deis," which came from Old French, which in turn came from the Late Latin "discus" – meaning high table – which, in turn, came from the original Latin meaning dish!

Whew, luckily you don't have to remember all that! Like the podium and rostrum, a dais is a platform raised above the floor level of a meeting room or hall. Where it differs is that commonly a dais is larger in area, approaching a stage, and is intended to support a number of people, including chairs and possibly tables. The head table you see at many Toastmasters functions, especially large dinner meetings at conferences and conventions, is normally elevated by being placed on a dais.

So remember the lecture your podiatrist gave you on the proper care of your feet – rather like that of an archbishop at a rostrum, or being toasted (or roasted) from the dais – and you probably won't go wrong with these names in the future. **1**

Richard Freedman is a member of Hospitality Club 683-5 in La Mesa, California.

THE POWER

OF THE

POSITIVE

'YOU'

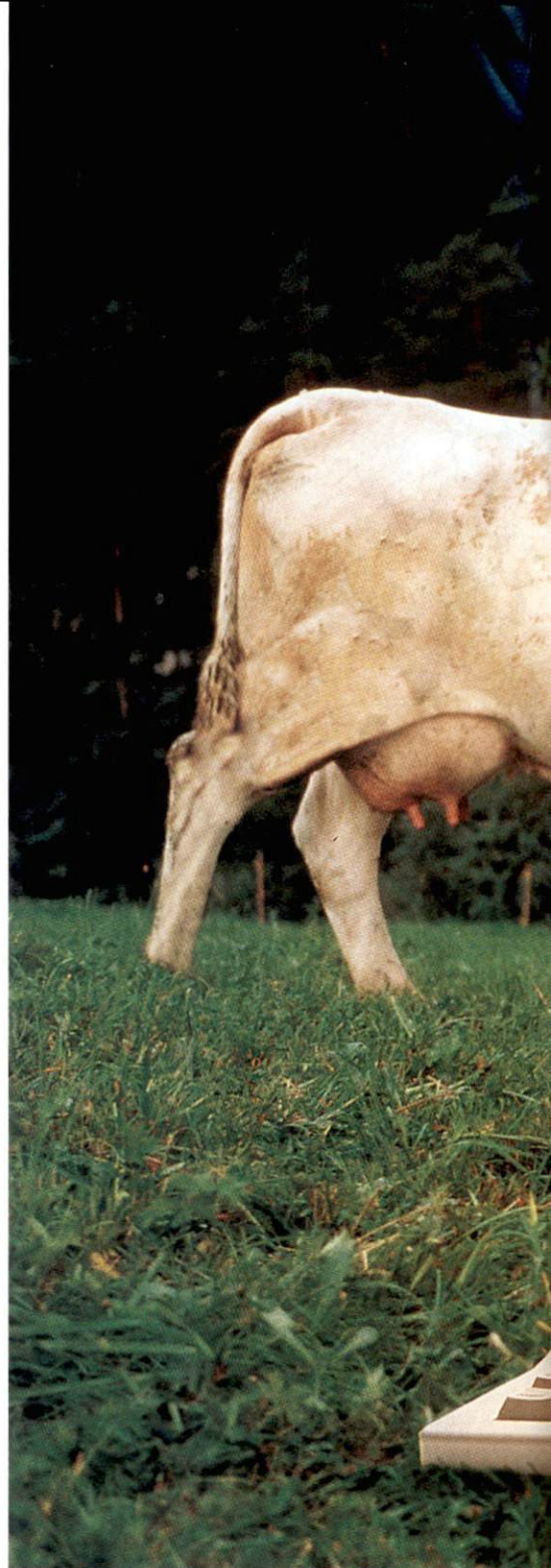
Is your communication too self-centered?

So what do you do for a living?" You probably have been asked this question hundreds of times. How do you respond? Perhaps you simply say you are an accountant, a nurse, an engineer or whatever the case might be. But you are likely to perform many "occupations" as you carry out your everyday business and personal responsibilities.

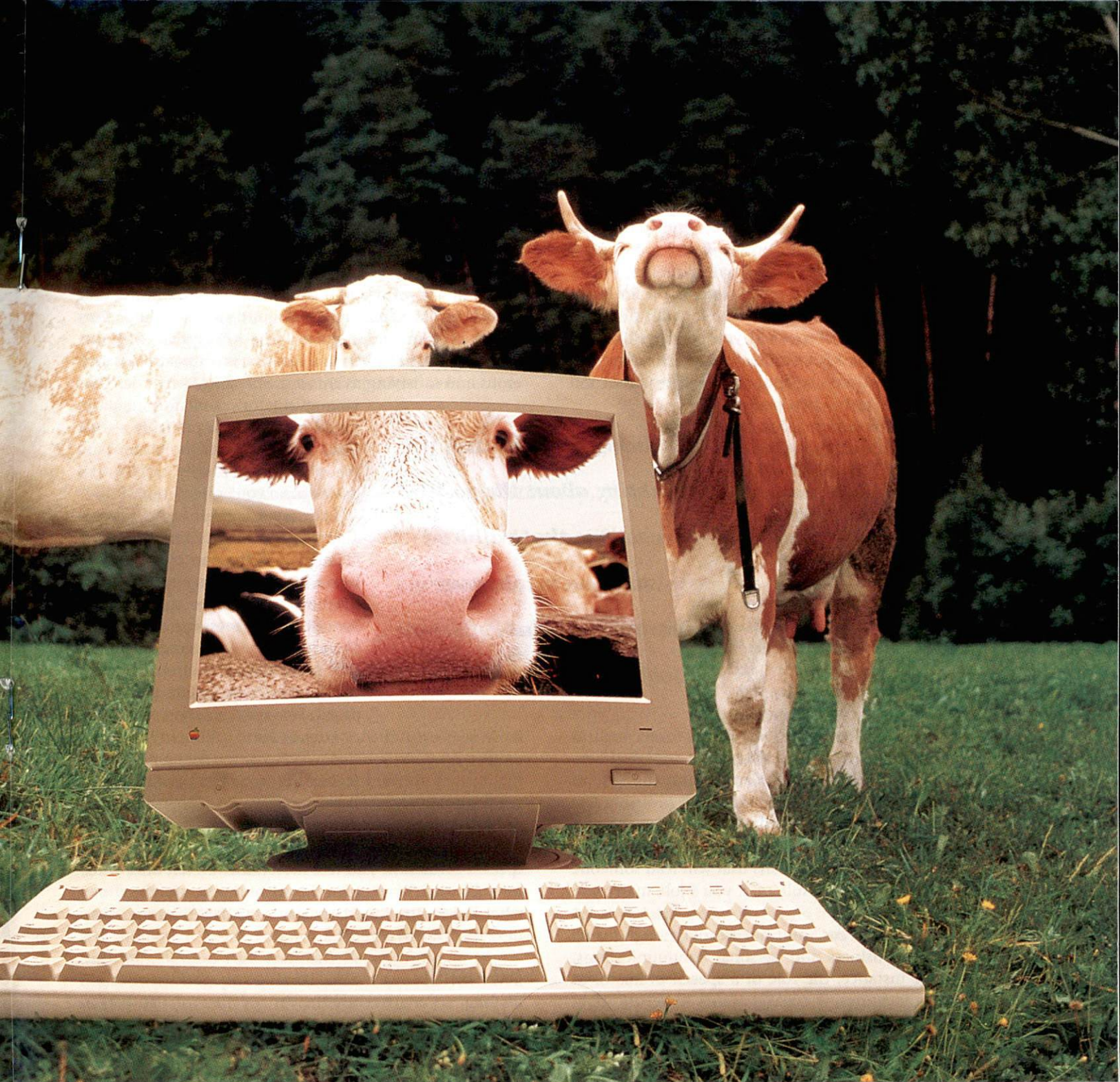
Your daily activities involve countless selling situations in which you mimic the role of a career salesperson. Your

ideas and thoughts are your "products." Your prospective "buyers" are your employees, business associates, spouse, children, fellow Toastmasters and so on. Your job as a salesperson is getting these persons to "buy" what you have to say. In other words, many of your personal interactions and relationships deal with getting others to accept, or at least appreciate, your point of view.

With a little thought you probably can remember many recent situations in which you wore a salesperson's



BY ROBERT W. BALCH ■ PHOTOGRAPHY BY STOCK IMAGES



hat. One situation might have involved telling a guest how joining Toastmasters would be an invaluable experience. Another selling opportunity might have been persuading an employer to hire you. Still another might have involved "selling" an evaluation message to a speaker. Perhaps the biggest sales job of your life involved getting "the love of your life" to marry you.

With a sample of your recent sales efforts in mind, try to ascertain how often you failed to "close the sale." Perhaps you will discover that you did not make as many "sales" as you would have liked. Maybe a guest you

thought would join your Toastmasters club never showed up again. Perhaps an employer did not offer you the job you thought was "in the bag." Worst of all, maybe "the right one" left you for another person.

W.I.I.F.M.?

Top-achieving salespersons focus like laser beams on the interests of their prospective buyers. A customer wants to know "What's in it for me?" Successful selling involves analyzing people's needs and desires and then addressing and fully satisfying those desires as directly as possible.

As an illustration, assume you are in the market for a television. One salesperson tells you: "I really like this TV. I think it's the best TV I have ever watched. My wife really likes how the cabinet style fits in with the rest of our furniture." A second salesperson uses a completely different tactic: "This TV will give you many years of trouble-free performance. With its ultra-high resolution, it will be easy on your eyes and you'll enjoy watching it for hours on end. You cannot find a better value for your needs."

From which salesperson would you be more likely to purchase the television? Put another way, which salesperson did a better job of addressing and satisfying your needs and desires? Focusing on his own preferences, the first salesperson relied on "I" and "my" to infer that the television would be a good one for you. This ineffective approach assumes that "if I like something, you surely will like it, too." But why would you be interested in what the salesperson's wife likes?

In contrast, the second salesperson aimed directly at satisfying your concerns. Notice this emphasis on "you" and avoidance of "I" and "my." He detailed exactly what was in it for you.

Overuse of first-person pronouns such as "I," "me" and "my" (and plural forms such as "we" and "our") limit the effectiveness of "sales" efforts. They emphasize one's own needs and desires and ignores the ones of those we try to persuade. You probably feel enthusiasm and warmth toward someone who shows a real interest in you. By being "you-focused," you can bring about the positive reactions that will lead someone to join your Toastmasters club, offer you a job, marry you and so on.

Often, too much "me" and not nearly enough "you" permeates our business and personal communications. Consider, for instance, the role of a speech evaluator at Toastmasters meetings. A speaker wants to secure (buy) suggestions and tips (products) that will increase the speaker's value as a communicator. The evaluator's job is to convey (sell) evaluation points in such a way that the speaker will take them to heart (buy them).

MORE "YOU" LESS "I"

Assume an evaluator wants to sell a message that a speech was very well presented. The evaluator might offer a "sales pitch" along these lines: "I really liked your speech. I laughed all the way through your talk. I thought you had good gestures and eye contact. I look forward to hearing your next speech. " You have likely listened to many evaluations structured like this. Notice how every sentence of the evaluator's message begins with the self-centered "I" word.

The speaker being evaluated needs reassurance that his or her speech was a good one. Saying "I really liked your speech" lacks selling power by being couched in terms of the evaluator's self-interest. On the other hand, a message directly targeting the speaker's need for reassurance should reap the speaker a truckload of confidence. So instead, consider saying something like this: "You achieved a level of enthusiasm that is rarely seen. Your speech had the audience spellbound. You should be very proud of your performance tonight." Perhaps you can recall an instance when you received an evaluation as generous and satisfying as this last one. You likely cherished your evaluator's laudatory remarks for a long time and probably always will remember both the person and the evaluation fondly. That's the power of a "you" orientation.

Let's say a speaker wants reassurance about his use of humor. Saying "I laughed all the way..." might offer him a little self-assurance. But imagine how much more compelling a "you-loaded" message might be: "You have a unique sense of humor that is refreshing to listen to. Your punchlines were crisp and well-paced. Few speakers share your ability to keep an audience attentive and rolling in laughter."

How often do you end a conversation (or letter) by saying, "I look forward to hearing from you" or "I hope to see you again soon"? Again, why would a listener or reader be interested in what you hope or look forward to? Rather than saying, "I look forward to hearing your next speech," wouldn't you feel more motivated if an evaluator told you, "Your splendid presentation tonight shows what an accomplished speaker you have become. Your next speech will surely be a masterpiece."

TAKE A LETTER

It's easy to analyze whether an overuse of first-person pronouns such as "I," "me" and "my" is undercutting your "sales" efforts. Since the immense advantages of a "you" orientation apply equally to your written and oral communications, begin your analysis by selecting samples of recent business and personal letters. Look especially for ones involving "selling opportunities." These would be ones in which you try to get someone to take a certain action, adopt a certain viewpoint and so on. Finding a job is the ultimate selling opportunity, so be sure to look at any resume cover letters and interview thank you notes.

While reading each letter, put yourself in the reader's shoes. What were his or her primary needs and desires? How well did your letter fulfill them? Would you have been persuaded by your letter had you been the reader? If

***"By being 'you' focused, you
can bring about the positive
reactions that will lead
someone to join your
Toastmasters club, offer you
a job, marry you and so on."***

not, observe how often you began a sentence or a paragraph with the ubiquitous "I" word. Did your "sale" fail because the letter had an air of self-centeredness?

As a more objective analysis, circle every first-person pronouns (I, me, my, mine, we, us, our) in the letter. If you circled more than two or three first-person pronouns, it's likely you failed to answer the reader's all-important "What's in it for me?" question. First-person pronouns should be used only when special emphasis is needed ("I was the only one to achieve a perfect score") or when their use is difficult to avoid (it's hard to rephrase, "I will call you next Monday" without using a first-person "I").

Practice rephrasing your sample letters so they fulfill the needs of your readers. Try to convert each first-person pronoun into "you," "your" or another second-person pronoun. For example, assume a follow-up letter to a guest at your last Toastmasters meeting says "I have received a lot of benefits from my Toastmasters experience" to infer that the guest also will get a lot out of Toastmasters. To much more forcefully target the needs of the guest, you might say: "Toastmasters will provide you a lifetime of valuable benefits, and you will have loads of fun at the same time." With such a strong "you" orientation, how could a guest not want to join your club?

Perhaps your job hunting letters began along these lines: "I have a Master's degree in marketing, and I think your company would be an excellent one to work for." You would have a much better chance of landing the job you covet if you would keep the employer's needs foremost in your mind. One way of capturing the employer's attention might be the following alternative (provided it's truthful!): "Could your company benefit from an exceptional marketing professional with a proven record of increasing sales each year by 100 percent?" What employer would not jump at someone who could make such a valuable contribution to the business?

From now on, as you write each sentence, ask yourself whether your words help to fulfill a need, desire or concern of the reader or listener. If you find yourself using the self-serving "I" word by saying, for example, "I hope to see you at our next Toastmasters meeting," stop and focus on what would capture the other person's attention. With a little thought and practice, you can create a more potent message, such as this: "Our next meeting will allow you to begin developing communication skills that will give you a lifetime of benefits. The skills you acquire will give you a big advantage over your fellow workers."

Likewise, if you find yourself using the old standby, "I look forward to hearing from you," concentrate on your

reader's needs. What would cause him or her to take notice? Whether or not you land a job interview could be attributed to your closing a job search letter with "A meeting in person will allow you to explore how a record of outstanding accomplishments in marketing can contribute to a major expansion of your market share," in place of the trite "I look forward to meeting you."

IT'S UP TO YOU

You might have noticed by now that not a single first-person pronoun has been used in this article other than for illustrative purposes. This article has focused entirely on you: On the success you can achieve by being a super salesperson. With a little practice, your personal and professional communications can achieve the same level of focus. You will discover endless opportunities in your daily routine to practice and flex your "you-oriented" marketing muscle.

As this style becomes second-nature in your written communications, you naturally will pick it up in your oral communications as well. Then, instead of just giving your boss or your spouse the ho-hum "I like your coat and tie" routine, you will wow them with lines like "You look like you just stepped off the cover of GQ magazine," or "You sure do have a flair for fashion." No longer will you experience just an ordinary day. Instead, each and every day will be a super-rewarding, blockbuster selling day for you!



"If you find yourself using the old standby, 'I look forward to hearing from you,' concentrate on your reader's needs. What would cause him or her to take notice?"

Robert W. Balch, an attorney and a certified public accountant, is a member of Hinsdale Club 4888-30 in Hinsdale, Illinois.

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NEWS FROM TI

As announced in the October 1996 magazine, Toastmasters International has made some exciting changes in its educational system. Beginning July 1, 1997, a new two-track educational system takes effect, providing members with better opportunities for communication and leadership training and more recognition for their leadership achievements.

Q: I am an Able Toastmaster and had planned to achieve the current Able Toastmaster Bronze award in the next year or so. If I meet all of the

Improved Educational System Be

The improved system features:

- A clearly defined communication track and a clearly defined leadership track which are not mutually exclusive. Members can work in both tracks at the same time.
- Award requirements that can be completed within the club environment. All three advanced awards in the communication track and the first award in the leadership track can be completed within the club.
- Award requirements that can be completed in a reasonable amount of time.

Competent Toastmaster (CTM) remains the first award members may achieve, and members still must complete the basic Communication and Leadership Program manual with 10 speech projects to receive the award. The new award progression in the communication track is Competent Toastmaster (CTM), Advanced Toastmaster Bronze (ATMB), Advanced Toastmaster Silver (ATMS), and Advanced Toastmaster Gold (ATMG). The award progression in the leadership track is Competent Leader (CL) and Advanced Leader (AL). The highest award, requiring completion of both tracks, is the Distinguished Toastmaster (DTM). The award requirements are listed on the following page.

World Headquarters will not accept completed applications for the new awards until July 1, 1997. World Headquarters will continue to issue awards under the current requirements until July 1, 1999. For example, Able Toastmaster award recipients who have almost completed requirements for the current DTM award have until June 30, 1999, to apply for the DTM award under the existing requirements. After July 1, 1999, they will have to meet the new DTM requirements.

Following are some of the most frequently asked questions about the new recognition system:

Q: Do I have to complete the communication track before I can start in the leadership track?

A: No, you may work in both tracks at the same time. For example, the next award you could earn after receiving your CTM award is the Competent Leader award. Or you could work solely toward the Advanced Toastmaster Bronze award. Or you could complete the requirements for the Advanced Toastmaster Bronze and the Competent Leader award at the same time. You choose how you want to progress in the program.

requirements for the new Advanced Toastmaster Silver, may I apply for that award instead?

A: Yes, even though you have started in the current communication track, you may switch to the new one at any time, provided you have met all of the requirements for each new award you apply for.

Q: I recently received the Able Toastmaster Silver award, currently the highest Able Toastmaster award. Can I convert this into the Advanced Toastmaster Gold award without having to complete any more requirements?

A: No. To receive the Advanced Toastmaster Gold award, you will have to complete all of the requirements for that award.

Q: I am now an "Able" Toastmaster. After July 1, 1997, will I be an "Advanced" Toastmaster?

A: You still will be an Able Toastmaster until you have earned one of the new awards.

Q: I completed three Advanced Communication and Leadership Program manuals for my Able Toastmaster award. Since the new awards required the completion of only

two manuals, may I apply one of the three I already completed toward the Advanced Toastmaster Silver award?

A: You did not complete an "extra" manual. The three manuals you completed for the Able Toastmaster award were requirements for that award at the time you applied. To be eligible for the new award, you must complete two additional manuals.

begins July 1

Q: How do I apply for the new awards?

A: Simply complete the appropriate award application and send it to World Headquarters. World Headquarters will not accept applications for the new awards until July 1, 1997, so do not send your application before that date. New Advanced Toastmaster award applications (1207-A) and Leadership/DTM award applications (1209-A) were sent to all Club Presidents in May with the Club Leadership Kits. Applications also appear in the 1997-98 *When You Are the Club President* and *When You Are the Club Vice President Education* handbooks, which were included in the Club Leadership Kits.

Furthermore, applications are available on the Toastmasters International Faxback system. From a fax phone simply call 714-858-4185 and ask for document number 55 (Advanced Toastmaster award application 1207-A) or document number 56 (Leadership/DTM award application 1209-A); the application will then be faxed to you. Or you may call 714-858-8255 and ask that an application be mailed to you. New ATM applications will be included in Advanced Communication and Leadership Program manuals as they are reprinted. **1**

Communication and Leadership Tracks Recognition Requirements

Beginning July 1, 1997, you can earn the following communication and leadership awards:

COMMUNICATION TRACK

COMPETENT TOASTMASTER (CTM)

Requirements:

- Completed the Communication and Leadership Program manual

ADVANCED TOASTMASTER BRONZE (ATM-B)

Requirements:

- Achieved Competent Toastmaster award
- Completed two Advanced Communication and Leadership Program manuals

ADVANCED TOASTMASTER SILVER (ATM-S)

Requirements:

- Achieved new Advanced Toastmaster Bronze award or achieved current ATM award
- Completed two additional advanced manuals (may not be those completed for the new ATM Bronze award or current ATM award)
- Conducted any two programs from The Better Speaker Series and/or The Successful Club Series

ADVANCED TOASTMASTER GOLD (ATM-G)

Requirements:

- Achieved new Advanced Toastmaster Silver award or achieved current ATM Bronze award
- Completed two additional advanced manuals (may not be those completed for new ATM Bronze and ATM Silver awards or current ATM and ATM Bronze awards)
- Conducted a registered Success/Leadership Program, Success/Communication Program (Success/Leadership or Success/Communication programs may not be those complet-

ed for current ATM Bronze award) or a registered Youth Leadership Program

- Coached a new member with the first three speech projects

LEADERSHIP TRACK

COMPETENT LEADER (CL)

Requirements:

- Achieved Competent Toastmaster award
- Served at least six months as a Club officer (President, Vice President Education, Vice President Membership, Vice President Public Relations, Secretary, Treasurer or Sergeant at Arms) and participated in the preparation of a Club Success Plan
- While a Club officer, participated in a District-sponsored Club officer training program
- Conducted any two programs from The Successful Club Series

ADVANCED LEADER (AL)

Requirements:

- Achieved Competent Leader award
- Served a complete term as a District Officer (District Governor, Lieutenant Governor, Public Relations Officer, Secretary, Treasurer, Division Governor, Area Governor)
- Completed the High Performance Leadership program
- Served successfully as a Club Sponsor, Mentor, or Specialist

DISTINGUISHED TOASTMASTER (DTM)

Requirements:

- Achieved Advanced Toastmaster Gold award
- Achieved Advanced Leader award

Distinguished Toastmaster is the highest recognition a member may receive.

If you wish, Toastmasters International will notify your employer when you receive any of the above awards.

YOUR 1997 - 98

Officer Candidates

Here's your introduction to Toastmasters International's 1997-98 Officer Candidates. On Friday, August 22, you'll have the opportunity to vote for the candidates of your choice while attending the International Convention in New Orleans, Louisiana.

Candidates were nominated for the positions of President, Senior Vice President, Second Vice President and Third Vice President by the International Nominating Committee. The Committee's selection is presented here in accordance with Article VIII, Section 1, of the Bylaws of Toastmasters International.

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

(Additional nominations for International Officers may be made from the floor at the Annual Business Meeting. International Director candidates will be nominated at the eight Regional Conferences to be held this month.)



For President

Len Jury, DTM – Senior Vice President, Second Vice President, Third Vice President, International Director 1990-92, and District 72 Governor 1989-90. A Toastmaster for 21 years, Mr. Jury is a member of Auckland Club 3593-72, Illuminati Club 8929-72, and City of Sails Club 6475-72. As Governor of District 72, he led the District to President's Distinguished District, President's Extension Award, and President's 20 Plus Award. He received the District Outstanding Lt. Governor Award in 1987, the District Professionalism Award in 1988 and the Auckland Club Outstanding Toastmaster Award in 1992. Mr. Jury is CEO/Owner of Len Jury, Ltd., an internationally known stamp dealing firm. He has been a consultant for the New Zealand Post Stamp Design Council and a Past President of the New Zealand Stamp Dealers Association. He also owns and runs a 300-acre town-milk supply dairy. Len and his wife, Heather Jury, CTM, reside in Auckland, New Zealand. They have two adult children, Sheryl and Ian.

Official Notice

The 1997 Annual Business Meeting will be held on Friday, August 22, at 8 a.m., during the International Convention, August 20-23, 1997, being held at The Sheraton New Orleans Hotel in New Orleans, Louisiana, U.S.A.



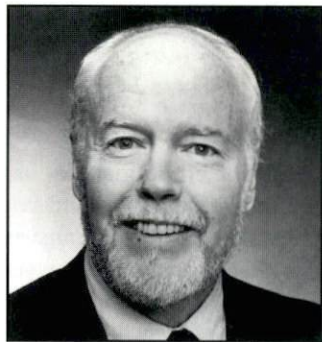
Nominating Committee:

Neil R. Wilkinson, DTM, Chairman; Pauline Shirley, DTM; Theodore C. Wood, DTM; Ed Keeney, DTM; William W. Woolfolk, DTM; Alene Haynes, DTM; Ron Giedd, DTM; Jerry Starke, DTM; Robert Brentin, DTM; Emmogene James, ATM; Alvin Thurman, DTM; Meryll Coe, DTM.



For Senior Vice President

Terry R. Daily, DTM – Second Vice President, Third Vice President, International Director 1991-93, and District 64 Governor 1988-89. A Toastmaster for 14 years, Mr. Daily is a member of Cargill Trade Masters Club 5913-6, Crosstalkers Club 5211-6, and Skyliners Club 831-64. As Governor, he led District 64 to Distinguished District. In 1996-1997 he served on the District 6 New Club Demo Team. He is a member of the Institute of Chartered Accountants of Manitoba, and served a one-year term on the Board of Directors as Chairman of the Professional Development Committee. Mr. Daily obtained a Bachelor of Business Administration (Honors) Degree, majoring in Marketing and Human Resources, from the University of Manitoba in 1979. A Chartered Accountant and Controller for Cargill Incorporated, his job responsibilities have included human resources, training, negotiation, labor relations, information technology, accounting, finance, and new acquisition management. He and his wife, Judy Daily, DTM, reside in Plymouth, Minnesota, with their son, Taylor.



For Second Vice President

Timothy R. Keck, DTM – Third Vice President, International Director 1992-94 and District 49 Governor 1989-90. A Toastmaster for 17 years, Mr. Keck is a member of Pearl City Club 2805-49, Hickam Club 520-49, and Aloha Speakers Club 5190-49. He received the District 49 Silver Gavel Award in 1994 and the Leadership Excellence Award in 1992. He has a Ph.D. in history from the University of Wisconsin, is a summa cum laude and Phi Beta Kappa graduate, and was a Fulbright Fellow to the University of Marburg in Germany. From 1993-1995, he served as Board President for Hawaii Habitat for Humanity. He is a founding member of the Aloha Speakers Bureau and is a member of the Honolulu Chapter of the Alzheimers Association. Mr. Keck is head of the Air Force history program in the Pacific. He has won numerous awards as a program manager, a military historian, and human resources development specialist with the U.S. Air Force over the past 20 years. He and his wife, Laura Crites, reside in Honolulu, Hawaii. They have one adult child, Krista.



For Third Vice President

Jo Anna McWilliams, DTM – An International Director 1992-94 and District 25 Governor 1988-89. A Toastmaster for 15 years, Ms. McWilliams is a member of TNT Club 4533-50, Roving 49ers Club 6590-50, Advancing Speakers Club 4109-25, and Sharpstown Club 2243-56. As Governor of District 25, she led the District to President's Distinguished District, and the District received the President's Extension Award during her term. She was named the District 25 Toastmaster of the Year and the District 25 Lt. Governor of the Year. She is a Certified Public Accountant and has been recognized for Academic Excellence by the University of North Texas. She is a member of the American Society of CPA's, Texas Society of CPA's, and Dallas Chapter of CPA's. She serves on the Board of Directors of the Addison Place Homeowners Association and is a member of the Speakers Bureau for the United Way. Ms. McWilliams is Principal Consultant for Oracle Corporation. She and her husband, Bruce McWilliams, CTM, reside in Addison, Texas.



For Third Vice President

Clare J. Murphy, DTM – An International Director 1988-90 and District 69 Governor 1986-87. A Toastmaster for 16 years, Ms. Murphy is a member of Endeavour Club 1776-69 and Queensland Epicure Club 2831-69. As Governor of District 69, she led the District to Distinguished District, and the District received the President's 20 Plus Award during her term. She received a Presidential Citation and the District 69 Outstanding Achievement Award. Ms. Murphy is an Inspector and Officer in Charge of the Crime Prevention Unit of the Queensland Police Service. She is a trainer for the Queensland Police Service, Australian Military Police, Queensland Police Youth Clubs, and has developed and presented security and safety courses for the community. She is a member of the Australian Institute of Management, Queensland Victims of Crime Association, Australian Community Safety and Research Organisation, and the International Society of Crime Prevention Practitioners. Ms. Murphy resides in Brisbane, Queensland, Australia.

Three presentation styles for the beginning speaker.

What's Your

Speaking Style

Since joining Toastmasters I've become fascinated by communication – not only by the things we say, but by the way we say them. Because of Toastmasters, I began to pay attention to other speakers and to understand the differences between ineffective and effective ones. Some public speakers could certainly benefit from

some Toastmasters training. Take the legal profession, for example. As lawyer Gerry Spence points out in his book, *Argue and Win*, the power of a lawyer's argument isn't in the logic of the case, but rather in how convincing the lawyer sounds to the jury.

When we communicate, nuances and subtleties are more convincing than facts. Speakers need more than a library full of facts to look and sound convincing. However, the "convincing style" is subtly different for different audiences. Imagine sitting in an audience, listening to a speech about an experimental drug for cancer. Pretend that the speech is given not in the usual lecture format, but

with the emotional zeal of a lawyer in front of a jury. How much credibility would you place in the evidence? To the average scientist, the answer is "very little." On the flip side of that argument, a lawyer delivering his message in the dry tone of a medical specialist discussing an appendectomy procedure will convince few jurors to vote his way.

In an effort to learn more about speaking styles, I began reading books about the craft of speaking and story telling. Local libraries and bookstores had many books on those topics, but they focused more on the mechanics of the words rather than on actual presentation techniques.

A big turning point came not from the books on speech, but when I started listening to "books on tape." I discovered that good speakers not only had good presentation style, but their styles varied with the audience and the message.

After spending several weeks listening to speakers and readers, I identified the key elements of several vocal "styles." Each has unique speech characteristics and a limited set of common body gestures. The three most common and easily distinguished speaking styles are "the lecturer," "the preacher" and "the storyteller."

THE LECTURER

Probably the most common public speaking style, "the lecturer" is the easiest model to use, but it's also the most easily abused. The lecturer's purpose is to provide information to educate. The audience is composed of people who want to hear the information. This is not a sales pitch, so no persuasion is needed and the oratorical thunder is left for other occasions. Emotion doesn't enter into this speech – in fact, it gets in the way. Word choice isn't quite as critical as in other styles, although mispronounced and misused words will grate on the audience and destroy the speaker's credibility. Diction, however, is important. So is credibility. The audience must have confidence in the speaker and feel that the speaker's information is valid.

style?



The best lecturers have a good vocal range and adopt a friendly speaking style. They seem to care deeply about their message, and that they want their audience to be equally interested in the subject. This is conveyed by a word flow that is a little slower than ordinary conversation. The good lecturer wants her material to be understood and is prepared to deal with any audience questions on the topic.

Body language is usually restricted, because gestures can be distracting in this speaking style. The good lecturer's arm movements are generally informational – their purpose is to direct the viewer's eyes to a chart or a picture rather than to enhance words or emotion.

The real trick to making this style effective is to avoid a monotone. While the voice volume does not vary

much, the tone of words must vary to make the lecture style effective. For a good example of how this is used, listen to newscasters and reporters on national radio and television stations. They all use the lecturer style of speaking, though some are far more effective and believable than others. Listening to the ones you find most interesting will teach you tactics to incorporate in your next informational speech.

THE PREACHER

The second style, "the preacher," is another specialized speaking style often used by lawyers and those who must make an emotional appeal to a broad group of people. They are selling an idea to people who may be uninformed about the issue or outright hostile to the speaker

and/or the information. Those using the preacher style convey that they hold a truth that is important to the audience; a truth the speaker believes in passionately. It is this belief and passion that gives this speaking style its appeal.

Since the preacher style is geared toward unsympathetic audiences, these speakers make use of body language that includes "grouping gestures" (wider gestures, hands held with palms upward, or hand gestures that physically "pull" the audience into the speaker's heart or metaphorically pull the audience together in a single, unified group) and "parental-teaching gestures" (finger-pointing gestures or "hammering" gestures where the hand is fisted and pounding the air to emphasize the point – much as a parent does in lecturing a child). The speaker's whole body is involved in these gestures. Physical motions become more extreme as the speaker emphasizes the main points. As the audience becomes caught up in the message, these speakers may – without losing their credibility – use motions such as running, jumping, kneeling or crouching on the stage.

Although the main focus in an emotional style is on strong vocal tone and dramatic gestures, the preacher style also relies on well-defined word choices. Those who use this style most effectively use short sentences, repeat ideas and phrases, and use a medley of metaphors and similes to make their meaning clear. The speech should focus on one strong (and narrowly defined) point; a point that can be summarized in a single catchy phrase. The words should be sonorous with strong vowels, giving an almost song-like quality to the speech. These speakers use a reservoir of emotionally charged keywords with a slightly archaic sound to them, such as "abide," "share with you," and "unto."

One of the most cherished American speakers using this style was Dr. Martin Luther King, Jr. Listening to his speeches will give you a feel for the roll and thunder that is typical of this speaking form. On a lighter note, the movie *Leap of Faith* with Steve Martin shows another version of the preacher speaking style.

THE STORYTELLER

The third easily defined style is that of "the storyteller." This one can be a challenge, as the speaker needs to become "a voice actor" and employ great vocal variety. In the introduction, the speaker's voice is warm and intimate, giving the audience the impression that the speaker

is telling a story just to them. It's the sort of feeling conveyed when a parent reads a bedtime story to a child.

The emphasis in this style is on drama. The storyteller is an actor, presenting a piece that asks us to suspend reality and enter into an imaginary world. The story usually is about more than one person, so the storyteller must develop distinct voices for each character.

Vocal volume is not as important in this speaking style, and if there is a framing narrative, it must be smooth and evenly paced to provide contrast with the dialogue.

One flaw that can ruin an otherwise superb story is the use of clichés and stock phrases. Word choice is important, and the storyteller should craft a set of unique and fresh metaphors for each tale. Nothing captures the ear and the attention like an interesting turn of phrase or analogy.

Body language is not as critical in this style, though it can certainly enhance the speech or anecdote if the speaker "acts out" the points, as long as the body motions are not too extreme.

This type of speech must have a climax that can be presented succinctly in few words, and it must have a moral. Structurally, it is like a one-hump roller coaster with a long buildup to a high peak and a sudden drop at the end. The speech presents

a slow buildup of the facts, then peaks in a quick conclusion. A moral is offered and the presentation is over.

Radio commentator Paul Harvey is a good example of this speaking style. His tone is warm and friendly and he uses pauses effectively to highlight points and to add impact to the climax of each story he tells. Storytellers on Mel Gibson's *Rabbit Ears Radio Program* provide good examples of how dialogue and vocal variety enhance a speech or a story.

As you become more familiar with these three styles, you'll notice that they sometimes can be mixed effectively. The storyteller can use any style within the context of the story, but it's hard to make the preacher style and the lecturer style mesh in a single speech.

Of the many other vocal styles we use in communicating, these are the three easiest to identify and emulate. So try on some new "vocal hats" for your various speeches and be ready to take in the applause.



***"Try on some new
'vocal hats' for your
various speeches."***

Mel White, CTM is a member of Garland Communicators Club 6523-50 in Garland, Texas.

After your CTM, the fun really begins!

Now That You've Given Your 10th Speech...

YOU'VE JUST COMPLETED YOUR TENTH SPEECH AND SENT IN YOUR CTM (Competent Toastmaster) application to World Headquarters. Now what?

First of all, take a deep breath... and exhale. Repeat several times. Then congratulate yourself! Before joining Toastmas-

ters, did you ever in your wildest dreams believe you would be able to stand up in front of an audience and give even one speech, let alone 10? Celebrate!

Next, volunteer to mentor a new member, consider running for an officer role at your next club election, and remind your Vice President Education to continue assigning you meeting roles.

Once your CTM award arrives, however, you'll have a new goal – working toward your Advanced Toastmaster Bronze award! You'll need to complete two Advanced Communication and Leadership Program manuals to earn the award.

There are 14 advanced manuals in all. Some focus on career-related speaking, others feature projects that will enhance your creative speaking skills. Let's take a look at *The Entertaining Speaker* manual (Supply Catalog No. 226-A).

Every advanced manual has five speaking projects. Here are *The Entertaining Speaker's* projects:

■ **The Entertaining Speech.** Ever notice that the most well-received speakers offer anecdotes about their own personal experiences? This first speech project encourages you to entertain others with your own unique slant on life.

■ **Resources for Entertainment.** Once you've given a speech with personal anecdotes, learn

where to find stories from other sources and how to include them in your own material.

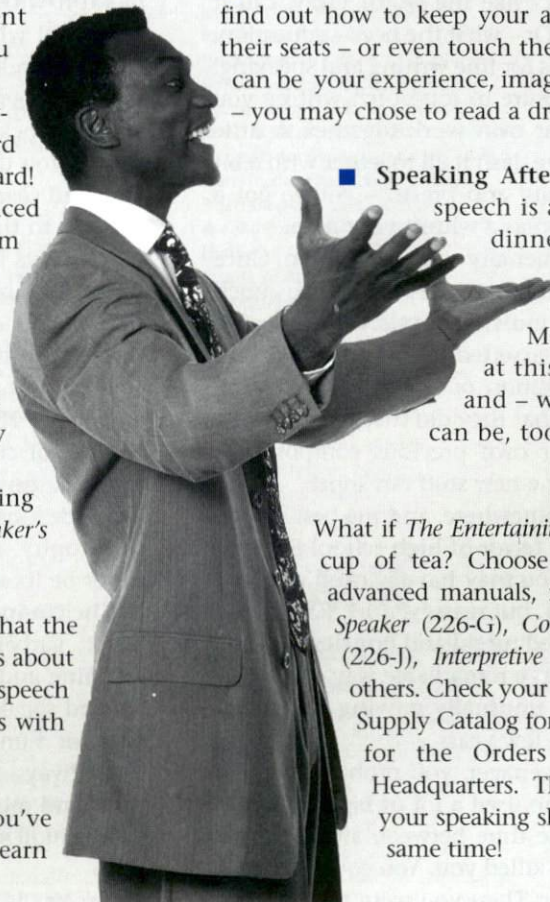
■ **Make Them Laugh.** Do you have a secret yearning to be another Jerry Seinfeld or Dave Barry? The focus here is on comedy, incorporating both your own experiences and the experiences of others, with added emphasis on delivery and timing.

■ **A Dramatic Talk.** Now that you've made 'em laugh, find out how to keep your audience on the edges of their seats – or even touch their hearts. Source material can be your experience, imagination, or – as an option – you may chose to read a dramatic selection.

■ **Speaking After Dinner.** What sort of speech is appropriate for an after-dinner occasion? And how do you hold your audience's attention? Mark Twain was an expert at this type of congenial talk, and – with some practice – you can be, too.

What if *The Entertaining Speaker* isn't quite your cup of tea? Choose from any of the other advanced manuals, including *The Professional Speaker* (226-G), *Communicating on Television* (226-J), *Interpretive Reading* (226-L), and 10 others. Check your Toastmasters International Supply Catalog for more information, or ask for the Orders Department at World Headquarters. Then get ready to stretch your speaking skills – and have fun at the same time!

1





Keep your mind constantly stocked
with high-octane creative fuel.

Creative Stealing

GOOD SPEECHMAKING, LIKE GOOD WRITING, INVOLVES STEALING. Not plagiarism – stealing. Petty theft, actually.

Don't know the difference? Here's an easy way to tell: If you use somebody else's nifty word or phrase, or if you swipe just a little bit of technique or style, that's stealing. If you

appropriate big chunks of somebody else's stuff or parrot their work without a bit of attribution or modification, that's plagiarism. And plagiarism is a no-no.

Stealing, however, isn't. In fact, for any writer or speaker who aspires to a solid, recognizable, individual style, stealing is absolutely necessary. Don't like the word? Okay, call it absorption. Or assimilation. Or – what the heck – education.

Because that's what makes for fine writing and speaking: a good, broad, eclectic exposure to top-notch writing you can draw on to cobble your own work together. A little from here, a pinch from there, lash it all together with a bit of your own native ingenuity and presto – you've got a unique creation that is, taken as a whole, your own.

That, of course, is the elementary stage of creation. Once you start to get good at stealing, you won't have to do much of it anymore. Because that individual style you were after in the beginning will have asserted itself and you'll find yourself in the enviable position of Handel and Rossini, who were both so good at what they did that they routinely stole material from their own previous compositions when production time for the new stuff ran short.

Still, you have to learn somewhere, and the best way to start is by facing down that terror of high school English, that required reading list. You may have winced at many of the entries in it back then, but reassess now: Poetry and prose that might have seemed turgid and hopelessly dated to you when you were 16 has a remarkable way of appearing accessible, graceful and unusually moving and memorable after you've logged a few years.

Take Shakespeare. As a teenager, you probably figured him for a long-dead guy who used a lot of big words and oddball syntax to fill in the time between sword fights. Reading him for homework killed you. You couldn't crack his code with a jackhammer. Then you went to an actual

staging of a Shakespeare play and suddenly the sun came up. The actors turned those impossibly complex sentences into things of beauty. And, with proper inflection, emphasis and pacing, they made them easily understood. Suddenly you had a new and very

sharp arrow in your linguistic quiver. Quoting the Bard, in writing and speaking, began to be, of all things, fun.

That's how personal style is born. You fasten, excitedly, onto new material that gets your creative juices flowing. You imitate it fairly closely in the short run, then start to blend it with more new material until the lines begin to blur. And when things swim back into focus, you see a piece of work that could only have your name at the top.

The imperative here is to keep your creative mind constantly stocked with high-octane intellectual fuel. This means you don't exist on a Twinkie diet of *People* magazine and *General Hospital*-type TV soaps. It means you go straight to the big guns, to the collection of authors and playwrights that have been celebrated (and, lately, sometimes disparaged) as what academia calls "The Canon." This means everything from Chaucer to James Thurber, from Washington Irving to George Bernard Shaw, from Goethe and Schiller and Voltaire to Moliere and Dante and Victor Hugo.

It is, of course, possible to exist on a literary diet of romance novels and hard-boiled detective stories. But it won't be long before your prose and your speech will start to atrophy and exhibit the one fault that can almost never be fixed: they will be boring.

The computer whizzes have an apt, if ungraceful, term for it: garbage in, garbage out. Put bad data into the machine and get gibberish in return. As competent writers and speakers, we should heed this, and leave the bad data for summertime beach reading and keep the good stuff always on the nightstand, ready to fire our imaginations and raise the quality of our work. With the help of a little judicious theft. **1**

Patrick Mott is a writer living in Fullerton, California.



Notice: Members receiving any ATM award through June 30, 1997, will be listed in *The Toastmaster* magazine Hall of Fame. However, because of an increased number of awards that will be issued under the new recognition system and because magazine space is limited, beginning July 1, 1997, only Distinguished Toastmaster (DTM) award recipients will be listed in the magazine. Also New Clubs and Club Anniversaries of 10 and 15 years will no longer be listed.

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.

Reema Y. Mahamood, 1435-4
 James B. Griffin, 5127-4
 Lisa Powell, 2905-8
 Myrna Coleman, 9643-8
 Glenn E. Christian, 2000-11
 Jake Nehring, 6114-11
 O'Merrial Butchee, 6114-11
 Michael R. Montgomery, 6208-11
 Edna M. Snyder, 7116-11
 Betty F. Record, 7543-11
 Robert E. Humphreys, 2255-13
 Nancy J. Simon, 7004-13
 Billie Faye Spicer, 6191-25
 Mary Jones, 1864-33
 Arnoldo Cantu Arias, 9668-34
 Theodore P. Kowalski, 6141-35
 James R. Boswell, 2435-38
 Edward Thomas Loughlin, 2949-40
 Elizabeth C. Larson, 7305-40
 Jim Samuel, 5009-46
 M. Kyle Bunnell, 2166-47
 Gale A. Young, 9503-52
 Mary Jayne Gribler, 127-54
 Linda Rice, 2973-57
 Franklin (Frank) Parks, 4897-68
 Liz Gay, 3000-69

Mark Christopher Jones, 9147-69
 Bryan Buchanan, 2890-72
 Jacqueline Leeden, 3593-72
 Carina Corbet-Owen, 9671-74

ATM Silver

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

Kitty Barton, 602-F
 Kenneth P. McClure, 7137-2
 David R. Schneider, 1918-3
 Betty Moriarity, 8146-3
 Bob LaDu, 6986-7
 Milly Chelarin, 1185-10
 Betty F. Record, 7543-11
 Fred O. Brumfield, Jr., 8971-14
 Leonard Roberts, 3800-18
 Charlotte Tone, 2969-21
 Rex Pawlak, 3343-22
 Judith M. Ebner, 1909-28
 Vanessa G. Anderson, 6471-32
 Michael A. Zier, 3797-36
 Richard A. Sloane, 4335-37
 Lizzie Wolf, 8175-39
 Leon L. Brandon, Jr., 9040-39
 David Wing, 1448-42
 William Ptucha, 3188-46
 Harold M. Wolf, 968-49
 Jeanne Siu, 8800-49
 Jerry F. Coen, 1470-50
 Loh Yunn Hua, 6832-51
 Laura A. Koplusky, 2900-52
 Garland L. Buffalo, 6701-56
 Henk Ketelaars, 2729-60
 Jean Thomas, 2501-61
 Trevor Denis Banks, 6063-69
 Joan S. Dennis, 2822-70

ATM Bronze

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

William E. Hamilton, 1632-U
 Nancy Jane Parker, 4470-2
 Janice Murphy, 1772-3
 Robert E. Wagner, 2531-3
 Bob LaDu, 6986-7
 Joan R. DiLillo, 151-10
 Lou Garrison, 30-11
 Samuel V. Bristol, Jr., 5763-11
 Eddie Calloway, 5803-14
 Raymond C. Kane, 1914-18
 Judy Gwynn-Williams, 1288-21
 Douglas William Knight, 5526-21
 Steve Schroeder, 7361-22
 Prudy Mondragon, 846-23
 Jennifer Olivia Johnson, 5266-25
 Paul Anderson 3469-27
 Heidi Schreuder-Gibson, 6387-31
 Fernando Levin Ocegüera, 6108-34
 Ignacio Tellez Manrique, 6108-34
 Jose Luis Milantoni, 6108-34
 Margarita Arredondo Casas, 6108-34
 Maria Ines Macias de Alejo, 6108-34
 Rafael Chavez Navarro, 6108-34
 Rodolfo Romero Hidalgo, 6108-34
 Elizabeth T. Tsai, 5437-36
 Juanita W. Payne, 3847-43
 Nettie M. Spain, 858-48
 Bettye Nesbitt Smith, 9019-50
 James E. Quick, 1196-54
 Christopher B. Telschow, 2386-56
 Joe Orlando Ramos, 5269-57
 Jerry F. Coen, 1470-60
 Raymond T. Kranyak, 1586-60
 Annemarie Kramer, 250-64
 Joseph White, 6760-73
 Cleone McMillan, 4374-74

ATM

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

Salvador Montenegro, 20-F
 Hans Hartmann, 551-U
 Lois Carson, 2717-F
 Martin P. Bereki, 3033-F
 Barry A. Marcov, 3243-U

Jacqueline A. Martin, 4194-U
 Ruth A. Vincent, 4194-U
 Sabry Mohamed Ragab, 4694-U
 Bridget A. Cerny, 7097-F
 John S. French, 8771-F
 Joseph Jiang, 9404-U
 Rogelio P. Montero, 9591-F
 Diane L. Regez, 174-1
 O. Curtis Dotson, 5942-1
 Brian Volkert, 306-2
 Michael P. Kuntz, 4308-2
 Shirley Bridgman, 5433-2
 Wayne R. Rivers, 5448-2
 Maria T. Wilson, 9775-2
 Lorette E. Allison, 2531-3
 Robin M. Schader, 65-4
 Jack P. Chow, 2697-4
 Catherine Davis Warrick, 4860-4
 Willard (Bill) Nott, 5940-4
 Arnold Leon, 6645-4
 Barbara Joan Atkinson, 7168-4
 Helen V. Knisely, 7850-4
 Charles F. Crandall, 643-5
 Jeffery Hamill, 1442-5
 Philip Zoebisch, 4152-5
 Sandie Albarella, 1505-6
 Tien Van Bui, 1789-6
 Gary Bienvenue, 2003-6
 Jeanne E. Rogers, 2491-6
 Joel N. Kenkel, 8324-6
 Judy Jerde, 9648-6
 Sylvia Estelle Dean, 678-7
 Marla Riley, 3091-7
 Karen A. Reichert, 6525-7
 Judie Louise Strother, 8656-7
 Floy Westmeier, 1056-8
 Wayne Allen, 4431-8
 Jimmy Love, 9643-8
 Cricket Marie Nicholson, 154-9
 Wendy Johnson, 408-10
 Cherylann B. Sommerfeldt, 5426-10
 Neal Rice, 2188-11
 Jerry Cook, 7116-11
 Sondra E. Hayes, 8233-11
 Richard R. Snyder, 2330-12
 Christine Benoit, 3725-12
 Julie E. Stokes, 4064-12
 Dolores Mary Weck, 7213-12
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