

MARCH 1997

THE TOASTMASTER®



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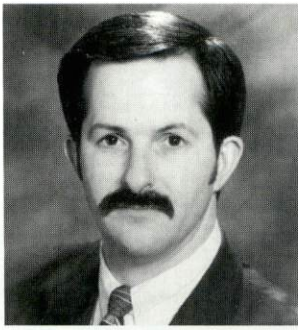
Develop Your
Self-Confidence

The Hidden
Power of Poetry

1997 Golden
Gavel Speaker
Deepak Chopra

SPECIAL ISSUE:

A Passion for Eloquence



VIEWPOINT

But Presidents Don't Sing...Do They?

Throughout my year as President, I have used music as a metaphor for eloquence. Each of us is positively impacted by some form of music. Our favorite music improves our moods, inspires us to dream and comforts us in times of distress. Eloquence can do the same thing. The right word at the right time can heal, console and stimulate. Accordingly, there are as many types of eloquence as there are types of music. But we cannot become proficient at every type of eloquence any more than we can master every type of music. This is why we joined Toastmasters – to elicit the assistance of other like-minded people in helping us discover our own style of eloquence, passionately hone it, then write our special song so we might become a light in the darkness.

Evaluation is the process by which we help others pursue their passion for eloquence. Constructive evaluations help members decide which style is right for them and guide them toward the development of that style.

Sometimes we forget that another person's eloquence may not be our own. While you might enjoy opera, another person might prefer rap music. During my inaugural address at the Annual Convention in St. Louis, Missouri, I tried something different – I sang the last verse of Barry Manilow's song "One Voice." Without question, some audience members felt like Slim Whitman fans at a Smashing Pumpkins concert. How dare I sing? Didn't I know that Toastmasters International presidents don't sing?! But who's to say that presidents can't or shouldn't sing? (OK, they should at least sing on key.) If singing is part of my particular eloquence, shouldn't I be encouraged to develop my unique style? That is what Toastmasters is all about!

In our diverse world, we are forced to interact with people who are not like us. We disagree with their ideas and are bothered by their style. Regardless, we must work with these people to develop a consensus or the world's problems never will be solved. Becoming effective evaluators enables us to suspend our personal likes and dislikes and objectively ask if the speaker has made the sale. The key to helping others find their eloquence is to focus on serving the speaker.

No less an authority than Dr. Smedley himself said, "Let no one try to lay down general rules for the speaker which will cover all specific cases." As evaluators, we must never impose our style of eloquence on others. We must not force members to fit our personal preference. My job as an evaluator is to help you discover, develop and sharpen your eloquence regardless of whether I agree with your ideas, opinions or style. Never stop assisting others in becoming that One Voice, so the whole world can sing – including International Presidents.

Robert E. Barnhill DTM
Robert E. Barnhill, DTM
International President

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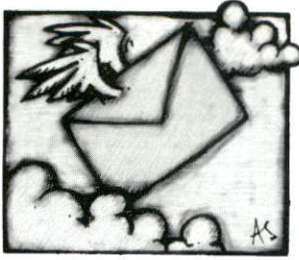
Toastmasters International empowers people to achieve their full
potential and realize their dreams. Through our member clubs, people
throughout the world can improve their communication
and leadership skills, giving them the courage to change.

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

ACCOLADES FOR EDUCATIONAL PROGRAM

I recently have obtained my ATM-B and I remain an enthusiastic member. Thank you for a fine educational program and the clear, concise manuals. Good communication skills are a must these days. Thank you!

Maxine Gilbert
Fort St. John Club 4598-21
Fort St. John, B.C., Canada

I was delighted when *The Toastmaster* magazine revealed the new educational program. Having just completed the requirements for my ATM, I was quite undecided about carrying on with the program, as completing it within the boundaries of the "old" system was going to take a real effort.

Since I live in a remote Northern Alberta community, it was becoming more and more difficult to find the time and opportunity to speak before non-Toastmasters groups. I had almost decided the ATM was going to be my last award. But the new award requirements are flexible enough so that I can complete the rest of the program with, of course, a great deal of work but certainly now within my capabilities. If the opportunity arises, however, I will still participate in programs outside of the Toastmasters realm.

Thank you for having the foresight to see that changes were necessary.

Maxine R. Hyatt, ATM
Valleyview Club 8463-42
Valleyview, Alberta, Canada

LOVE NOTES

The article, "Keep Your Eyes and Ears Open and Your Pen Ready" by Jean Marsh (January) offered good advice.

In our club, we call the evaluation ballots "love notes" because members show they care by taking the time to critique each others'

speeches. We encourage members to sign their names to the ballots in case the speaker wants more feedback. I know these "love notes" have helped retain members. Reading a dozen or more positive affirmations will lift your spirits and motivate you to improve.

Joe Samora, DTM
Babble On Club 8692-39
Sacramento, California

MASTERING YOUR UNIVERSE

Victor Parachin's article discussing the five simple steps for success (January) is one of the best motivational pieces I've seen in a long time. His steps have application in nearly every area of life - particularly in business during this time of learning to do more and more with less and less.

Cecelia S. Cronk
Danville Club 9226-38
Danville, Pennsylvania

The January cover story merits special commendation. Well written, packed with stories of success gained from failure, this article held particular appeal to me.

Accustomed to moderate success, I have recently bumped along in a trough of several disappointments and losses. This article reinvigorated my drive to learn from failure, to look past misfortune and into opportunity.

Robert A. Menard II, CTM
Saturday Brunch Bunch Club 6868-31
Lincoln, Rhode Island

NEWS TO USE

Congratulations on the January 1997 issue of *The Toastmaster*!

I really enjoyed "Unleashing Your Ultimate Power" by Ken Vegtsky. His article went beyond

good advice to describe a life-changing experience. I was inspired by his success in finding his life purpose, in part, through Toastmasters. I look forward to reading his book.

I also enjoyed "Mastering Your Universe: Five Simple Steps" and "Speechcraft to Revitalize." I find tools I can really put to use in every issue of your magazine.

Sharon M. White, CTM
GTEDS Microchirps Club 6745-47
Temple Terrace, Florida

LONDON, I WAS THERE!

I was astonished when I read your article about the Athenians Speakers Club in London, England. I had the pleasure of attending that very Toastmasters club in July 1995. Knowing no one in London, I felt alone until I visited this large and entertaining group. I laughed, I learned, and I participated in Table Topics. Afterward, I felt like one of the group. My thanks to Les King and the other Toastmasters for making me feel at home in London!

John M. Guzman
Newark Club 1118-57
Newark, California

MAGAZINE IS VALUABLE TOOL

As a nine-year Toastmaster I love *The Toastmaster* magazine and usually read it within a day of its arrival. It's the most valuable tool we have and always enjoyable and informative.

With the change in rules for achievements, I am today replanning my goals and selection of "tools" to meet the new educational awards criteria.

Thanks for your help. Great job!

Sharon Hixon, ATM
AIA Toastmasters of So. Brevard Club 3274-47
Satellite Beach, Florida



By Jill Rowlands, DTM

This Above All:

To Your Own Speaking Style Be True

IN TOASTMASTERS YOU ARE EXPOSED TO A WIDE VARIETY OF SPEAKING styles – technical presentations, storytelling, humorous, motivational, persuasive or inspirational – all of which are important. Each speaker must get a sense of his or her own style and get advice from others who excel in that style. Don't let anyone force a speaking style on you that doesn't fit.

Before you can actively develop your style, however, you must be aware of your strong qualities. Collect your written evaluations and consider the comments that pop up the most frequently. It is important to get evaluation comments from speakers who exhibit the style you admire. People tend to evaluate according to personal speaking perspective. So if you prefer a humorous speaking style, request comments from entertaining speakers. Regardless of how much you want to emulate a certain speaking style, if your evaluators do not see a tendency toward that style in your speeches, you won't be able to blink your eyes and get it. You must develop your comfort level with your natural speaking style before adapting to one that is different from your nature.

For example, my nature includes a dry, ironic sense of humor and an enthusiastic speaking style. I do not tell jokes well. But I have learned how to tell a joke, and when I have practiced that joke about a hundred times, I can tell it well. On the other hand, I have instant success with personal stories of irony that I hardly need to practice.

For a year my first Toastmasters club discouraged my natural speaking style because it conflicted with the club's technical focus. I was frustrated until I received guidance from another club to follow my own style. After I became

comfortable speaking with my natural enthusiasm, I began learning how to be more reserved and formal. Now, I am comfortable with either style and use them as needed, depending on the occasion or speech purpose.

The major difference between the two styles is that the enthusiastic inspirational style tries to persuade the heart,

and the technical presentation style aims to sway the brain.

The ultimate trick to learning both styles is to start with your natural style and hone it until you are comfortable with it. Don't let anyone persuade you to change your speaking style until you are ready. You want people to say, "you seemed so natural up there, giving your speech." To be natural you must work with your "nature." It's fine to evolve your skills and style to incorporate different qualities in your speeches. But you do want to stay true to your personality and avoid the temptation of copying other speakers.

Your club is a safe place to practice your speaking technique, whatever style that may be. Feel free to select and hone your style, be it reserved and technical, or enthusiastic and motivational – or a blend of both.

It is great to admire other speakers and use their "tricks of the trade." But it is better to find out who you are and can be through the feedback of fellow Toastmas-

ters. Then, if you still want to drill a square peg into a solid board, you will have the skills, or hammer, to work it in and still keep your style uniquely yours. (With lots of practice!) **T**

"It is important to get evaluation comments from speakers who exhibit the style you admire."

Jill Rowlands, DTM, is a member of Metro Club 6045-56 in Houston, Texas



Borrowed Eloquence

Pick up good ideas from classic thinkers and weave them into your own speech.

The following article by Toastmasters International's founder first appeared in the March 1955 issue of The Toastmaster magazine:

The clergyman goes to the Bible for his sermon text and for illustrations to illuminate his thought.

So the public speaker in any field may very well go to his collection of quotations for a text or for testimonial support, illustrations or ideas on his theme.

Patient, painstaking writers, such as Bartlett, Edwards and Douglas, have labored to collect these quotations for us, and to classify them, dictionary fashion, for easy reference. Every speaker should have such a collection at hand.

Suppose, for instance, that I am to deliver a speech on some occasion which calls for the expression of patriotic fervor, or love of country, or devotion to its ideals. The theme has been discussed so often that there is little left to originality. I shall have to follow some more or less well-beaten path, but

perhaps I can give it an unexpected turn.

What have the eloquent thinkers of the past said about it?

Turning to my book of quotations, under the heading of patriotism I find Cicero's wise words: "Our country is the common parent of all."

That makes us one big family, and so the words of Virgil are suitable for use: "The noblest motive is the public good." That is a fine one to toss to our politicians. And speaking of politicians, here is a good time to quote President Rutherford B. Hayes: "He serves his party best who serves his country best."

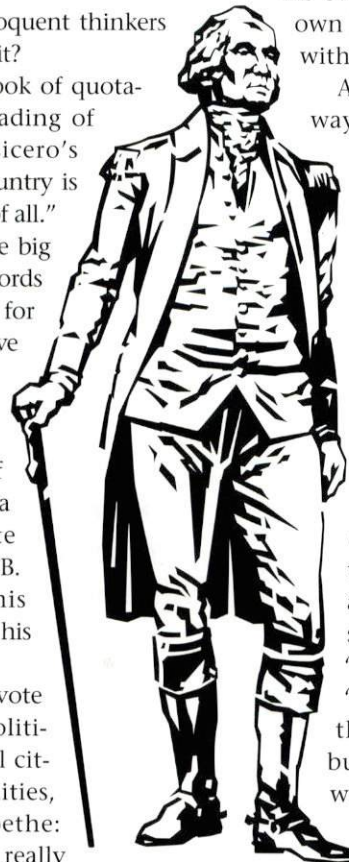
But I must not devote all my speech to politicians. The individual citizen has responsibilities, as suggested by Goethe: "In peace patriotism really consists only in this - that everyone

sweeps before his own door, minds his own business, also learns his own lesson, that it may be well with him in his own house."

And now I am well on my way with a speech that shall stir my hearers. Here are three points which can be assembled into one sensible, rather useful talk, without losing all opportunity for a bit of eloquence, and with a measure of difference from the conventional flag waving.

If I need additional encouragement in its development, I can return to the book of quotations and search further under such headings as "Nation," "Native Land," "Freedom," "Peace" and other related themes. I can refer freely, but not excessively, to the wisdom of the ancients, with real benefit to my address.

Perhaps I am required to make a speech



about speaking, or oratory. Will the book of quotations help me?

I start by looking under the heading of "Oratory".

Here I discover the words of Lord Cecil: "Eloquence is vehement simplicity." With it here is the line from Thomas Gray: "Thoughts that breathe and words that burn." Cicero contributes: "Brevity is a great praise of eloquence."

This reminds me that there are words of warning to be spoken to the aspiring orator, and so I pick up Montesquieu: "What the orators want in depth, they give you in length." And Prior pipes up with: "It is remarkable that they talk most who have the least to say." Then comes Chesterfield, saying: "The manner of your speaking is full as important as the matter."

Here we have another suggested speech outline, under three main headings. First, we are reminded that brevity is essential. Then we note that we must have something to say. Third, there is the thought that the manner of speaking, the "eloquent simplicity," is to be sought.

These are just two samples of

what your book of quotations can do for you when you find your springs of originality running dry. All we have to do is pick up good ideas from quotable writers and weave them into our own thinking. Presently we shall come up with a speech so good that it will impress our hearers and possibly do them some good.

Do not be afraid of being accused of plagiarism. You can profit by the wisdom of others, and you can give them full credit. Thus you will acquire an air of wide reading and an acquaintance with the great thinkers of the past.

Most of the people you'll address will never have heard of some of the people you will quote. Perhaps you had not heard of them yourself until you began this study. You recognize such names as Cicero and Goethe and Gladstone, but what about



Pascal and Trench and Warwick and Joubert? Even though you cannot locate them with exactness as to time and place, you can accept their helpful thoughts, and so will others to whom you quote them.

Most of today's originality is in the use we make of what our forbearers have said or written. Much of their thinking is unknown to those whom we address. We do our listeners a favor when we bring them the wisdom of the ancients through direct quotations.

Quote freely and with accuracy. Use the quotations where they will best fit. Use them, above all else, to stimulate your own thinking.



Dr. Ralph C. Smedley started the first successful Toastmasters club in 1924 in Santa Ana, California. He remained closely involved in the organization and its educational programs until his death in 1965.

You have the opportunity to continue the legacy of our organization's founder by contributing to the Ralph C.

Smedley Memorial Fund. The fund is used to develop new and innovative educational materials, such as the video-cassettes "Meeting Excellence" and "Everyone's Talking About Toastmasters" and the Success/Leadership Series. In fact, your entire contribution goes toward developing new materials for clubs and members. Not one penny is used for administrative costs! Contribute \$10 and receive a special Toastmasters International paper-weight. A club donating \$50 or more will get a unique club banner ribbon. Donors of \$100 or more receive a special plaque and have their names permanently inscribed on a donor recognition plaque at World Headquarters. In addition, every contributor will be recognized in *The Toastmaster* magazine.

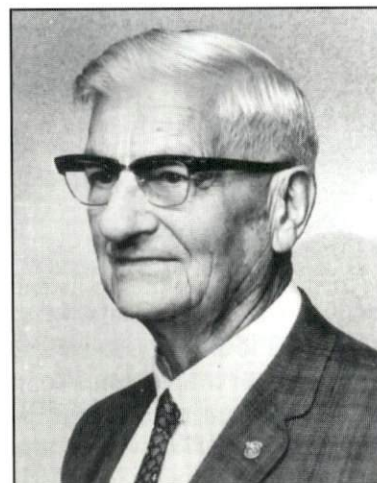
Keep the Legacy Alive!

All contributions are tax deductible. The support from you or your club will result in people learning, growing and achieving through Toastmasters. Why not discuss this during your club's next business meeting? Contributions should be sent to:

The Ralph C. Smedley Memorial Fund

TOASTMASTERS INTERNATIONAL
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Ralph C. Smedley

Eloquence

Speak with

Eloquence lies in the thought, not in the throat.

"Blessed is the man who, having nothing to say, abstains from giving us wordy evidence of the fact."

GEORGE ELLIOT

Content is one of the three necessary elements of any speech. The other two are organization and delivery, but neither can compensate for lack of content. The speaker with nothing worthwhile to say has no reason for speaking.

Perfect organization and a masterful delivery certainly enrich a speech, but it's the subject matter that has to be organized and delivered and gives meaning to the speech. As U.S. President Woodrow Wilson said, "Eloquence lies in the thought, not in the throat."

What does it mean to have something eloquent to say? Saying something eloquent includes three factors:

1. Speaking on a worthwhile subject.
2. Speaking on a subject that you've earned the right to talk about because of your background or research.
3. Having a burning message that compels you to speak out in earnest.

A worthwhile subject is one that deserves the time and effort you spend on it as a speaker and the time and effort the audience devotes to listening to you.

EARN THE RIGHT TO SPEAK

Earning the right to speak on a subject implies a competence derived from training and practice in a trade or profession or special knowledge otherwise acquired, such as from research. For example, the following people seem qualified to speak on their chosen topics: The university president who titled his speech, "Who Is Wise?"

at a college commencement. The CEO of an oil company who talked about "How the Truth Becomes a Lie" to an audience of petroleum landmen with whom he shared common experience, beliefs and backgrounds. And the female executive management consultant with an educational background in psychology who addressed the American Women in Radio and Television on "Three Career Traps for Women."

An example of someone who spoke eloquently from his heart in dealing with a cause is former U.S. President Abraham Lincoln. Before he was President, after several years of campaigning against the extension of slavery, he was invited to address a distinguished Republican audience at the Cooper Union in New York City. Eagerly accepting the invitation, he spoke out in earnest for an hour and a half, his words flowing readily and passionately.

Beginning with a long analysis of how the nation's founding fathers had looked forward to slavery's ultimate extinction, Lincoln then said, "But enough!" and directed a stirring message to the Southern people. Then, concluding his speech, he said:

"Neither let us be slandered from our duty by false accusations against us, nor frightened from it by menaces of destruction to the government nor of dungeons to ourselves. Let us have faith that right makes might, and in that faith, let us, to the end, dare to do our duty as we understand it."

Lincoln's Cooper Union speech was so well received it was reproduced as a campaign document and Lincoln was invited to speak on the same topic in other Eastern states. Less than three months later, Lincoln was nominated for U.S. President by the Republican convention.



Yet before the Cooper Union speech he had not been seriously considered for the nomination.

What did Lincoln put into his Cooper Union speech that made it so eloquent? Why did Horace Greely, a prominent newspaper editor and political leader of the time, say, "I do not hesitate to pronounce it the very best political address to which I ever listened – and I have heard some of Daniel Webster's grandest." Why did H. C.

Whitney, an attorney who had ridden the public speaking circuit with Lincoln, say, "Lincoln's Cooper Union speech is a far greater intellectual production than the Gettysburg speech"? This is why:

■ **Lincoln spoke on a worthwhile subject;** he earned the right to talk about it because he had done his research; and he had a burning message that compelled him to

speak out in earnest. The subject was worthy because the problem of slavery tormented the nation and was the paramount issue of the time.

■ **Lincoln studied the subject with painstaking thoroughness.** He searched through records of congressional proceedings and delved into political history books. Examining many statues, resolutions, speeches, letters and books on the lives of the founding fathers, he spent three months preparing for his speech.

■ **Lincoln sought documentation and other pertinent information to prove his point** concerning the question U.S. Senator Stephen Douglas had raised in a recent speech: What was the attitude of the founding fathers on the control of slavery in the federal territories? Douglas took the position that the federal government was forbidden to control slavery in the territories, but presented no facts to support his contention. Lincoln researched this question, devoted much time thinking about what he had found, and concluded the evidence proved the opposite of Douglas' position.

So Lincoln was inspired to speak out in earnest and to buttress his message with an array of facts. After a few introductory remarks at the beginning of his Cooper Union speech, he plunged into the body of his speech with this transitional passage: "Let us now inquire whether the 39 framers of the Constitution, or any of them, ever acted upon this question; and if they did, how they acted upon it."

READ PROFUSELY

Material for eloquent speeches, as in Lincoln's Cooper Union address, comes from knowledge, thinking and inspiration. The objectives of increasing your knowledge, making you think and inspiring you to speak all can be achieved by extensive reading. Books influenced Lincoln's thinking on slavery. He read every book he could get because, as he said, "The things I want to know are in books."

Books are only one source of knowledge but they're extremely useful to speakers. You'd be wise to take the advice of the English philosopher Francis Bacon who wrote: "Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read, but not curiously; and some few to be read wholly, and with diligence and attention."

Today, books are far more plentiful and accessible than in Lincoln's time. Many eloquent public speakers owe their success to their diligent reading habits. For example, Henry Clay, one of America's most eloquent political speakers of the 19th century, once said, "I owe my success in life to one single fact, namely, that at an early age I commenced and continued for some years

the practice of daily reading... It is to this that I am indebted for the impulses that have shaped and molded my entire destiny."

And Winston Churchill wrote in his autobiography that when he was 22 years old he felt himself "wanting in even the vaguest knowledge about many large spheres of thought... So I resolved to read history, philosophy, economics and things like that."

Authors are teachers as well as writers. They open up worlds of learning for their readers by exploring new fields of factual knowledge and providing insights into the human condition. As the English writer Thomas Carlyle said, "All that mankind has done, thought, gained or been is lying as in magic preservation in the pages of books."

By condensing into a book the knowledge that may have taken a lifetime of study and experience to acquire, the author transfers that knowledge to you in a few hours of reading time. The information you obtain becomes material for your speeches. "A good knowledge of facts," said Churchill, "would arm me with a sharp sword." Reading feeds your mind as it provides food for thought. Perhaps that's why the English writer Charles Lamb said he felt like saying grace as much before reading as before eating.

STRETCH YOUR MIND

Reading makes you think, because it sets your mind working as you exercise your powers of reflection and judgment. Such exercising stretches your mind and sharpens your viewpoints. Besides the knowledge and thinking benefits, reading provides inspiration. The same thoughts that stirred the authors to write can motivate you to speak out.

Mahatma Gandhi, the Hindu nationalist leader, said his reading of Henry Thoreau's *Civil Disobedience* left such a "deep impression" on him that he felt compelled to know more of Thoreau and adopted "civil disobedience" as his motto and technique for protest. As a result, Gandhi led thousands of his followers to success in their crusade for India's independence from British rule.

Thoreau's *Civil Disobedience* also influenced civil rights leader Martin Luther King, Jr., who first read it in college. As you well know, King and his eloquent speeches turned local protests into nationwide concern for civil rights legislation.

MAKE TIME TO READ

"Fine," you say, "but I don't have the time to read." But if you always carry a book or have one handy at home and office, you can take advantage of the snippets of time that most of us waste. For example, read while waiting for planes, trains and buses, doctors, dentists, lawyers and hairdressers. If you prefer, reserve some time for reading before you go to bed or when you get up. Read at lunchtime or during coffee breaks. If you keep a book nearby, you'll easily find 30 minutes every day to read it,

no matter how busy you are. And if your reading speed is average, you'll find you're reading a book a week. That adds up to a lot of books for just minutes a day!

RESEARCH TO FILL GAPS

Consult magazines, newspapers and other reference materials in the public library to fill in gaps in your speech material and make sure your information is accurate and up-to-date. Look up encyclopedias, almanacs and the *Reader's Guide to Periodical Literature*, which lists most of the magazine articles published in the United States.

Compact discs and cassettes are available for acquiring knowledge as well as for stimulating thinking and speaking. Also obtainable are recordings of eloquent speeches taped either by the original speaker or by actors.

Whatever your subject, there's probably too much material available. So don't get bogged down in research. Determine how extensive your subject is. Will you go into it deeply, just hit the high spots or merely limit yourself to a facet or two? Generally, you'd be wise to narrow your topic. Dwell on it wherever and whenever you can. You'll be surprised at the ideas you'll come up with when you feed your thoughts into the pressure cooker of your subconscious mind.

Then focus on the facts you need to support your ideas. Arrange your collected notes in some organized manner on cards or loose sheets. This enables you to shuffle the notes later when you analyze your accumulated facts and begin to carve your speech into shape.

USE PERSONAL EXPERIENCES

Diligent research and careful thinking are not the only ways to create material for eloquent speeches. You also can draw subject matter from your personal experiences. That gives you a built-in subject, requiring little research.

Your speech material grows within you! Having lived with your subject, you can talk with sincerity and genuine feeling. Take the example of Sojourner Truth, the American abolitionist and feminist who was freed from slavery in 1827. She never learned to read or write, yet her eloquence is said to have "turned sneers and jeers of an excited crowd into notes of respect and admiration." Why? Because she spoke from personal experience, her intense feeling and conviction flowing easily into oral expression.

Speaking out for women's rights as well as against slavery, she joined the abolitionist crusade as a featured speaker and stumped the country. Attempts by mobs to silence her only spurred her on. A common argument in her day was that women's physical frailty made it impossible for her to do a man's work. A tall and muscular woman with a deep voice, Truth thundered:

"Nobody ever helps me into carriages or over mud-puddles... And ain't I a woman?... Look at my arm! I have ploughed, and planted, and gathered into barns, and no man could head me! And ain't I a woman? I could

work as much and eat as much as a man - when I could get it - and bear the lash as well! And ain't I a woman? I have borne 13 children, and seen most of 'em sold off into slavery, and when I cried out my mother's grief, none but Jesus heard me! And ain't I a woman?"

When Sojourner Truth spoke, eyewitnesses observed that even the most unruly hecklers quieted down to listen. Her eloquence was founded on her life's experiences, on the convictions born of those experiences, and of her passionate desire to inform others of those convictions.

To summarize, here are points to remember:

Saying something eloquent means speaking:

- On a worthy subject.
- On a subject that you've earned the right to talk about because of your background or research.
- With sincerity and conviction.

Sources of eloquent speech material are:

- Knowledge.
- Thinking.
- Inspiration.

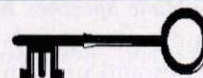
Sources of knowledge, thinking and inspiration:

- Books.
- Magazines and newspapers.
- Compact discs and cassettes.
- Personal experiences.



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Thomas Montalbo, DTM. was for many years a frequent contributor to *The Toastmaster* magazine and a valued member of Sparkling Toastmasters Club 3602-7 in St. Petersburg, Florida. His book, *The Power of Eloquence*, from which this article is excerpted, is still available through The Toastmasters Supply Catalog (Item No. B-10; \$7.95). Although Tom died after a lengthy illness in 1994, he is remembered fondly by all who knew him.

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If you're preparing to deliver a few remarks at a picnic or banquet for factory workers, consider an opening like this:

"If anyone has a right to an occasional intermission from the cares of life, for the purpose of rest and social enjoyment, I think it is the man who earns a living by the sweat of his brow. Toil is honorable, but it is also exhausting. Continual friction tells upon the living machine as well as upon iron wheels and levers, and it is a good thing to lubricate it occasionally with the oil of good fellowship. Labor is the atlas upon whose broad shoulders the world is sustained, and the manyhanded giant would break down if his muscles and his mind were denied a fair amount of wholesome relaxation..."

Or maybe you need a sparkling lead for a speech to a group of attorneys. Try this:

"Accustomed as you all are to public oratory, it is hardly fair of you to call upon me – a mere outsider – for a speech. There ought to be too much wisdom in the "multitude of counselors" I see around me to risk the infliction. Had I anticipated such a call, I should scarcely have dared to put in an appearance, and as it is, I feel almost inclined to file a demurrer. So much by way of a plea in arrest of judgment."

At this point, you're probably thinking, "He's got to be kidding" – and indeed I am. But the excerpts above, and many others besides, are absolutely for real. They're from *Ready-Made Speeches and Toasts*, published by Max Stein Publishing House.

Ready-Made Speeches fell into my possession via my wife's aunt, who prowls antique book sales, inhaling mold spores and unearthing the occasional minor treasure. And *Ready-Made Speeches* is indeed such a minor treasure: It presents a vivid and varied snapshot of the ceremonial oratory belonging to an era of handlebar moustaches, stovepipe hats and white-male bonhomie.

The stovepipe hats, by the way, are prominently mentioned in one of my favorites, the "Speech to a Hatters' Festival":

"'Uneasy lies the head that wears a crown;' and the same may be said about an ill-fitting hat. It is not known for how long our style of hats has been worn; but Shakespeare says, 'I saw young Harry with his beaver on!' Why the dress-hat of the present is

A Blast from



By Alan M. Perlman, Ph.D.

the Past

Take a look at *Ready-Made Speeches and Toasts* and be glad that pompous oratory is out of style.



denominated 'stove-pipe,' I do not know; unless it's from the quantity of smoke that rolls beneath it... Let us hope that every hatter, like the beaver, may always contrive to keep his head above water, and dam the floods of adversity."

Regrettably, the booklet contains no date of publication, so any guesses as to when it was written have to be based on the things and events that are mentioned in the speeches. The following remarks for "a telegraphers' banquet" offer a few clues:

*"As the words **flash** over the wires, we recall to mind the great jubilee when Morse taught the dumb to speak. To all who hold the **key** the world is open as a book. . . When a storm has broken the lines, and we are cut off from the rest of the world, we realize what could we do without the telegraph?"*

*But I see some of you **signaling** your impatience, so I will stop at this **point**."*

There's no reference whatsoever to telephones, which were just coming into commercial use in the 1880s and 1890s. Conclusion: The speeches date from no later than the last quarter of the 19th century.

The writer of the ready-made speeches is, appropriately enough, a ghost. But whatever his or her identity, the work shows a thorough mastery of the techniques that were doubtless drilled into schoolchildren's heads, back when classical rhetoric enjoyed the prestige that computer literacy does today.

Puns appear in abundance, groaners that today's speakers could never get away with. And they're italicized, too, just in case the reader misses them. "At a Base-ball" begins with:

*We try to **gain our point honorably**, and would **club** any man whom we saw do a **base** action until he was compelled to **bawl**.*

Or how about this pre-Henny Youngman line, from another of my favorites, the "Apology for Inability to Make a Speech":

"Shall the ladies be my subjects? No, the ladies are not subjects – they are sovereigns. If you don't believe it, ask your wives."

Actually, it gets a bit thick at times; puns are linked through homonyms and intertwined with metaphors, as when our ready-made speaker tells the lawyers:

"Your tiltings in court are forgotten as you tilt the bottle. You take your wine without bitters. In fact, your vials of wrath are so completely corked-up in the presence of the decanter that it seems incredible that such choice spirits could ever have differed at the bar."

Another device that, from our contemporary point of view, seems worked to death is hyperbole. Imagine attending the opening of a hotel and complimenting the chef with:

"From the abundance of the stomach, as well as of the heart, the mouth speaketh, and I have seldom known a finer opportunity for epigastric eloquence than our host has afforded us today. If my brain were only capable of responding worthily to the promptings of my palate, I could give you a speech that would exalt you to the highest pitch of sensuous ecstasy."

Aside from a little amusing nostalgia, is there anything to be gained from our saunter through *Ready-Made Speeches*?

Most assuredly. For one thing, we note that ceremonial speechmaking, while alive and well, has changed considerably.

Today, unadulterated audience-stroking is about as pleasant as eating whipped cream: A few spoonfuls are nice, but then it begins to cloy. Instead, we try to stir the audience's passions (typically in political oratory) or to confirm beliefs that we know the audience already holds (typically in corporate rhetoric).

These goals are not trivial, and we should not dismiss them without careful analysis of the situation. It may be appropriate – even significant – to say things the audience believes, just so that they can know that the speaker believes them, too.

Second, eloquence, which the booklet praises highly in a long introduction that quotes at length from Cicero,

is still to be prized – but it's a different eloquence. The older kind, with its highly Latinate vocabulary and convoluted sentences that mirror those of ancient prose, was effective because it worked from an intellectual background that the audience shared.

In today's eloquence, metaphors, humor and allusions must also connect with the audience's experience. That's why so many "speaker's treasuries," with their witless pig-and-farmer jokes and their countless dumb-Irishman stories, are a waste of money. That's why I use *Bartlett's* so little. And that's why I use more contemporary sources like *Peter's Quotations: Ideas for Our Time* – they really do contain ideas for our time.

The same goes for language. Today, an eloquent speaker doesn't "orate" or "declaim" – not if he or she wants to be taken seriously. The language of speeches must be simple and natural – although that doesn't mean it can't still be artful and elegant, too.

Finally, be just as wary of ready-made speeches as you are of ready-made clothes. No two audiences are the same; even if its members don't change, their attitude can change between lunch and dinner. No two speakers are the same. No two situations are the same. If the prewritten stuff seems to fit, use it. But the chances are you'll do better by picking out a phrase or an idea here and there than by lifting five paragraphs whole.

Ready-Made Speeches has one more lesson for us. Consider its first sentence:

"True eloquence and the art of speech-making is in the acquirement of knowledge and power to say the right thing in the right place."

With that, I wholeheartedly agree. T

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Alan M. Perlman, Ph.D., a professional speechwriter, is Director of Executive Communications at Kraft Foods in Northfield, Illinois. He has a doctorate in linguistics and is the author of three books on writing.

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By Patrick Mott

What speakers can learn from singers

How's Your Diction?

WANT TO HEAR THE WORLD'S CRISPEST DICTION? TURN ON YOUR local classical music radio station and listen to a singer speaking.

Not singing, speaking. Wait until the station does a "featured artist" interview with any classically-trained native

English-speaking singer and you'll hear the language pronounced the way Will Shakespeare intended.

That's because pronouncing words correctly, accurately and above all, understandably, is every serious singer's stock in trade. Getting the notes right is only half the job. Singers may be able to produce the music of angels, but if they can't pronounce the language of mortals they might as well hawk fruit on a street corner.

Speakers can learn much from them. It isn't necessary that we all learn to sing and join a choir (although as a longtime choral singer I can attest to the great satisfaction and pure fun of that wonderful activity), but listening to and watching singers work can give us insight into the possibilities and the beauty of the language.

Singers work when they pronounce words. They are lip-readers' best friends. Their mouths form vowels with often large movements and great precision and their lips, teeth, tongue and palate join to snap consonants off with unmistakable crispness.

The antithesis of this is surely the "upper class twit" characters created by members of the British comedy troupe Monty Python, whose mouths move not at all when speaking and whose words are so mushy and unintelligible that subtitles are provided for their television program.

The middle ground is the speaker's realm. You don't need to look like a hungry goldfish behind the lectern, nor do you have to crack your consonants so forcefully that you spit on your audience, but you can achieve the proper affect by...

Slowing down. Not to a sing-song snail's pace, but to a tempo your vocal mechanism can handle. Singers have an advantage here in that tempos are set for them by the

music, but as a speaker you can set your own. Record yourself and decide on a comfortable speed of delivery.

This doesn't mean you have to settle down into a single tempo and stay there. Singers don't. Fine dramatic or comic effect can be had by slowing down or speeding up in sections. But

realize those sections are coming up. Singers practice. So should you.

Being bilingual – or polyglot – is a huge advantage to both singers and speakers. Classical singers must learn to sing in several languages (at last count, my choir had sung works in 14 different ones) and each change makes different demands on vocal production. Italian will help your vowels, German your consonants, and languages such as Russian and Hungarian will stretch your English-speaker's vocal mechanism to limits you didn't know were there. You don't necessarily have to learn the entire language, just get a few pronunciation keys and try a few phrases. If you can pronounce a native tongue-twister poem in, say, Estonian, you can speak anywhere.

That sort of experimentation will also familiarize you with how your body works above the neck. In your day-to-day speech you don't think about where your tongue goes when you pronounce certain words, or how your lips are formed, or how sibilant your "S's" are, or where you tend to cheat a bit and let a word or pronunciation slip out lazily. It's like breathing or walking. But when you retreat from the normal and begin thinking, very specifically, about how all these physical elements coalesce in forming words, you are taking the first step toward beautiful pronunciation.

You might even be tempted to add still another element – pitch – and try singing. I urge you to give into that temptation. Your speaking will surely improve and, in time, you might even be asked to do a "featured artist" interview on your local radio station. **1**

Patrick Mott is a writer living in Fullerton, California.



DEVELOP YOUR

Self-Confidence

Seven steps to turn timidity and self-doubt into confidence and courage.

As a high school student, Eugene Orowitz was extremely shy, self-conscious and completely lacking in confidence. He did not excel in either academics or sports. However, one day in his sophomore year his life changed. As he was watching some senior students throw the javelin on the field, their coach invited Eugene to give it a try. To the amazement of those present, when Eugene tried, the javelin soared all the way into the grandstand, where it came to rest. Highly impressed, the coach told the youth he could keep the javelin and invited him to participate in

wanted to get into dramatics. I knew I wanted to be an actor. I knew I was supposed to be an actor."

So, Eugene Orowitz enrolled in acting school, changed his name to Michael Landon and became famous for his roles in television series such as *Bonanza*, *Little House on the Prairie* and *Highway to Heaven*.

What transpired to young Landon was a sudden infusion of confidence. And confidence is the vital factor in life – it means the difference between success and failure, happiness and disappointment, fulfillment and frustration. Although some people are fortunate in being naturally confident, confidence is not an elusive, evasive trait

BY VICTOR M. PARACHIN ■ PHOTOGRAPHY BY TOM & DEEANN MC CARTHY

the track and field sport. From that moment on, Eugene was hooked on javelin-throwing and spent most of his spare time practicing. Before he left high school Eugene had thrown the javelin 211 yards, establishing a national record that year for high school students. His skill earned him a college track scholarship in California. Eugene seriously considered preparing for the Olympics, but a torn shoulder muscle ended his javelin-throwing career.

However, he never forgot the feeling he experienced the first time he held a javelin. "I had this terrific sense of excitement and confidence and power. It was amazing. And then, years later that same feeling came to me in another area altogether. My javelin-throwing career was over; I was just getting by with odd jobs when a friend of mine who had a part in a play asked me to rehearse his lines with him. We started reading the script together, and all of a sudden the same sense of excitement and confidence and rightness came to me. I knew I

– it is an attitude anyone can study, cultivate and use. Here are seven key steps for developing dynamic self-confidence:

Begin with the "as if" principle. Basically, this principle says that to attain the quality you want, start acting "as if" you already had it. If you want to be more courageous, act as if you had massive courage. Similarly, if you want to have more confidence, begin acting as if you were a supremely confident person. One who used the "as if" principle routinely was Lincoln Kirstein, the legendary director and founder of the New York City Ballet. He credits a former teacher with introducing him to the concept: "He gave me a method which can be lightly called "as if." You behave "as if" something were true. Then you make it happen. We thought of a ballet school, a company, Lincoln Center, long before they happened. By behaving as if it would happen, we wasted no time."

nce



2 **Accept responsibility.** An important building block for developing dynamic self-confidence is the ability to accept responsibility for your life and actions. Business consultants note the strong link between a sense of responsibility and the confidence that creates success. Gerald Kushel, president of The Institute for Effective Thinking, says: "Over the years, I have observed thousands of managers. I have found that the most important quality shared by all peak performers is a sense of responsibility that drives them to excel, regardless of external forces. By contrast, when bad managers fail to achieve their maximum capabilities, they transfer the blame elsewhere – a difficult boss, a non-supportive spouse, uncooperative workers, etc."

Kushel cites the example of Harry Truman who entered politics after his men's clothing store failed. He easily could have walked away from his bankrupt business. Instead he took responsibility and repaid every dol-

lar he owed. Truman kept that same characteristic as a U.S. senator. He made it his responsibility to learn all about complex legislation pending before his committee. To do that, he arrived at the office early every morning – so early that he became the first senator ever issued his own key to the Senate office building.

3 **Don't let your speech make you weak.** For all their effort and good intentions, some people undermine their self-confidence by speaking negatively about themselves. The road to dynamic self-confidence is hastened when you cultivate faith in yourself. According to psychologist Robert Anthony, Ph.D., that means eliminating "killer phrases" and replacing them with "creative phrases." He recommends making a simple but effective language transition from negative statements to positive ones. Instead of saying to yourself "I have to," switch to "I want to." Eliminate the words "I can't" and tell yourself "I

can." Instead of "difficult," say "challenging." Mentally move from seeing a "problem" to viewing an "opportunity." And instead of saying, "Eventually I should...," make a firm commitment by saying, "Right now I will..."

4 Take the dare. Rather than give in to your fears, take reasonable risks. Accept a challenge even though it may be intimidating and come without much support from others. Doing so provides you with an invaluable opportunity of rising to the occasion, meeting the challenge directly and triumphing over it. Taking a dare in life is always a confidence booster. Mary Lou Forbes was one of the first women to win a Pulitzer Prize in journalism for her coverage of the civil rights movement in the 1950s. During that time, Forbes nearly missed out on an important promotion because her boss feared men in the newsroom would not take orders from a woman.

In spite of his hesitation, Forbes saw an opportunity and convinced him to give her a chance. "I told him the men would listen to me because they knew I was a good reporter," she explains. "Still his reluctance has stayed with me to this day. It has been a key to whatever success has come my way. When people categorize you according to preconceived notions, take it as a dare. Tell yourself you can do anything they can do, and you can do it better."

5 Reject negative advice. Have a good look at the people around you. Are they positive, supportive and encouraging of you? Or are they mainly negative thinkers – people who erode your self-confidence by questioning your ability, experience and aspirations? If you feel that your friends, co-workers and even family members are overly critical and negative, consider distancing yourself from their emotionally destructive influence. "Avoid naysayers and negative types," is the blunt advice given by Rush Limbaugh, host of *The Rush Limbaugh Show*, the nation's highest-rated national radio talk show. "It's easy to find people to talk you out of something. I floundered in radio for 12 years, and all that time everybody told me I should get out of it and that radio wasn't a fair business – because they had failed at it."

Eventually, his negative friends reduced his confidence and so discouraged Limbaugh that he left the radio industry in 1979. He spent five years in a sales job for which he was unsuited. "Finally, in 1983, I returned to radio – my real love – and began my show locally in Kansas City, Missouri. If I had followed the naysayers' advice, I'd still be stuck in that sales job – still unchallenged, frustrated and feeling empty."

6 Follow the positive voices. As you weed out the negative influences, be open to every positive influence in your life. Confidence is contagious. When you are surrounded by positive, upbeat, confident individuals, your personality tends to adopt those same traits for itself. That is why California's Crystal Cathedral minister and author Robert Schuller advises people to do everything they can to ensure their environment is saturated with affirming people and positive experiences. "Seek out friends, acquaintances, literature, books, television programs and movies that will entertain, amuse, inspire, uplift, educate, motivate and challenge you to become a better and more productive person," Schuller writes in his book, *Tough Minded Faith For Tender Hearted People*.

7 Make anxiety your ally. Seeking out a promotion, asking your boss for a raise, giving a speech – these are just some of life's moments that can create a crisis of

"When people categorize you according to preconceived notions, take it as a dare. Tell yourself you can do anything they can do, and you can do it better."

– MARY LOU FORBES

confidence while raising levels of anxiety. The key to remember is that anxiety is actually an ally. Within the feelings of anxiety are also the very tools needed to shape and defeat it: increased energy, heightened awareness, sharpened intellect, surging senses. Rather than squander that nervous energy in worry, use it to meet the challenge effectively and decisively. In his book, *The Quick and Easy Way To Effective Speaking*, Dale Carnegie says the anxiety most people feel about public speaking is useful. "It is nature's way of preparing us to meet unusual challenges in our environment. So, when you notice your pulse beating faster and your respiration speeding up, don't become alarmed. Your body, ever alert to external stimuli, is getting ready to go into action. If these physiological preparations are held within limits, you will be capable of thinking faster, talking more fluently, and generally speaking with greater intensity than under normal circumstances."

Finally, remind yourself that many other women and men have successfully made the transition from self-doubt to self-confidence. It is not necessary to live in a hesitant, timid, fearful way. Crippling anxiety and fear of failure are stumbling blocks that *can* be overcome. It is possible to do away with an inferiority complex and reinvent yourself. Simply dedicate yourself to the process, keep moving forward one day at a time and be patient with yourself. **T**

Victor M. Parachin is a minister and writer living in Claremont, California.



By Fred Pryor

Courage is a matter of being rather than doing.

Courage Is a Valuable Commodity

REMEMBER HOW THE WIZARD OF OZ SOLVED THE COWARDLY Lion's problem simply by presenting him with a medal? Instant courage!

Ah, if that courage were so easy to come by! But yellow brick roads aside, it's a fact that courage has to be built in

rather than pinned on. Courage is a matter of being rather than doing.

I like Gen. James Stockdale's definition: "Courage is the ability to face fear and failure with emotional stability." That ability is something that lies within us – the word itself is related to the French word for "heart" – and it has to be nurtured and tended if it is to grow. Courage doesn't just come out of a vacuum when emergencies arise.

When adversity strikes the workplace – recession, layoffs, diminishing profit – courage becomes a highly valued commodity. Fear robs us of everything important in life and work. Being able to face downturns in fortune with strength gives those around us a role model for their own lives.

That doesn't mean a courageous person is without fear. A mature person knows the same fears as others do – fear of the unknown, of death, of loss, of the future, of loneliness and of change. But having the inner resources to face those fears makes us ready when tough times come.

If you want a strong – even courageous – team, establish a set of personal values that includes honesty, thoughtfulness and open-mindedness. You can dispel half the fears that cripple organizations in a crisis if you have a track record for straight dealing, showing appreciation for personal initiative, and welcoming and considering differences of opinion.

We usually think of cowardice as the opposite of courage. But sometimes the opposite of courage is apathy. Doing nothing because you don't care. Not really giving a hoot. Being apathetic does great harm to us and others. It eats away at the core of our being and leaves us

unwilling to act, uncaring and ambivalent. Such paralysis can result from long-term poor management.

Encouraging – "making courageous" – the members of your team and helping them to take personal responsibility is a good start toward strengthening an organization. It's

part of your job as a good manager or leader.

Here are some ways to do it:

- Serve as a role model. Remember that 95 percent of what we learn is by observation.
- Help your associates discover and reach their goals.
- Provide challenges. Make them definite: "Increase productivity by 10 percent."
- Give immediate and useful feedback.
- Establish a belief system that is honest, positive and optimistic – and make it so attractive that others will want to be a part of it.

Courage doesn't just result from a shot of adrenaline that helps people make dramatic rescues, lead great battles or survive flash floods. Rather, day to day living demands the sort of courage that can take years to build. Many business people demonstrated that kind of courage when the economic recession affected organizations they worked hard to develop. And they were survivors.

Take a tip from these courageous managers and leaders. Don't wait for adversity. Build your inner resources and provide a role model for the people around you before hard times hit. If they do, your organization will be ready. **T**

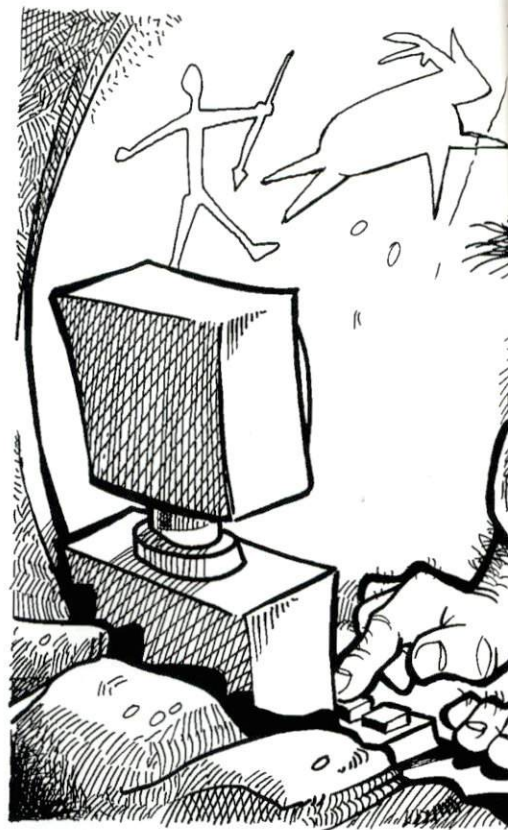
Fred Pryor is the founding publisher of *The Pryor Report* newsletter.

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By John Kinde, DTM

With a good arsenal of stories, you'll be able to support almost any point you want to make.

Touch Your Audience with Stories



It was stormy and almost midnight. On an isolated country road in Missouri, my truck plowed into a section of flash-flooding. Water shot up on the right and left and over the hood. The engine died. And it wouldn't start. All I could see was water in every direction and tree branches floating in front of the truck. There would be no traffic until sunrise...

This is a true story. It happened to me. It has become an eight-minute vignette with lessons learned and several laugh lines along the way.

Stories grab your audience. Listeners will remember the drama and the humor, and chances are good they'll remember your point as well.

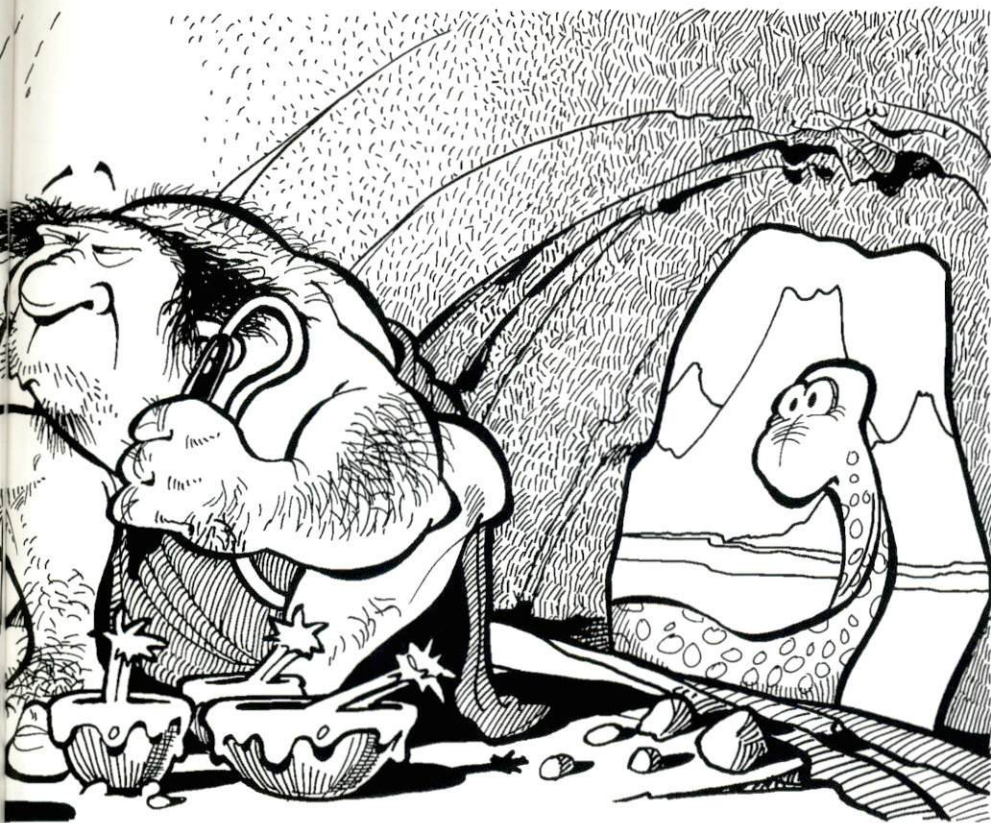
But which comes first – the story or the point? Personally, I never start with a point and then look for a story or joke to fit it. I used to do that, but have found that it works

better to find the story first and then discover the natural points that flow from it. A good story will usually make at least two or three insightful points. And with a good arsenal of stories, you'll be able to support almost any point you want to make.

You can come up with great stories just by being alert to everyday events. I recommend zeroing in on the following five areas when looking for story material:

1 Look at difficult and traumatic events. These obviously aren't funny when they happen, but sometimes the event will generate a thought like "Someday I'll laugh at this." I wasn't laughing the night I was stranded in the flood waters! But after the ordeal is over, I look for the humorous twists. The process of always being on the lookout for stories often becomes a helpful coping device. When a challenge hits you, you might think, "What a speech this will make!"

2 Focus on lessons learned and personal growth that resulted from tough times. These provide story material you can use to teach others. I learned several life lessons from the death of my marketing director's grandson. I now share those lessons with my audiences.



3 Key in on funny circumstances. On a family trip to Orlando, Florida, we unloaded all the bags from the car trunk onto a dolly at the airport. The leverage point made the handle of the dolly too low for me to pull comfortably, but it was just right for my mother. As we walked through the terminal, a funny picture hit me as I realized how this must look to other people. My mom was in the center, flanked by me (6'3") and my friend Michael (6'4"). And my mom (5'3" and 70 years old) was pulling all the luggage! When I shared this perspective with mom and Michael, we stood in the crowded terminal laughing uncontrollably.

4 Focus on funny things said by you or someone else. My dad has a dry and subtle sense of humor. In a slow-moving supermarket line, he turned to the woman behind him and said, "I hate these fast moving lines. They stir up so much dust!" That's Norwegian humor, and it provided the

seed for one of my presentations on humor.

5 And then there are embarrassing moments. What a gold mine for stories. A friend told us about her first helicopter ride, discovering a weigh-in was required. "Nobody told me about a weigh-in. Weigh-ins are not my favorite adventure!" And a fellow professional speaker recalled the time she was introduced to speak while she was in the ladies room trying to pull up her pantyhose with wet fingernail polish!

As daily events happen and you're on the lookout for stories, you'll spot potential gems you could use. You need to save the story ideas. Write them down. Or if you're driving, put them on tape.

You may have power steering and power brakes. A micro-cassette recorder is your power memory!

Later, spend some time developing each story. Tear it in small segments and look for unusual and humorous twists. What are the funny perspectives? What could be learned from this situation? Reflect on the story just before you drop off to sleep and again right after you wake up – creative ideas tend to pop into your head during those times.

Then shape your observations and thoughts into a five-to-seven minute speech. Dress it up with colorful description. Paint a picture. And as much as possible, don't just tell them, use your skills to show them with descriptive body language to illustrate the story and paint a picture into your listeners' minds. Use pictures or props.

And use vocal variety to show your passion and sustain interest. Would an accent add color? Your vocal qualities can help you develop and define characters within your story.

When you deliver the story, and especially when you drive your point home, hold the eye contact for a few extra seconds.

To add power to your speaking, get into the habit of focusing on events around you. Collect your own personal tales and shape them into powerful signature stories that will

touch the hearts and memories of your audience. **T**

"You need to save the story ideas. Write them down. Or if you're driving, put them on tape. You have power steering and power brakes. A micro-cassette recorder is your power memory!"

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John Kinde, DTM, is an Accredited Speaker from Santa Maria, California. He delivers keynote presentations and workshops on humor and communication skills.

When you're a good listener, people sense that you care about them.

By Penelope Bryant Turk, ATM

Listen Carefully!

It is really like bringing coals to Newcastle to presume I have anything to tell Toastmasters about the skill of listening, but it is a subject that has been on my mind for quite a while. Since Toastmasters already know so much about good listening, I will start by telling you how not to listen. Here are some common examples of inconsiderate listening habits:

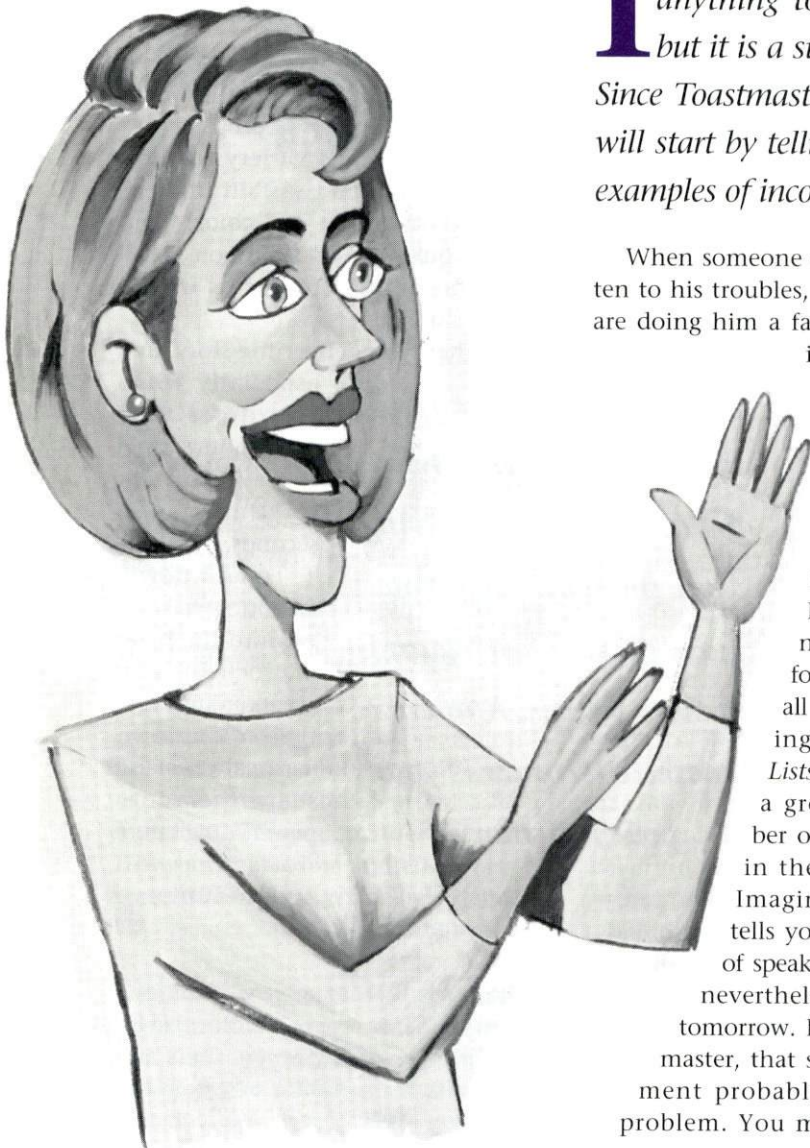
When someone wants you to listen to his troubles, never think you are doing him a favor by discounting them. Do not say, "Oh, that's really not a problem! No big deal." If he thinks it is a problem, then for him it is. Perhaps it would not be a problem for you, but we are all different. According to the *Book of Lists*, speaking before a group is the number one social phobia in the United States. Imagine that a friend tells you she is terrified of speaking in public but nevertheless has to do so tomorrow. For you, a Toastmaster, that speaking engagement probably would be no problem. You might even look

forward to it. But it does her no good to say, "Why, that is nothing to be afraid of!"

Another inconsiderate reply is the old "someone else has it worse" routine. When I was scared and lonely while my husband Bob served in the Vietnam War, it did me absolutely no good to have someone say, "Well, millions of wives in World War II had your worries and for a longer time period, too." "Yes," I would reply, "and many of their husbands didn't come back at all."

Certainly you don't cheer someone up or offer any help by reminding him or her of the world's woes. When I called a colleague to tell her that my best friend had just died, hearing that her friend's mother had just lost several friends did nothing to abate my sorrow. Misery may love company, but I don't think it loves miserable company.

A third inappropriate response to another's tale of woe is the sense of superiority you suggest when you, without really listening at all,



launch into a string of fix-it schemes. People generally know what they ought to do to solve a problem, but often that is not why they are talking. They are not looking for solutions; they want a sympathetic ear. The "well, this is what you ought to do..." response does nothing more than suggest that if the person were a bit more clever or adept, a little bit more like you, he or she wouldn't have the problem in the first place!

The next time a friend approaches you and says, "I'm really hurting and I'd like to talk," stifle the urge to pull out the old stand-bys: "Oh, that's not really so bad," or "You think you've got it bad..." or "Well, here's what you ought to do!" What should you do instead? Why, use your Toastmaster skills of course!

Do what you do during every Toastmasters meeting – listen and don't think of interrupting. At Toastmasters meetings you don't simply wait for the speaker to take a breath so you can jump in with your next bit of repartee. You don't stop listening to the speaker and focus on what you are going to say next. You simply sit there with direct eye contact, concentrating on the speaker's presentation. This is what I call active listening. You are part of a two-way street even though someone else is doing all the talking. The person who seeks you out with a problem needs to talk, and he or she needs you to do nothing but listen!

The second skill we have learned through practice in Toastmasters is the art of asking meaningful and open-ended questions that elicit thoughtful responses. In Toastmasters we call this Table Topics, but in life we call it being a good conversationalist. I know you all have friends who know just how to get you talking.

Norma Edelman is one of my friends like that. When I come back from a vacation, Norma knows I would find it almost impossible to

tell her about my trip coherently. I've been gone too long; I have done too much. How do I begin? Norma always says, "If you could have the chance to live one day of the trip over or to repeat one experience, which one would it be?" What a great question. How nice of her to limit my response and challenge my memory. And by asking that question, she also shows me she really cares about what I did and wants to listen to my story.

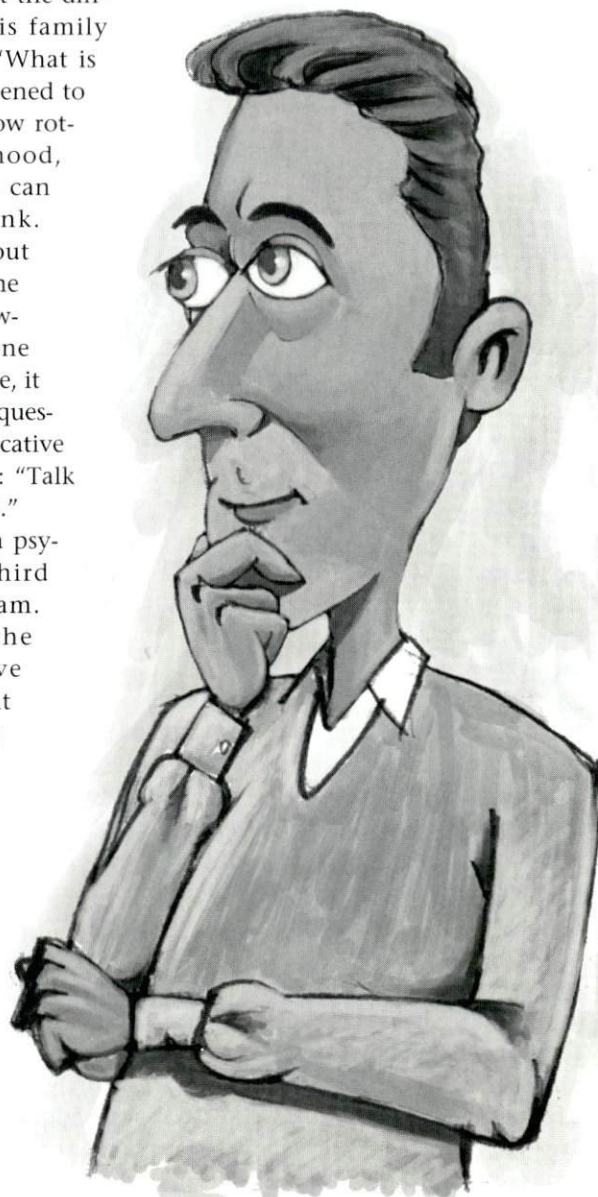
Another of my favorite conversational questions comes from a family with whom my younger daughter, Susan, used to dine. At the dinner table each night this family would ask one another, "What is the nicest thing that happened to you today?" No matter how rotten your day or your mood, that thoughtful question can make you stop and think. Something good comes out of each day, and sharing the beauty or the triumph, however small, makes everyone feel better. At the same time, it is another of those caring questions – open ended, provocative and carrying the message: "Talk to me. I am truly interested."

My daughter Susan is a psychologist now in the third year of her Ph.D. program. When I call her on the phone to rant and rave about some injustice dealt out to me, her favorite response is, "How did that make you feel?" Obviously I'm ranting, but how did I feel – hurt, frustrated, inept? Her question helps me talk through the problem more philosophically. She is still doing the listening, but her question has channeled my talking.

When you try to be a good listener, people

sense that you care about them. People often tell me their stories – in the line at the grocery store or in the women's restroom, at school or on the phone. The danger of being a good listener is that it takes time. But spending the time to invest in listening pays great dividends, and your friends will appreciate your interest. **T**

Penelope Bryant Turk, ATM, is a member of Real Orators Club 474-5 in El Cajon, California.



By using poetic devices in your speeches,
you can reach your audience in new ways.

The Hidden Power of Poetry

BY ELLIOT ESSMAN, ATM ■ PHOTOGRAPHY BY INSIGHT

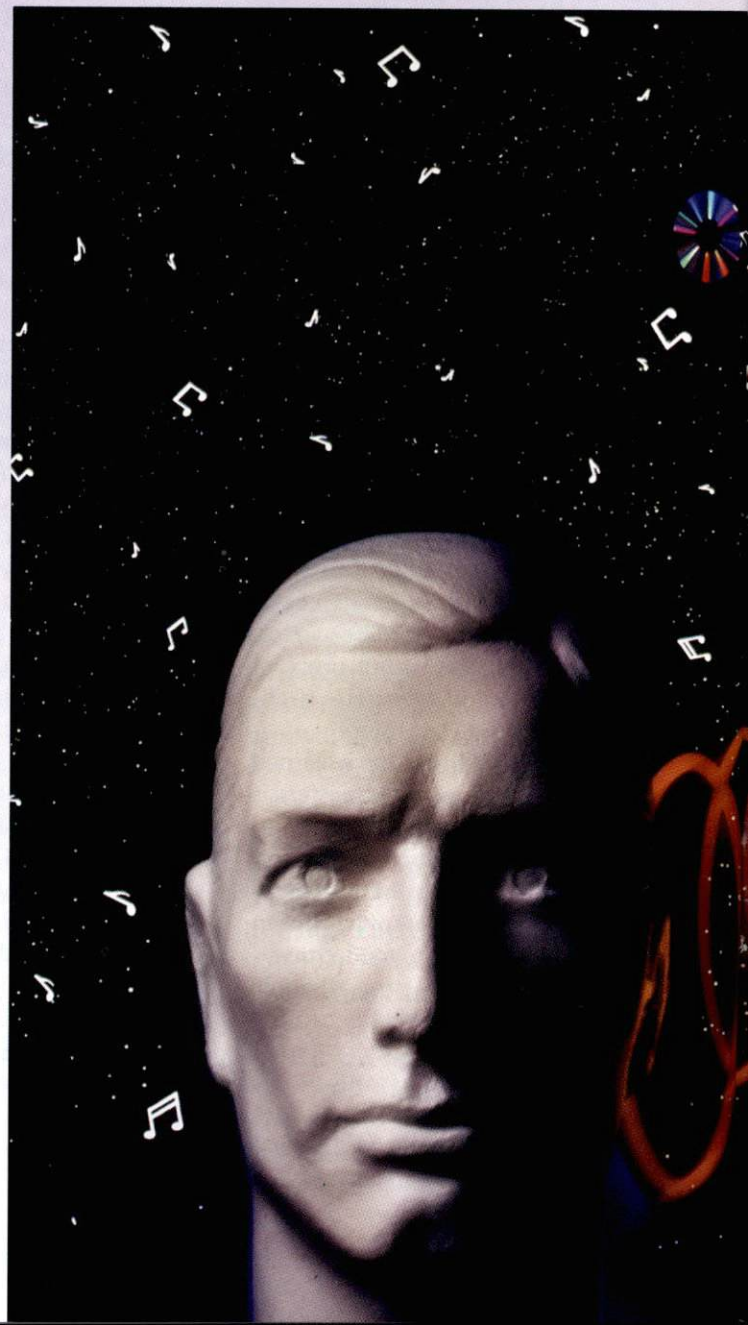
Nuns fret not at their convent's narrow room," William Wordsworth wrote in his sonnet, extolling the virtues of the sonnet itself. Just as the restrictions of the "convent's narrow room" allow the nuns to soar to spiritual heights, Wordsworth uses the restrictions of the sonnet form for the same

purpose. In his sonnet "Nuns Fret Not at Their Convent's Narrow Room," he tells us: "In truth the prison, into which we doom/ Ourselves, no prison is: and hence for me,/ In sundry moods, 't was pastime to be bound/ Within the Sonnet's scanty plot of ground..."

Distilling the essence of what he wanted to convey into that "scanty plot of ground" of 14 sonnet lines did not dismay Wordsworth; in fact it freed him. Words do have power, but when you put them into the proper container – whether a poem or a speech – that power becomes explosive.

Another poet, John Keats, used the ancient form of the ode to create some of the most memorable poetry in the English language. Without the form, the structure, the discipline of poetry, Keats' greatest thoughts might seem mere monologues. Instead of Keats' five-stanza "Ode On a Grecian Urn," could you imagine plowing through a thick volume on *Everything You Ever Wanted to Know About a Grecian Urn But Were Afraid to Ask?*

Let's back up a few lines. We mentioned the English language. More poetry has been written in English than in any other language. Poetry is the heritage of anyone who uses the English tongue to speak or write. Poetry can set the human heart to flame. Great foreign writers like Joseph Conrad and Vladimir Nabokov adopted the English language for their writing because of its immense expressive wealth. The late Joseph Brodsky,



who left the Soviet Gulag to become a distinguished American poet, exemplifies the worldwide allure of the English language. Every English speaker comes to communication with vast resources; it's a shame not to use them to their fullest.

A speech done entirely in verse quickly would fatigue the average audience. Poems in speeches are best kept to a few lines: something to amuse, distract or inspire your listeners. But poetic devices in your speech; that's another story. When you write a speech, you dip into the vast storehouse of rich English words and phrases. The poet does the same, but under more severe limitations. Every word – every syllable – counts. Every utterance and linguistic combination bears within it the seed of immortality. By keeping the poetical wealth of English in mind when you prepare to communicate, you ensure that your relatively brief moments in front of your audience will be as effective as possible.

Poetry is boot camp for any communicator. And by saying that, we've already used a major poetic device.

METAPHOR AND SIMILE

With a metaphor, we give an attribute of one thing to another thing, usually in a striking, attention-getting and aesthetically elegant way. "Poetry is boot camp," "The sky is weeping," or even, "You are my sunshine." A good metaphor adds an emotional element to communication; it jolts the listener out of the usual pattern of listening to factual information and reacting cerebrally. Let's say you're trying to describe how excited you were the moment your first child was born. Instead of saying, "It was so exciting," and hoping your gestures and enthusiasm truly will communicate that excitement of fatherhood to the audience, why not say something like, "My trembling hands were ice, my throat a desert, for the next

"Poetry is boot camp for any communicator."

20 minutes I trembled like a jellyfish." Admittedly not Edna St. Vincent Millay, but poetic just the same.

Similes, where you compare two things using the words "like" or "as," also can be powerfully poetic. Dull: "The competition makes our business more and more difficult." Better: "Keeping up with the competition was like bailing water out of the Titanic" (simile). Best: "The competition was roasting us alive" (metaphor). Note that the most effective of the three sentences happens to be the shortest. "The soul of wit," wrote William Shakespeare (metaphorically), "is brevity."

Incendiary words have far-reaching effects. "These are the times that try men's souls," wrote Thomas Paine in 1776, moistening liberty-loving eyes for two centuries. Paine's eight simple words show us the human race on trial for its liberty, a watershed of human history. Actually, 1776 was a great year for figurative speech and metaphor: Jefferson was holding truths to be "self-evident," while in that same year economist Adam Smith told us about the "invisible hand" of the marketplace.

SYMBOL AND ALLEGORY

Symbols reverberate powerfully through human consciousness and memory. Defined, a symbol is a thing that connotes something else of much greater significance and magnitude. Instead of saying, "After my divorce I had many difficult choices to make in my life," you dramatically improve your point by adding symbolism: "After my divorce, I stood at a crossroads." The crossroads symbolizes the need to decide on a direction; it also connotes a movement down one road or the other. You've added power.

Allegory is a poetic communication device that uses a surface story to suggest a more complex meaning. It can



*“Poems in speeches are best
kept to a few lines. But poetic
devices in your speech;
that’s another story.”*

use symbols and metaphors but becomes more than just a string of them. Instead of explaining in plain language how poor productivity is destroying American business, tell a story about a sports team whose players did the bare minimum expected of them, leading to a last-place finish. Speakers often abuse these kinds of allegorical techniques, but with practice you can be effective in delivering an emotional jolt to the audience. Don't tell them, show them through allegory.

ALLUSION

Metaphors and symbols open up vast new vistas, but you can reach for the stars with allusion. An allusion refers to something from literature or history or common experience that is well known to your listeners, providing a common reference frame. Instead of merely telling us about how energetic your cat is, if you write $E=MC$ on a presentation board, then explain that it means Energy=My Cat, you bring up Einstein's famous equation (or 3/4 of it) and open up a rich vein of familiarity and emotional force in your audience. What? You say your cat is temperamental about dinner? How about "To eat or not to eat, that is the question"? Countless speakers have called upon the vast power of Shakespeare in this way. At Toastmasters gatherings the name of our founder, Dr. Ralph C. Smedley, is invoked frequently, adding an instant sense of dignity and importance to the occasion. In a speech you could allude to the Bible, Groucho Marx, Winston Churchill, Bill Clinton, the Bill of Rights, Bill Gates, Billy the Kid, the Magna Charta, Felix the Cat or what have you – each with a different result.

IMAGERY

Imagery refers to the representation in words of sensory experience: sights, sounds, feelings, tastes and smells. Consider John Keats' poem, *To Autumn*: "Where are the songs of Spring? Ay, where are they?/ Think not of them, thou hast thy music too,/ While barred clouds bloom the soft-dying day/ And touch the stubble-plains with rosy hue..." Imagery adds color, warmth and depth to our words. Instead of saying, "I walked out on my lunch break to discover it was a wonderful spring afternoon, then I bought a yummy hot dog," you could say, "As I left the building, the new spring air smelled like sweet perfume. The dull gray clouds of winter had finally left. The warm aroma of the hot dog cart seduced me into a purchase!"

Advanced, confident speakers use imagery. Winston Churchill certainly did when, on May 13, 1940, he swore "to wage war against a monstrous tyranny, never surpassed in the dark and lamentable catalog of human crime." You almost can see a Dickensian clerk, hunched

over with quill and ink, adding page after page to that "dark and lamentable catalog." His words invoke confidence that Churchill,

and the entire English-speaking world acting as one, will stop at nothing short of the annihilation of that "monstrous tyranny." Words can make people taste, smell, feel, see and hear without limit. Words can draw tears, indignation, love and hope to the boundaries of the human imagination.

SHARPENING YOUR POETIC SWORD

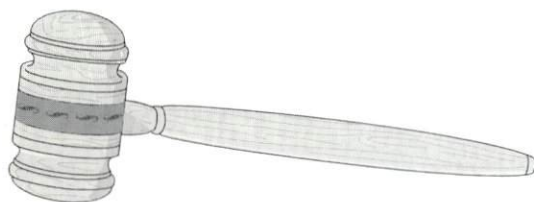
Becoming poetry-aware, remaining poetry-sharp, is a joyful process, with many dividends. Great poets become your friends for life. Poetry books, even individual pages, become your icons. And poetry doesn't even cost very much. You can pick up an entire library of tossed-away masterpieces at a used book store or a yard or rummage sale for the price of one of today's forgettable best sellers. Poetry readings are given at almost every university or college for minimal fees. Poetry periodicals are out there by the thousand.

Once you come to love poetry, and carefully begin to adapt poetic techniques to your speaking, two ambitious tasks await you. The first, as you might have guessed already, is for you to write your own poetry. You don't have to show it to anyone; just writing will increase your communication armament. The second is to commit poems you love to memory. You get to know a great poem in much greater depth by admitting it to your soul. At that point, no one can take it from you. And you can start small. Try these two lines of Lord Byron's for starters: "She walks in beauty, like the night/ Of cloudless climes and starry skies..."

POETRY: THE HIDDEN POWER

Robert Frost called poetry "controlled violence," but, seeing that he was also the poet who said, "Poetry provides the one permissible way of saying one thing and meaning another," we can interpret that "controlled violence" as the same kind of controlled explosion that drives the piston in an automobile engine. Poetry is that purposeful, well-thought-out, creative-communication heritage we all have at our disposal. Adding poetic technique to our speaking takes practice and work; it takes a keen understanding of the audience's reference frames, common experience, ideas and even hopes and dreams. So practice some of these techniques, little by little, and enrich your speaking. It's hard work, but the hard work pays off for every speaker who learns to harness the hidden power of poetry. **T**

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Elliot Essman, ATM, is a member of Greater Stamford Club 865-53 in Stamford, Connecticut.



TOASTMASTERS' 1997 GOLDEN GAVEL RECIPIENT:

Deepak Chopra,

Charismatic Healer of Mind and Body

He speaks of “quantum soup” and “whirlpools of infinity;” of “the life throb of the ages” and “the operational software of the soul.”

Though at first his words may seem peculiar, Deepak Chopra is one of today's most popular leaders in the self-help, mind-body medicine movement. His poetic phrasing, engaging presence and message promising longevity and total health attract audiences worldwide to his workshops and lectures, best-selling books and audiotapes. His four latest books, *The Path to Love*; *The Way of the Wizard*; *The Seven Spiritual Laws of Success*; and *Ageless Body, Timeless Mind*, have sold millions of copies and been translated into 25 languages.

Deepak Chopra will be honored this year at Toastmasters International's Annual Convention in New Orleans, Louisiana, with the organization's most prestigious award for excellence in the fields of communication and leadership, the Golden Gavel.

The reason for Chopra's success and growing popularity? He offers something most people already are looking for: advice for feeling good both physically and spiritually. And Chopra shares his message with eloquence. In fact, *Esquire* magazine calls him “America's Top Motivational Speaker.” And in 1995, Chopra was named one of Toastmasters' Top Five Outstanding Speakers of the Year.

Chopra, who was born in New Delhi, India, blends Eastern philosophy, traditional Western medicine, science and common sense to formulate his message of health and happiness. As Educational Director for the Chopra Center for Well Being, Chopra promotes meditation, yoga, herbal treatments and a vegetarian diet as a means of eliminating chronic illness and prolonging life.

Before he found his niche in the world of alternative medicine, Chopra, an endocrinologist, was Chief of Staff

at New England Memorial Hospital in Massachusetts. He later established a large private practice, but despite his success, he didn't feel fulfilled. “Am I doing all I can for my patients?” he wondered. He quit his thriving practice to devote all his energies to alternative medicine – specifically Ayurveda, an ancient form of healing from India.

Chopra did not abandon his conventional training altogether, but has blended ancient philosophy and modern science, which has broadened his appeal. “I can speak to mainstream scientists in their own language,” he says, “And then I can speak to spiritual audiences in their language because I've been part of both.”

Chopra's expertise paired with his dynamic speaking skills have brought him to speak before the U.N. in New York, the World Health Organization in Geneva, the Soviet Academy of Sciences in Moscow, the Royal College of Physicians and Surgeons in Australia, the National Institutes of Health in Washington and at medical schools worldwide.

For a speech to be effective, Chopra says, you must “know your subject and no matter how complex, make it easy to understand.” He also suggests, “Get people who are interested in your topic around you, practice speaking to them and respond favorably to their criticism and feedback.”

Despite his prominence, Chopra doesn't take himself or his work too seriously. “I believe in the ancient saying that this is a recreational universe, for those who want to share God's one great passion: beauty,” Chopra says. “I don't look upon this as work. It's a source of great joy and happiness for me.”



Don't miss the opportunity to hear Dr. Chopra's inspiring message this August at Toastmasters International's 66th Annual International Convention in New Orleans, Louisiana. For details and registration information, please turn the page.



Toastmasters and All That Jazz!

Start making plans now to attend the 66th Annual Toastmasters International Convention, August 20-23, at the Sheraton New Orleans in New Orleans, Louisiana. Join Toastmasters from around the world as they gather to listen to dynamic speakers. Enjoy program variety with educational sessions covering speaking, personal growth, motivation and leadership, and club and district success. Mix or match any of these session tracks to meet your educational needs. And don't miss the World Championship of Public Speaking. Make your reservations today. Join us in the "Big Easy" for a fabulous event in a fabulous town!



The Sheraton
New Orleans
Hotel Welcomes

TOASTMASTERS INTERNATIONAL 1997 CONVENTION AUGUST 20 - 23, 1997

Mail this form to:
Sheraton New Orleans Hotel
500 Canal Street
New Orleans, LA 70130
(504) 525-2500

HOTEL REGISTRATION FORM

Arrival date: _____

Number of nights you will stay: _____

Number of people in room: _____

Approx. arrival time: _____

(CHECK-IN 3:00 P.M. - CHECK-OUT 12 NOON)

Method of transportation: Car Air Other

Late departures will be charged a full night's rate plus taxes.

Please Note: Special conference rates are based on reservations received by July 25, 1997, and room block availability.

PLEASE RESERVE ACCOMMODATIONS FOR: (please print or type)

Name (last) _____ (first) _____ (initial) _____ Company _____

Address _____ City _____ State _____ Zip _____

Phone () _____ Sharing room with: _____

Special Requests: Prefer non-smoking room Other (specify) _____

(Note: Every attempt will be made to honor your request, however we cannot guarantee a special request.)

To guarantee your reservation we require first night's deposit or credit card guarantee. Please include 11% city room tax with deposit plus \$3.00 occupancy tax. DO NOT SEND CASH. Make check or money order payable to the Sheraton New Orleans Hotel.

Credit Card # _____ Exp. _____

Check # _____ Amount _____

SIGNATURE DATE

Special Conference Rates (circle rate desired)

	SINGLE BEDDED ROOM	TWO BEDDED ROOM	SUITES
Single (1 person)	\$99.00	\$99.00	Phone hotel directly if suite is desired.
Double (2 people)	\$99.00	\$99.00	
Triple (3 people)		\$120.00	

Check here _____ if rollaway is needed (\$15.00 ea.)

After July 25, all subsequent reservations will be subject to availability at the current hotel rack rates.

DON'T BE A NO-SHOW

To cancel your reservation call (504) 525-2500. Deposit refunded only if reservation is cancelled **72 hours prior to arrival** and you have your cancellation number.

A room confirmation will be mailed to you within one week.

DO NOT MAIL THIS FORM TO TOASTMASTERS INTERNATIONAL



66TH ANNUAL CONVENTION

AUGUST 20-23, 1997 ♦ SHERATON NEW ORLEANS HOTEL, NEW ORLEANS, LOUISIANA, U.S.A.

MAIL THIS PART TO: Toastmasters International, P.O. Box 9052, Mission Viejo, California 92690 U.S.A. (This form is not to be used by International Officers/Directors, Past International Presidents, Past International Directors or District Governors elected for 1997-98.)

To attend general sessions on Wednesday, Thursday, Friday and Saturday, a registration badge will be required. Preregister and order event tickets now! **You must be registered to purchase tickets to any events, including the International Speech Contest.** ATTENDANCE AT ALL MEAL EVENTS AND THE INTERNATIONAL SPEECH CONTEST WILL BE BY TICKET ONLY. Advance registrants will receive a receipt by mail. Tickets can be claimed at the registration desk beginning at 10:00 a.m. Wednesday, August 20.

ALL ADVANCE REGISTRATIONS MUST REACH WORLD HEADQUARTERS BY JULY 7.

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

- _____ Full Convention Registration for Members (Wed., Thurs., Fri., & Sat.) @ \$95.00 \$ _____
- _____ Full Joint Registration: Husband/Wife (both Toastmasters) (Wed., Thurs., Fri., & Sat.) @ \$175.00 \$ _____
- _____ Full Spouse/Guest Registrations (Wed., Thurs., Fri., & Sat.) (each) @ \$80.00 \$ _____

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

- _____ Wednesday/Thursday (August 20 & 21) Convention Registration for Member/Spouse/Guest @ \$48.00
(With this registration, you may purchase ticket(s) only for the Golden Gavel Luncheon.) \$ _____
- _____ Friday (August 22) Convention Registration for Member/Spouse/Guest @ \$48.00
(With this registration, you may purchase ticket(s) only for the Toastmasters & Guests Luncheon, DTM Luncheon and Fun Night.) \$ _____
- _____ Saturday (August 23) Convention Registration for Member/Spouse/Guest @ \$48.00
(With this registration, you may purchase ticket(s) only for the International Speech Contest and President's Dinner Dance.) \$ _____

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

- _____ Tickets: **Interdistrict Speech Contest** (Tuesday, August 19) @ \$12.00 \$ _____
 - _____ Tickets: **Golden Gavel Luncheon** (Thursday, August 21) @ \$30.00 \$ _____
 - _____ Tickets: **Toastmasters & Guests Luncheon** (Friday, August 22) @ \$27.00 \$ _____
 - _____ Tickets: **DTM Luncheon** (Friday, August 22) (Note DTM # _____) @ \$27.00 \$ _____
 - _____ Tickets: **"Mardi Gras" Fun Night** (Friday, August 22) @ \$45.00 \$ _____
 - _____ Tickets: **International Speech Contest** (Saturday, August 23) @ \$16.00 \$ _____
 - _____ Tickets: **President's Dinner Dance** (Saturday, August 23) @ \$46.00 \$ _____
- TOTAL \$ _____

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

(PLEASE PRINT) Club No. _____ District _____

Name _____

Spouse/Guest Name _____

Address _____ City _____

State/Province _____ Country _____ Zip Code _____

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

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

A



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.

Yining Xie, 212-1
 Lee P. Wagner, 2531-3
 Jean M. Inabinett, 9677-8
 Raymond Martin, 4849-11
 Sherrie L. Wilson, 7376-14
 Lawrence N. Welch, 8397-27
 Dan Murray, 5575-33
 Allan Hoeft, 834-35
 Melba McGlamary, 4580-36
 John A. Mallon, 6299-58
 Carol Taberski, 5116-62
 K. Diane Skelton, 7223-64
 Jennifer Marshall, 3410-69
 Helene Buckman, 880-70
 Margery Hood-Jones, 2009-70
 Robyn Murphy, 9074-72
 Gregorio G. Vallejera, Jr., 3128-75

ATM Silver

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

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 Robert A. Bauer, 6803-28
 James D. Beissel, 4668-38
 Gerald E. Weltner, 2889-2
 Judith A. Gay, 5030-2
 Kathy L. Phillips, 1492-7
 Joan Johanson, 2791-19
 Ron Sauby, 224-41
 Daniel Kopulsky, 2900-52
 Catherine A. Johnston, 3726-60

ATM Bronze

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

Joseph L. Woollett, 602-F
 Dean Adam, 7137-2
 Kenneth P. McClure, 9509-2
 Cindy Larm, 4043-8
 Linda V. Joseph, 8563-10
 Eileen Barrett, 3147-17
 Peter Alan Harris, 7728-22
 Patricia A. Harper, 403-24
 Jacquelyn J. Gfeller, 1297-24
 Bill Matyastik, 8594-25
 Tracy Perry, 4071-26
 Deborah L. Kulkkula, 7434-31
 Raymond E. Mitchell, 8897-36
 Don V. Fitzgerald, 6819-37
 William G. Wells, 6280-38
 Alison Ferrie, 450-42
 Jacqueline L. Schneider, 3489-42
 Jeanne Siu, 8800-49
 Carol Wonnacott, 3541-60
 Michele Owen, 5444-61
 Delmer Wallen, Jr., 5687-63
 Ian G. E. Cumming, 7372-74

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 Kelli Jo McDoulett, 1772-3
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 Christopher Johnson, 7934-8
 Kerry Crockett, 9643-8
 Patti Noussias, 151-10
 Larry L. Griffin, 1894-10

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 Mary Jamerson Polk, 1041-12
 Joseph A. Gower, 5439-12
 Charles W. Weck, 7213-12
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 Pauline Thacher, 1582-15
 Jerry Brennan, 1971-16
 Kermit (Sam) Kings, 239-17
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 Joan Johanson, 2791-19
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 Bert Brazier, 6382-21
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 Gerald M. Piech, 4357-23
 Ron Chapman, 6220-23
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 Ralph P. Brown, 4362-24
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 Andy L. Zwack, 8859-42
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 John Brewer, 2738-45
 Robert J. Sivori, 1103-46
 Susan M. Kujawski, 7950-46
 Joy Silber Gouyd, 218-47
 Carol Lamb, 7249-47
 Hugh G. Griffin, Jr., 7719-47

Doris Wood, 3934-48
 Rose M. Ferrell, 3963-48
 Jerry V. Sparks, 1111-50
 Joanne M. Callahan, 5569-50
 Zacharias Adijuwono, 4067-51
 Alan M. Gecht, 914-52
 Bill Glazier, 599-53
 Pat Penney, 6613-53
 Dorothea M. Perry, 127-54
 Thomas P. Pardue, Jr., 2207-56
 Margaret E. Henck, 4570-56
 Guy Harrison, 6701-56
 Rosalinda T. Bryan, 6701-56
 Ahmos III Bojavai Zu-Bolton, 9530-56
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 Debra S. Post, 6591-57
 Richard Davis, 4472-58
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 Susan Chew, 1744-60
 Frederick C. Hoffner, 4189-60
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 Carolyn Ellison, 8791-62
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 John Burns, 6146-68
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 Emma Matthews, 774-72
 Lilian Murray Clare, 2176-72
 Helen Wareham, 8398-72
 Rodney Peter Lewis, 8875-72
 Pierre Burger, 5966-74

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 Three Rivers, 4803-9
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 Irving, Texas
 Juicemasters, 3664-56
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 Betawi Advance, 7731-51
 Jakarta, Indonesia
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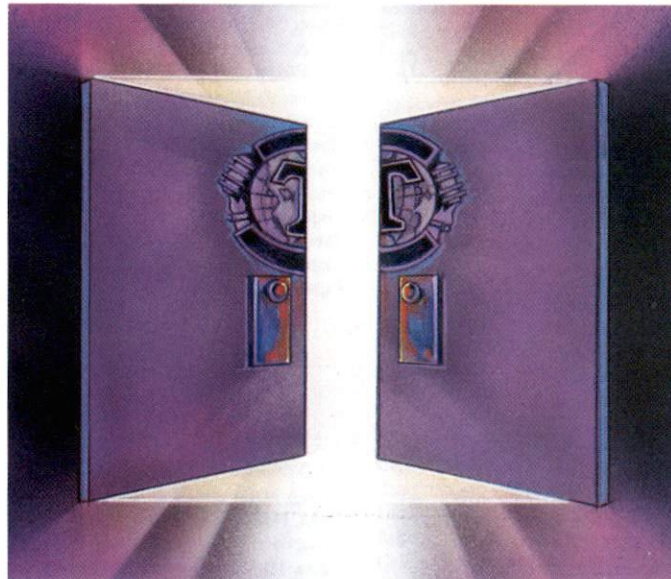
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