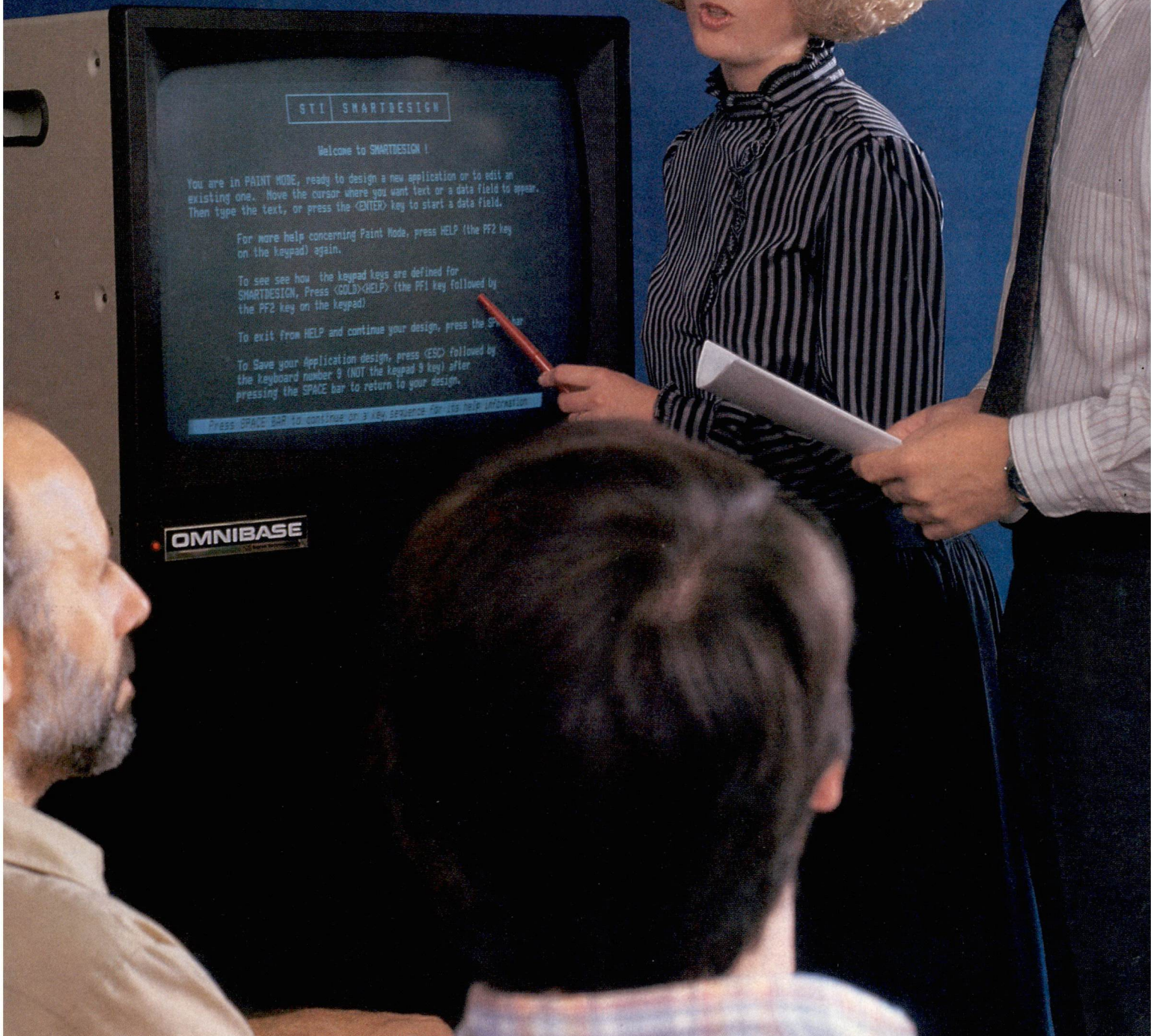


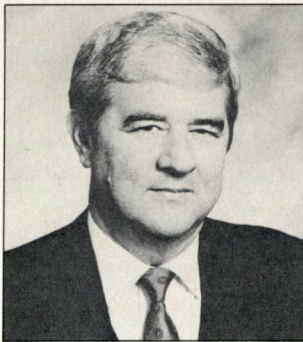
THE Toastmaster

APRIL 1989

1989 CONVENTION
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Turning Speaking Skills Into
Training Programs





Quantity with Quality

“ If your face is ugly, learn to sing.”

Referring to this old African proverb, Ervin Canham wrote: “The folk wisdom of all people is full of such truth. It has always been the tendency of humans to mistake the obvious for the truth, to see only the surface and miss so much of what lies below. Whether it is a home, an automobile, a business or a person, that which is good—or even great—is often hidden from our view. Whatever causes anything in creation to be what it is, is that which we cannot see by looking at it.”

These thoughts, I believe, are most applicable to our progress in Toastmasters. We are all aware of the importance of numbers and record-keeping. We need numerical facts to weigh our progress—or lack of it—toward success. We measure weight, blood pressure, finances, miles traveled, sales successes and courses completed through numbers. Thus, it is no surprise that records and numbers are a necessary part of measuring our Toastmaster progress. We track progress through manuals, we record attendance and new members, and we time speeches. Clubs thrive because of the new ideas and enthusiasm brought in by new members. The Mission Statement of our organization reminds us that we must “continually expand our worldwide network of clubs, thereby offering ever greater numbers of people the opportunity to benefit from its programs.”

However, quantity can't be substituted for quality. Quality educational programs, quality in our training, quality in our leadership is the core of success in our organization.

John Ruskin wrote, “Quality is never an accident; it is always the result of intelligent effort.” It is that effort individual Toastmasters exhibit as they complete their manual assignments. New leadership skills are gained from conducting Youth Leadership, Speechcraft or Success Leadership programs. The effort spent by holding an office or entering a speech contest results in social growth and personal poise.

Effort means doing things the right way, following the rules, not looking for shortcuts. It should be the journey that gives us the greatest rewards, not the destination. If there is a truth to be learned, it is surely that our lives have been changed and enriched because of our efforts in this organization.

Let us continue to develop quality with quantity and we shall surely “Touch Tomorrow Today.”

TOM B. RICHARDSON, DTM
International President

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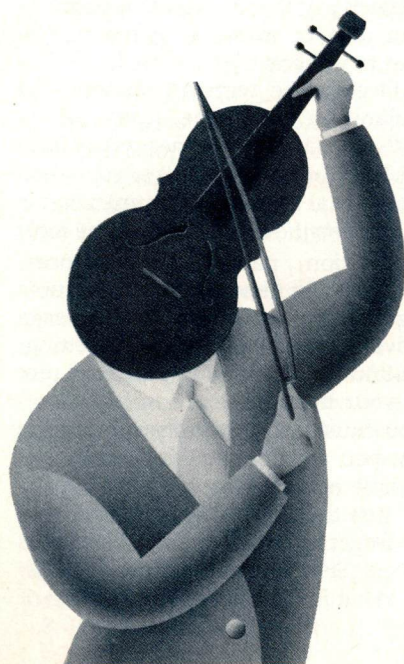
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Reset Your Communication Radar

Is the message you send the one received?

BY MARGARET KEYS

You need to be constantly answering the audience's unasked question, "What's in it for me?"

The only communication that counts is the message *received*. When you are speaking, be it one-on-one or to a large audience, you have to keep your communication radar in working order. If you stop getting those "echoes" back from the receiver, it's time to use one of these three reset buttons—and get your communication back on track.

Button #1: Make sure you're not trapped in your own monologue.

You need to be constantly answering the audience's unasked question, "What's in it for me?" Get in touch with them for *their* reasons, not just yours. The easiest trap to fall into is to communicate with people for our reasons only, and assume they will "get" it.

Your communication has to get through many filters and barriers to ensure that the audience has not only heard your message, but understood its meaning, and that they are willing to act on it.

Do this by getting them involved. Ask questions. Make sure you're in tune with them and not just trying to get your message out. Build in ways for the audience to respond and give you feedback *during* your message.

Button #2: Hammer it home.

Increase the impact of what you're saying by repeating it, either virtually (on paper or with other methods, such as slides or overheads) or verbally.

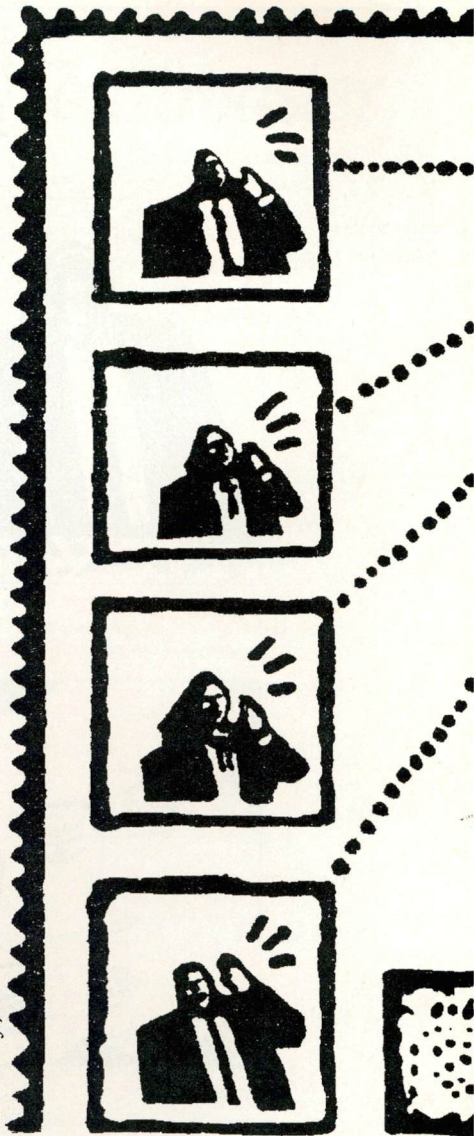
Experts say that it takes 17 repetitions of an idea or message before people begin to integrate it, or "get it." If you are face-to-face with an audience or speaking on the phone, *repeat, repeat, repeat* and have the listener repeat back the phrase or paraphrase it to you. Keep in mind that spoken communication is *managed attention*. You can use the tools of inflection, pauses, long silences, volume, body movement and gestures to get the attention of the message receiver—even in a one-on-one setting.

Button #3: "Read your audience (not just your message).

You must be constantly monitoring what you are doing as you speak.

People often are so busy "doing the job" just to keep things running, that they forget to "read" their audiences as they go. Ask yourself these questions:

1. What is the listener's perception of me?





2. What is the listener's experience with this idea or topic?
3. What is the listener's relationship to me? (Subordinate, colleague, boss?)
4. What is my communication history with the listener? (If you have a long and good relationship, the odds are that your communication will worsen over time because you start using "short-hand.")
5. What is my credibility with the listener? (Must you keep it, build it or monitor it?)
6. Is there tension? Do I need to open up the communication, maybe by using humor or candor to break the tension in a situation?
7. Is there an intimidation factor at work? Do I intimidate the listener? Does he/she intimidate me? Communication may shut down because of factors like these.
8. If face-to-face, have the listener's

eyes glazed over? Is he/she responsive, angry, puzzled?

9. Do I know if the listener responds best to spoken or written communication? (Each of us has a preferred way to communicate.)

10. How do I know that I've communicated clearly and concisely—that my message has come across? What feedback do I count on to tell me the answer? Do I need to adjust it?

11. What is the listener's style? Bottom-line? Detailed? Methodical? Folksy? Adjust *your* communication.

You can never guarantee that the message you send is the one that is received. By using your communication radar you can make sure your message is on target.

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Program Your Meetings

Structure your meetings according to a fool-proof blueprint:
your club program

BY NEAL JOHNSON, ATM

How would you like to board a plane whose pilot announced to the passengers, "Folks, I don't really know just where we're going today. But we've got some fuel in the tanks, and we're all here, so let's go!"

The pilot continues: "The navigator didn't show up this morning, but we'll find our way somehow. And there may be some untidiness on the plane, because we forgot to send out the work schedule. The co-pilot should be here soon. At least I hope so, because he's got all the manuals that tell us what to do, and when. Other than that, and a few other minor problems that I don't want to bore you with, we're virtually ready. Have a pleasant flight!"

No, you wouldn't entrust your life with such an airline.

Now, let me draw a parallel.

How would you like to attend a Toastmasters meeting having no idea of the agenda, or if enough members would show up to perform all the functions? You wouldn't know where you were in the meeting, (whether in the beginning, middle or end), or if the meeting started on time and stayed on time; nor could you determine if the speakers or evaluators were present.

Sounds ridiculous, doesn't it? It sure does if you're talking about the trip on the plane — people in their right minds would never board that plane. However, the Toastmasters meeting is an entirely different situation to many people. Many would take the Toastmasters

meeting trip. In fact, they are taking that kind of trip every week.

I know of clubs that continuously try to operate without any kind of meeting agenda.

The program is just as vital to the survival of a Toastmasters club as is the pilot's pre-flight checklist to the passengers in an airplane.

You wouldn't want to invest your future in a trip on that aforementioned airline, so why would you, or anybody for that matter, want to invest time and effort in a Toastmasters club that had no program or direction? Although it may offer friendships and social functions, it might ultimately be a frustrating and fruitless experience.

In clubs without an official program, members are cheated of a meaningful itinerary with which they can plot their progress. Members tend to become disinterested, the club loses excitement and energy. Ultimately, it may even close down.

The program is just as vital to the survival of a Toastmasters club as is the pilot's pre-flight checklist to the passengers in an airplane. Without this key piece of information, both the president of the club and the pilot of the plane will be groping in an improvised approach, hoping that everything will come together before disaster strikes.

A program allows members to properly prepare for key responsibilities and opportunities as they progress through the Toastmasters program. A program also allows the club members to review at each meeting what is scheduled for the next meeting. That way, any known or suspected absences can be provided for with members ready to fill in.

A pre-printed program also gives members several weeks advance notice to prepare for their duties, such as preparing for Table Topics, gathering information for speaker introductions, working with their mentors, inviting visitors, etc. Special meetings can be announced in the program to let members know ahead of time if special visitors or district dignitaries will attend a certain meeting; if the club's executive officers will meet before the regularly scheduled meeting; or if special "theme" meetings are coming up.

A program also can offer immediate access to home and office telephone numbers of members.

With the popularity of home computers, developing a program is easy. Members' names and responsibilities

SAMPLE TOASTMASTERS CLUB MEETING SCHEDULE

Name of President _____
 Work Phone No./Home Phone No. _____

Name of Educational Vice-President _____
 Work Phone No./Home Phone No. _____

		AREA GOVERNOR	EXECUTIVE MTG. 6 A.M.	BRING A VISITOR DAY	EVALUATION EMPHASIS DAY
DATE					
TIME	DUTY	RESPONSIBILITY			
By 6:45	The room will be set up				
At 7:00 PROMPTLY	The meeting will begin with the invocation & pledge				
By 7:01	President is at podium				
By 7:06	The business session will be completed				
At 7:07	The Toastmaster of the Day will be at the podium				
	Home No.				
	Office No.				
By 7:08	Educational Happening begins				
7:11 - 7:24	Table Topics				
	WORD FOR THE DAY				
By 7:25	First Speaker				
	Second Speaker				
	Third Speaker				
By 7:52	General Evaluator is at podium				
	Home No.				
	Office No.				
	Timer				
	Individual Evaluator				
	Individual Evaluator				
	Individual Evaluator				
	Grammarian				
	Vote Counter				
By 8:05	Toastmaster awards/trophies				
By 8:06	President returns to podium				
	Thought for the Day				
By 8:08	Meeting Adjourns	HAVE	A	GOOD	DAY TODAY

can be arranged in varied or rotating formats. Old schedules can be stored and referred to later to make sure that everyone has the opportunity to grow through all the aspects of the Toastmasters development cycle. New members can easily be added and in-

serted into the format. However, handwritten or typed programs can still achieve the same results as a computer-generated one.

Just as no airline flight should be full of surprises, neither should a Toastmasters meeting. When properly planned, everything will take off on time, fly

straight through, and come in with a smooth landing. Everybody will have a sense of "having arrived!"

Neal Johnson, ATM is a member of Whitehaven Club 3063-43 in Memphis, Tennessee. He is senior manager of printing for Federal Express.

Turning Speaking Skills Into

TRAINING PROGRAMS

Follow this 7-step blueprint to design and deliver a successful seminar.

BY BOBETTE HAYES WILLIAMSON

You've been summoned to the marketing vice president's office—on the double. Hurrying down the hall, you wonder, "What's wrong?"

When you see the VP's florid face and clinched hands, your concerns intensify. He glowers at you and challenges, "You belong to Toastmasters, don't you?"

Faltering, you answer, "Uh, yes, for five years."

Satisfied, the VP explains, "We lost a major sale because our client presentation was poorly prepared and unprofessional. Well, it won't happen again. I want you to give a training program on effective presentations. Will you accept the project? Management considers it critical."

Reluctantly, you accept, wondering how to deliver on the commitment.

Sure, you survived your first icebreaker at Toastmasters. Thanks to Table Topics, you're a veteran impromptu speaker. And your humorous speeches always go over well. But developing and teaching a training course on effective presentations? That's

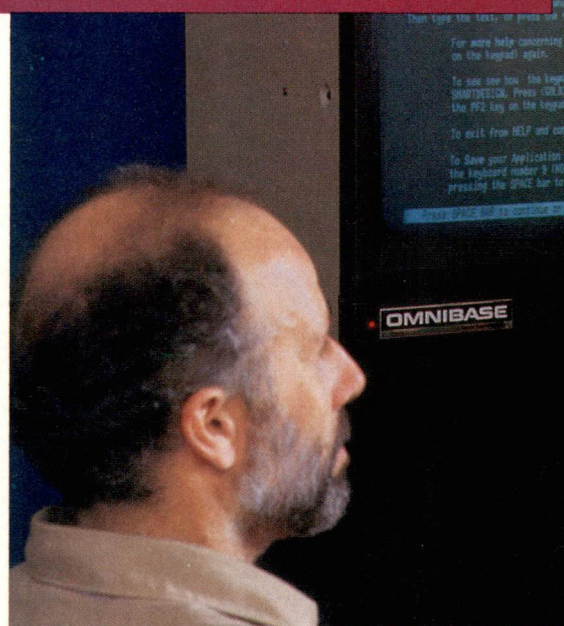
another story.

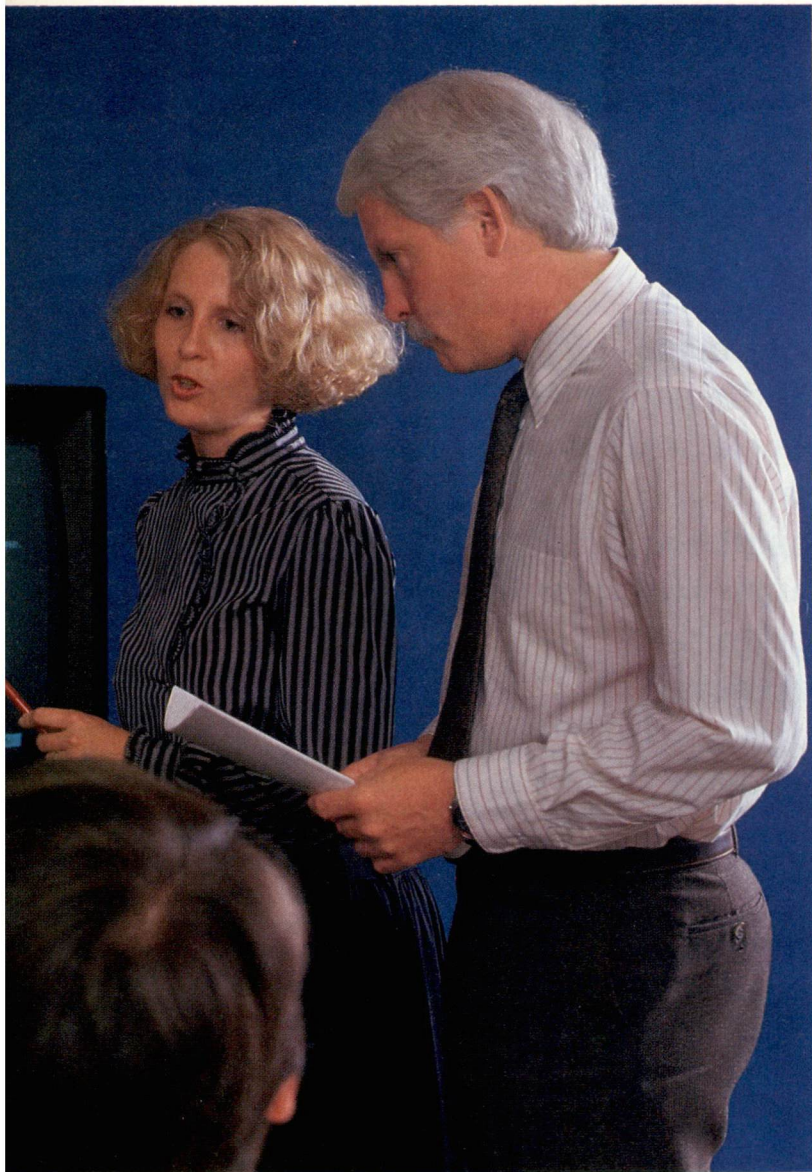
Your concerns are well founded; public speaking and training are different in many respects. However, enough similarities exist so that effective speakers can cross over into the field of training when necessary.

Training is different from speaking.

Training differs from speaking in three major ways. First, the objectives of a training program are to teach participants new skills, behaviors or knowledge, while a speech might be intended to entertain, inform or persuade. Consequently, training often requires presenting information in greater depth, demonstrating techniques in a step-by-step fashion, and asking students to practice desired behaviors in class.

Second, while a speech generally lasts less than an hour, a training program typically ranges from three hours to forty hours. Because that's a long time to sustain an audience's interest, trainers pay considerable attention to instructional design.





Third, the degree of audience participation demanded is generally higher in a seminar or workshop than during a speech. Trainers encourage questions, small group discussions, practice and feedback, because research shows that adults learn best through these methods.

Training and public speaking are similar in that both involve a presenter communicating information to people in an audience. In both cases, the audience expects the presenter to be knowledgeable, prepared and organized. Above all, the audience expects to hear a good speaker. Because of your participation in Toastmasters, your skills in these areas probably are well developed already.

For instance, you undoubtedly know how to organize your material in a clear, logical flow; use a "hook" to capture your audience's interest; show the audience what's in it for them; and establish rapport with the group. Moreover, frequent practice and feedback at club meetings have honed your platform skills. To broaden your scope from public speaking to training, you need to master

**Remember
the
trainer's
cardinal
rule: vary
the pace.**

a seven-step method that professional trainers use when designing and delivering workshops, seminars or classes.

The method involves conducting a training needs assessment to learn if training is actually needed; developing a detailed list of the tasks or behaviors the trainee will be expected to perform; writing training objectives; conducting an audience analysis that considers the developmental level, learning styles and expectations of the trainees; designing the training program; presenting the training program; and finally, evaluating the program's effectiveness.

To illustrate how a professional trainer would use this seven-step instructional design process, let's apply the methodology to the presentation skills class the marketing vice president assigned to you. Once you see how the method works, you can transfer it to any topic — whether you're training workers on the job, colleagues in a professional organization or friends in a community service group.

1 Training Needs Assessment

Managers often seize upon training in the hope of implementing a quick fix to deep-seated organizational problems. Training, however, is not a cure-all. So, before saluting and scheduling the requested seminar, the trainer must play devil's advocate, asking questions such as:

"Is the problem really lack of training, or does it stem from the organization's structure, strategies or practices?"

"If training is called for, which of our employee segments needs the training—the ones I was asked to train, or some other group, such as their managers?"

With respect to the presentation skills class your boss requested, let's assume that your needs assessment indicates that the organization's client presentation team will, in fact, benefit from training.

2 Job Task Analysis

Having determined that training can correct the problem, your next step is to have the vice president describe the tasks he wants the team to carry out, as well as the proficiency level at which he wants them to perform. When confronted with these questions, his first response likely will be, "I want them to be polished, professional and organized." Your challenge is to find out exactly which behaviors these traits translate into in the mind of the vice president.

Suppose one aspect of "polished, professional and organized" is having eye-catching visuals. In order to create these visuals, the presenters must reduce their ideas to a series of slides, with each slide containing no more than five key ideas. Since

the presenters must write copy for their slides, you can include this topic in the training program. Similarly, if they are expected to operate projection equipment, that subject can be added to the curriculum.

This process of job task analysis should continue until you and the vice president have identified all the tasks the presentation team must perform. Once the list is compiled, view it to identify those tasks that meet the following criteria: proper performance of the task is vital to the success of the presentation; and performance of the task can be improved through training. When you transfer these tasks to a new list, you will have your curriculum.

3 Creating Objectives

The third step in the process is to create a written set of objectives that will serve as a guide to you, to management and to the trainees. Each objective must specifically describe a behavior that the participants will be expected to perform at the conclusion of the training. Some sample program objectives might be stated in the following manner:

At the conclusion of this program, the trainee will be able to:

1. Explain five methods of organizing a presentation.
2. Select the method of presentation organization most appropriate to the audience and topic.
3. Use the selected organization method in developing a presentation.

When drafting objectives, mention any special conditions that might have a bearing on the trainee's ability to accomplish the task. For example, if the trainee's successful performance depended on availability of desktop publishing equipment, the objective might read: "At the conclusion of this program, the trainee will be able to develop the slides necessary to illustrate a thirty-minute marketing presentation within two hours, using desktop publishing equipment."

Be careful to draft objectives that are attainable within the time period available to present the program. Suppose your boss wants you to train 25 people on eight major aspect of presentation skills in a three-hour training meeting. In addition, he wants each participant to give a presentation during the class. Clearly, he has unrealistic expectations about what can be accomplished within a given time frame.

In this situation, you must advise the vice president that class size should be limited to between six and eight participants in order to allow for practice and video feedback. You must also explain that you can't cover eight topics in three hours. The alternatives are either to increase the number of training hours or drop some of the topics.

Once both of you have agreed on the program's

Because learning is controlled by the learner, an instructor must pay special attention to the needs of the trainees.

objectives, content, length and number of participants, you begin step four in the instructional design process: conducting an audience analysis.

4 Audience Analysis

Because learning is controlled by the learner, an instructor must pay special attention to the needs of the trainees, precisely assessing each class member's training needs and learning style. If you assume that the trainees know more than they actually do, your training program will not cover the basics and the trainees' performance will not meet your standards. On the other hand, if you are too elementary in your instructions, the trainees may become disinterested.

The student's learning style is an important consideration in selecting a teaching method. All of us absorb information through our five senses; however, some people rely more heavily on one sense than another. For example, some students prefer to read up on a subject or view a film, while others want to hear an explanation of the material, and still others desire hands-on experience.

The students' learning rate is as individual as the learning style. Some trainees are like sponges, rapidly soaking up as much information as you give them. There will be a point, though, when they slow down to assimilate the new information. Other trainees may get off to a slow start, and then suddenly, as bits and pieces of information fall into place, their learning rate will pick up. Learning plateaus, so called because performance seems to level off, are common in many training situations. When these plateaus occur, it's important to step in quickly and give the trainee much needed encouragement and reassurance.

5 Workshop Design

Once you have established the need for training, performed a job task analysis, drafted objectives and conducted an audience analysis, you're ready for step five: designing the training program. Because training programs require anywhere from three hours to more than forty hours, trainers use a variety of methods and media, changing the pace and type of activity on almost an hourly basis for the duration of a workshop. To be effective, methods and media must support your objectives, and they must match the learning styles and experience levels of the participants.

Methods include lecture, question and answer sessions, both large and small group discussions, case studies, experiential activities, demonstrations, skill practice by participants, and performance feedback. Falling under the category of media are slides, overhead transparencies, charts, video tapes, films, audio tapes, laser disks, computer software and printed handouts. Each method and each form of media, of course, has

advantages and limitations.

- **Lecture**

A lecture format, for example, works well with any size group and allows the instructor to retain control over both the time and the topic. On the down side, because a lecture is one-way communication, the instructor can't always tell how the message is being received. Even the attention span of highly motivated adult learners will flag, so trainers generally shift to another method after about 30 minutes of lecture.

- **Questions and Answers**

Punctuating a lecture with questions and answers or with a lively discussion has an energizing effect on the audience. Additionally, a Q&A session or a fast-paced discussion allows the instructor to ascertain how well the audience has grasped the material. With these sessions, however, the instructor gives up some control. And, people can lose interest in Q&A sessions quickly, especially if the floor is dominated by a few highly vocal individuals.

- **Discussion**

Small group discussions are excellent for involving everyone, from the most outspoken to the most shy member. Participants who are too shy to make themselves heard in front of the entire class generally will contribute in a small breakout team of four to six people. Groups typically require about twenty minutes to conduct their discussions, develop short oral reports, and prepare accompanying visuals such as charts or handwritten overhead transparencies. A drawback to this method is that the quality of the discussion is affected by the experience level and verbal abilities of group members.

- **Case Studies**

Case studies allow trainees to consider real-life situations in the safe environment of the classroom, as well as to develop strategies for dealing with the situation should it occur in reality.

When using case studies, trainers typically divide the class into small teams that analyze the cases and report their findings and recommendations. Case studies offer the twin advantages of providing a clear focus for a lively, structured discussion and preparing participants to meet and deal with similar situations. On the negative side, locating or writing case studies is time-consuming for the trainer, and the quality of the small group discussion is limited by the experience level and problem-solving abilities of team members.

- **Experiential Activities**

Experiential activities are exercises that allow trainees to apply principles or techniques during a low-risk, in-class simulation. With the guidance of the trainer, participants learn about their own behavior and that of others. Experiential activities are excellent tools for breaking the ice, obtaining participant involvement, reinforcing concepts, and

The student's learning style is an important consideration in selecting a teaching method.

adding life to your program. Their success depends heavily on the skill level of both the instructor and the group.

Because creating experiential activities is a training subspecialty, newcomers and veterans alike generally consult reference books to find suitable activities. Two widely used resources are *Games Trainers Play* and *More Games Trainers Play*, both written by John W. Newstrom and Edward E. Scannell (McGraw-Hill Book Company.) Two other sources are the *Encyclopedia of Icebreakers: Structured Activities That Warm-Up, Motivate, Challenge, Acquaint and Energize*, by Sue Forbee-Greene, and the University Associates *Annual Series*, edited by J. William Pfeiffer, John E. Jones and Leonard Goodstein (depending on the year.) Both are available through University Associates, Inc., 8517 Production Avenue, San Diego, CA 92121.

- **Demonstration and Practice**

When you want trainees to adopt a correct behavior, technique or process, the method of choice is demonstration and practice followed by performance feedback. Successful use of this method rests, of course, on the ability of the trainer to serve as a good role model, as well as the trainer's skill in giving performance feedback. To insure that trainees are taught correct behavior, skill, or technique instructors often show films or videos instead of trying to model the behavior themselves.

- **Media**

Printed handout packets, charts and slides are ideal supplements to lectures. When you want to record data developed in class, an easel and chart pad are best. After posting the information on the chart with a broad-tipped marking pen, tape the sheet of chart paper to the wall to maintain a dynamic record of your proceedings.

Turn to films and videos when you want to illustrate behaviors, change attitudes, inspire or bring a visiting expert into the classroom. A handout packet or workbook serves as a classroom aid and a permanent record of the training program. Choice of media will be influenced by room size, availability of equipment, budget and preparation time, as well as by your training objectives.

It is wise to preview a film/video before showing it. Even if you have seen a film before, look at it again before the workshop to refresh your memory and to ensure it is rewound and in good condition. Never show a film immediately after lunch unless it's such a spellbinder that no one will be tempted to nod off. Let your audience know your reasons for showing the film beforehand, introduce the characters and mention the key ideas you want the students to notice. Following the film, conduct a discussion to reinforce the main points.

While use of media can enhance your training program, every student of Murphy's Law knows

Continued on page 21

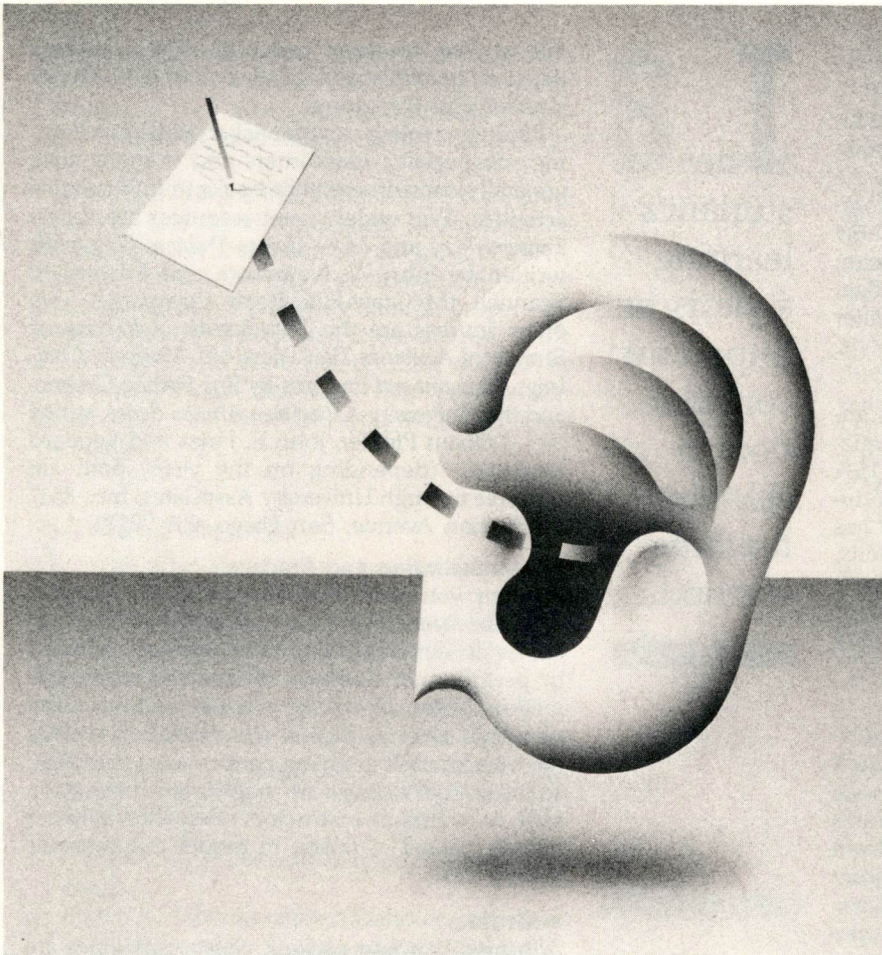


Illustration by Jeff Koegel

David Gergen, former presidential speech writer and director of communications in the Reagan White House, calls speech writing "an unnatural act." He's right. It is an occupation fit only for masochists, having all the frustrations and problems of "real" writing and none of the rewards. Writers get bylines; speech writers get anonymity. When the speech goes well, the speaker gets all the credit; when it flops, the speech writers get all the blame.

Yet there are rewards. Some are overt. A few top corporate speech writers earn six-figure salaries; many earn more than \$50,000 a year. Sometimes the satisfactions are less tangible but just as real. If you work for a politician who is elected to high office, your words can reach millions. And, there are special satisfactions that go with mastering the craft itself.

Writing for the Ear. But writing speeches is also a potential minefield for the unprepared writer. Part of the problem is that many newcomers to speech writing, even though they may be fine writers or editors, know little about the nuances associated with preparing public addresses.

The most critical difference, of course, is that writing for a live audience means writing for the ear. Many a well-formed written sentence falls on the ear like a brick; many fine speeches, when transcribed, read as if they had been written by Morpheus himself.

Guidelines on writing for the ear can be found in the myriad books on speech writing on the market today. (The best texts, of course, are great speeches.) Only a few are worth reading all the way through, but among the more helpful is Dorothy Sarnoff's *Speech Can Change Your Life* (New York: Dell, 1972.) There you will read about using familiar words, simple ideas and short sentences, and avoiding tricky words such as homonyms, or words that are hard to pronounce. But most of these books either ignore or gloss over the most helpful element in creating a speech that is easy to listen to and that sticks with the audience: cadence.

Cadence. Cadence is critical to speeches because from it arise audience involvement, force, harmony, dignity, and in truly great speeches, majesty. All languages have distinctive rhythms and cadences when well spoken, and English is no exception. The basic natural

CADENCE: The Key to Effective Speechwriting

Writing for a live audience means
writing for the ear.

BY BRUCE O. BOSTON

rhythm of English is found in the simple declarative sentence. The direct oral style is more appreciated in American English than in French or German, for example.

The most effective cadences in speaking are found in the single direct statement and the simple variations that can be made from it—what I call the double and triple. Simple statements fall most powerfully on the ear:

"Keep hope alive"—Jessie L. Jackson
"I have a dream"—Martin Luther King
"But let us begin"—John F. Kennedy

Simple statements are most effectively used either to introduce a point in a speech or to sum it up. Many speech writers use simple sentences as a set of bookends for a particular paragraph or as a form of verbal punctuation for several related points. In this latter regard, one of the most effective (though overshadowed) uses of such statements is Martin Luther King's use of "Let freedom ring" in his renowned "I Have a Dream" speech.

There are several kinds of doubles, but they are usually used either to offer a contrast or to provide balance to a sentence. The opening line of Kennedy's inaugural address provides an excellent example:

"We observe today
not a victory of a party, but a
celebration of freedom—
symbolizing an end as well as a
beginning,
signifying renewal as well as
change."

The basic rhythm here is provided by the sets of pairs, which provide both opposition and apposition. Each of the three sets presents a different contrast, but together they compose a satisfying progression to the speaker's theme for the entire speech—America's entry into a new era.

Several structural devices can be used to set up doubles: either... or; neither... nor; not (only) this ... but (also) that; if ... then.

The double can also be used to contrast ideas and is particularly effective when alliteration is used to set off the contrast, as in Abraham Lincoln's remark: "There can be no successful appeal from the ballot to the bullet; and those who take such an appeal are sure to lose their cause and pay the costs." Here, we have three doubles—a set of balanced clauses, each focusing on an alliterative pair.

John Kennedy was a master at using the rhythm of the triple to drive home a point. In his inaugural promise to the people of the Third World, for example, he pledged for American help ... "not because the communists may be doing it, not because we seek their votes, but because it is right."

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on the ear like a brick;
many fine speeches,
when transcribed,
read as if they had
been written by
Morpheus himself.

But when using doubles and triples to establish a cadence, speech writers should take care that they establish the right order of the elements. Put the big idea at the end. Patrick Henry did not say "Give me death or give me liberty;" Thomas Jefferson did not write, "... we mutually pledge to each other our lives, our sacred honor, and our fortune."

Sometimes a fourth, fifth, or even more elements can be added to a triple to extend the cadence, change the pace, and offer the speaker a chance to drive home a point. Winston Churchill did this most dramatically in his famous speech to the people of Great Britain, following the battle at Dunkirk. Notice how in this passage, the word "fight" marks the cadence and carries a sequence that for many speakers might be too long:

"We shall go on to the end, we shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence and strength in the air, we shall defend our island, whatever the cost may be, we shall fight on the beaches, we shall fight in the fields and in the streets, we shall fight in the hills, we shall never surrender."

Recite! Writers interested in adding the power of cadence to their repertoires would do well to recite aloud the speeches of Lincoln, Churchill and Franklin Roosevelt, as well as those speakers quoted before. Properly phrased, their powerful sentences have the ability to sweep the listeners. The

remarks of these leaders are truly excellent examples of the art of the speech writer. Another superb resource for developing a feel for cadence are the biblical Psalms and the Book of Common Prayer, which contains some of the most satisfying rhythms in the English language.

Mastering the art of creating cadence will not transform a speaker into another Churchill or King; that takes natural gifts on the platform as well as effective prose. But establishing the right rhythms can help a speaker to measure out the stream of words so that those who hear will not only attend the message, but will know they could not have said it better themselves. And that is the first step toward eloquence. ♦

Bruce O. Boston is president of *Wordsmith, Inc.* He has written speeches for presidential candidates, senators, members of Congress, government officials, and business executives; he also conducts workshops and seminars on speech writing. This essay originally appeared in *The Editorial Eye*.

"Whenever I feel like exercise I lie down until the feeling passes"

-Robert Maynard Hutchins

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Don't be Guilty of Doublespeak

Pretentious language is confusing and misleading. Use short, precise words when writing and speaking.

BY CHARLES DOWNEY



Doublespeak covers something up or puts a better face on a bad situation.

Some years ago, a plumber wrote to the U.S. Bureau of Standards touting a new procedure for cleaning pipes. The bureau replied: "The efficacy of the recommended solution is completely undisputed. However, there is an inherent incompatibility between the aforementioned solution and the basic chemical structures of the commonly used materials in current household and commercial pipeworks."

The plumber wrote back saying, "Thanks, I really liked it, too." The bureau quickly responded with yet another letter: "Don't use hydrochloric acid! It eats the hell out of the pipes!"

Like the momentarily puzzled plumber, many of us are dumbstruck when trying to understand the language of bureaucrats in government, business and education. Unclear writing, known as "gobbledygook," often says one thing but means the complete opposite.

For example: "One year, an airline hid the crash of an expensive airplane and the deaths of three people by listing the crash in its annual report as an 'involuntary conversion of a 747,'" says William D. Lutz, who is chairman of the Committee on Public Doublespeak and an English professor at Rutgers University. "Involuntary conversion means losing an asset through no fault of your own. The meaning is clear to lawyers but not to most laymen."

The Committee on Public Doublespeak was formed in 1971 by the National Council of Teachers of English and is devoted to encouraging people

Illustration by Dirk Hagner

to speak and write clearly. Each year, the organization hands out two awards: The Orwell Award goes to the person or group who has consistently employed honest, easy-to-understand language; the Doublespeak Award goes to those who have used the most misleading, self-contradictory or evasive language.

Past winners of the Doublespeak Award have included the U.S. State Department (for replacing "kill" with "unlawful or arbitrary deprivation of life"), Yasir Arafat (for saying "The PLO does not want to destroy Israel. It is precisely because we have been advocating co-existence that we have shed so much blood.") and a Colonel in the U.S. Air Force for calling a Titan II missile (which is tipped with a nine megaton nuclear bomb) "a very large potentially disruptive re-entry system."

Why do people resort to doublespeak? One reason, says Dr. Lutz, is that "doublespeak covers something up or puts a better face on a bad situation. So instead of a tax increase, we hear from Washington, D.C. news about 'revenue enhancement.' Cemeteries advertise 'pre-need arrangements.' And in one hospital, patients don't die, instead they suffer 'negative patient care outcome.'"

Sometimes doublespeak can be almost impossible to decipher. For instance, check-out clerks who work less than forty hours at one supermarket are now "part-time career associate scanning professionals." Spoiled fruit and vegetables at the same store are "distressed produce." California no longer has emergency vehicles; instead, "major incident response units" arrive at accidents and fires. Junk yards are hard to find, but you might come across "auto recyclers who deal in pre-dismantled, previously owned parts."

Other times, doublespeak turns into something resembling a foreign tongue. Author James Boren, a former official in the State Department and author of *Fuzzify*, a book about bureaucracy, reports that some officials have created their own words. For instance:

- Legalay—to delay a decision or action by requiring a lawyer's opinion.
- Mobiate—to execute a 180-degree turn of policy while appearing not to be making any change at all.
- Bloatate—expanding or puffing up a report.

But doublespeak isn't confined to the State Department. Jack Smith, the elegant, witty columnist for the *L.A. Times*, collects written examples of mala-

The Doublespeak Committee has rounded up prime examples of doublespeak over the last ten years. A few gems from the worlds of business, education, government, medicine and the military follow:

Term	Translation
Business	
encore telecast	re-run
strategic misrepresentation	lie
vertical transportation corps	elevator operator
inventory shrinkage	employee theft
net profit revenue deficiencies	lose money
energetic disassembly	explosion
social expression products	greeting cards
access controller	doorman
Education	
movement experiences	sports
applied life studies	physical education
learning resources center	library
Government	
impact attenuation device	sand-filled oil drums
member of a career offender cartel	gangster
pavement deficiency	pothole
poorly buffered precipitation	acid rain
controlled flight into terrain	plane crash
Medicine	
therapeutic misadventure	malpractice
activity boosters	amphetamines
Military	
combat emplacement evacuator	shovel
incontinent ordinance	bombs that fall on schools
engage the enemy on all sides	ambush
operate in a target-rich environment	outnumber
tactical redeployment	retreat
aerodynamic personnel decelerator	parachute
wood interdental stimulator	toothpick
ballistically induced aperture in the subcutaneous environment	bullet hole
manually operated impact device	hammer
portable, hand-held communications inscriber	pencil

propisms, misplaced modifiers and assorted solecisms, all of which add to the crushing burden of doublespeak. For instance, "Poland was dismembered peace by peace..." "To combat secularism, all marriages should be consummated in church" and "The hills were worn down by eroticism," which is a "very difficult way to wear down hills," Smith says.

This loss of precision in our language seems inevitable, given our most popular modes of communication. Gone are the days when people communicated by letter and spent evenings curled up with a good book. Today, the telephone and the television are the

main media of communication. And, despite the efforts of English professors to teach the correct usage and meaning of words, many high school and college students venture into the world with vague ideas about clear writing. Says Judith Ramos, an instructor of English at Moorpark College in Moorpark, California: "Because most students don't like to read, and because they tend to misspell the words they hear, they unknowingly create doublespeak."

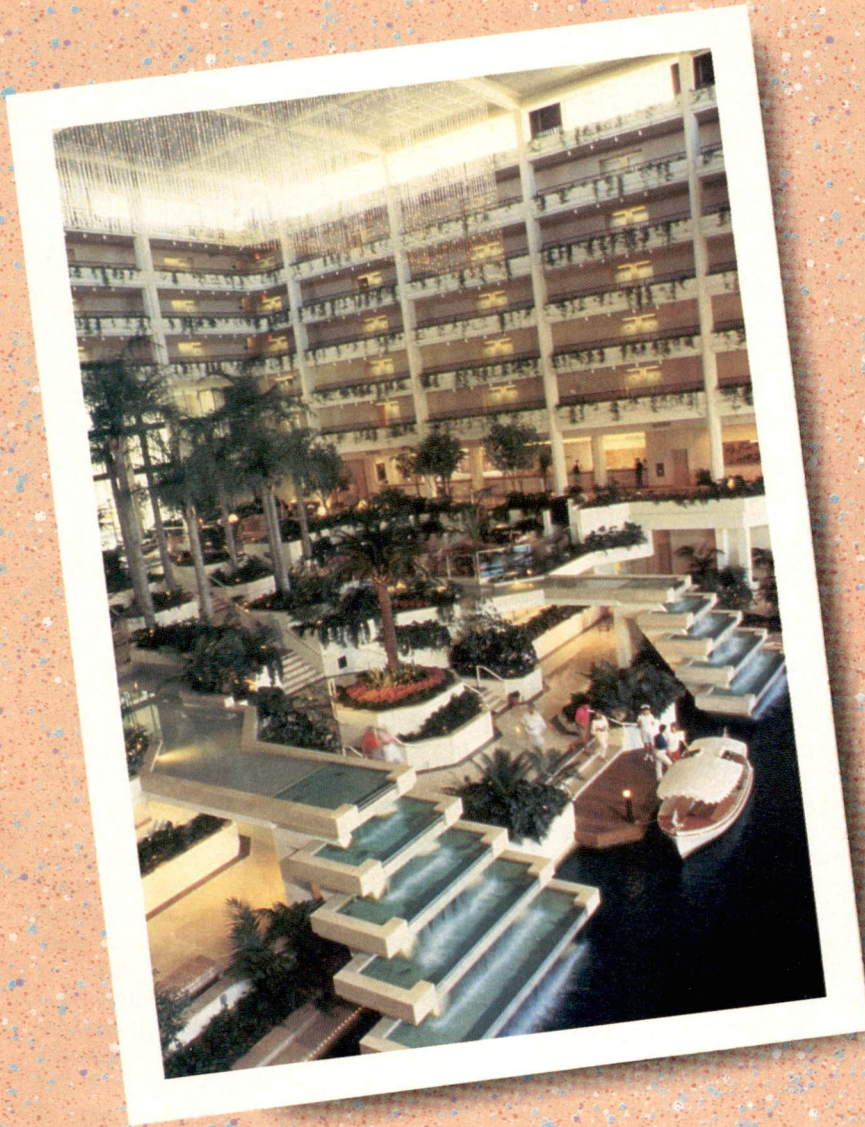
Yet there are ways to combat this destruction of the English language. Anne Davis Toppins, associate professor in the College of Education at the

Continued on page 23

Fun in the Sun!

IN PALM DESERT, CALIFORNIA

**IT'S TIME TO REGISTER FOR THE 58TH ANNUAL
TOASTMASTERS INTERNATIONAL CONVENTION, AUGUST 15-19, 1989,
AT MARRIOTT'S DESERT SPRINGS RESORT AND SPA**



**T U E S D A Y
A U G U S T 1 5**

Registration—10 a.m. to 6 p.m.

Ticket Sales—Noon to 6 p.m.

If you're pre-registered, pick up your ticket packet at 10 a.m. and select your seats for great events such as the Beach Party Fun Night and the World Championship of Public Speaking. Remaining event tickets can be purchased at noon, but these are subject to availability. So it's a good idea to buy your tickets ahead of time.

Visit the Founder's District/District 12 Information Desk. Our hosts want you to have an electric experience of non-stop fun. The Candidates Corner and Credentials Desk will also be open Tuesday afternoon.

Education Bookstore and More!

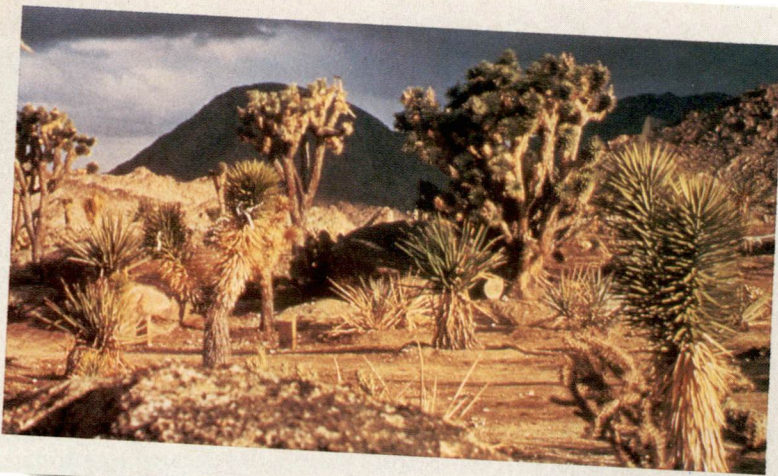
The popular Education Bookstore opens at 1 p.m. It's stocked with great items. Browsers are welcome!

Presidential Welcome for First-Timers

International President **Tom Richardson, DTM**, personally welcomes you to your first International Convention.

Board of Directors Meeting

See your elected representatives in action. Attend an open meeting of Toast-



masters International's Board of Directors.

Proxy Prowl

You're invited to a party! Meet this year's International Officer and Director candidates.

**WEDNESDAY
AUGUST 16**

Opening Ceremonies Featuring Doc Blakely

The spectacular Parade of Flags kicks off this thrilling event. Enjoy the first-rate, side-splitting humor of keynote speaker **Doc Blakely** as he gives you "The Gift of Laughter." This seminar leader, consultant, and author of several books possesses a rare talent for presenting positive approaches to problem-solving. Also, International President **Tom Richardson, DTM**, and Executive Director **Terry McCann** give us their exciting reports.

Golden Gavel Luncheon

See and hear **Joel Weldon**, one of the most sought after speakers in North America. Overcoming fears and self-imposed limitations, Joel joined Toastmasters to conquer his fear of speaking before groups and eventually became one of the most highly respected communicators in the field of professional speaking. He will be presented with Toastmasters' highest award, the **Golden Gavel**.

Fun in the Afternoon

Education is your companion and excitement is your guide. Enjoy afternoon sessions on personal growth, club development and professional success.

- "Speak and Grow Rich"
Dottie Walters, C.S.P.
Lilly Walters
Walters International Speakers Bureau
Discover how to "Grow Rich" by bringing people to Toastmasters, by gaining confidence and ability to communicate, by promoting yourself, and by speaking for money.

- "L-E-A-D-E-R-S"
Donald L. Panhorst, A.Mus.D.
Professor of Speech Communication
Edinboro University of Pennsylvania
Do you aspire to be an effective leader? Learn how to achieve respect and recognition in this exciting session.

- "Assessing Your Club's Personality"
Toastmasters from Founder's District and District 12 help you explore your club's unique character.

H. Al Richardson, DTM
Mary E. Berg, DTM
Norman L. Cook, ATM
David J. Gardner, DTM
Robert G. Harvey, ATM
Edna M. Lumley, ATM
Juanita M. Skillman, DTM

- "Speakers Showcase"
Non-stop excitement with:
Tom Dell, ATM
Seaford Jack, DTM
David Meeks, DTM
John J. Smith, M.F.P.T.
Steven Wall
- "The Accredited Speaker Program"
Roundtable discussion with:
Ray Brooks, DTM
Joseph L. Eden, DTM

Join Accredited Speakers Ray and Joe for a small, informal discussion on what it takes to become an Accredited Speaker.

Candidates Forum

Hear International Officer and Director candidates as they address convention delegates.

Open Evening

Enjoy an evening on the town or stop by the Host District Information Desk for some great entertainment ideas.

**THURSDAY
AUGUST 17**

Annual Business Meeting

Delegates will elect International Officers and Directors and vote on other important issues.

Toastmasters and Guests Luncheon

This popular event is open to everyone, so be sure to buy your tickets in advance. Partners **Gail Wenos** and **Ezra D. Peabody (Smart Dummy)** will entertain you by "Communicating with Team Spirit."

DTM Luncheon

If you're a DTM, don't miss this special luncheon. Featured speaker **Peter Kossowan, DTM**, leads you "Step By Step." Speakers from districts representing Australia, England, Ireland, New Zealand, the Philippines, and Southern Africa compete for a final spot in Saturday's World Championship of Public Speaking.

Hall of Fame

Experience the pageantry and see the best in Toastmasters for 1988-89.

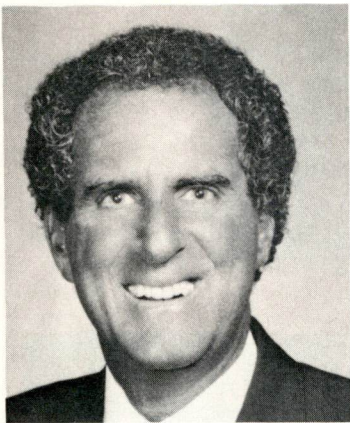
Fun with the Best

- "Not Another Joke Please"
Natasha Josefowitz, Ph.D.

Laugh and learn about using humor in sensitive subjects from radio personality and author Dr. Natasha Josefowitz.

Beach Party Fun Night

Surf's up, sun's out, and you're set for that legendary Southern California Beach Party. Get out your sunglasses, visor, sandals and zinc oxide for that hot dogger, hang ten look! At this party, guests are part of the entertainment. Get set to boogie down with the sensational Papa Doo Run Run and the fabulous Cruisers. Eat your hearts out, Frankie and Annette!



Joel H. Weldon



Doc Blakely



Gail Wenos and
Ezra D. Peabody



Papa Doo Run Run



Tom B. Richardson, DTM



Dr. Gary L. Couture



Norman B. Sigband, Ph.D.

**FRIDAY
AUGUST 18**

Fun in the Sun—All Day Long

Opening Session

- "Solving The Great Illusion"
Norman B. Sigband, Ph.D.
Professor Emeritus of Management
Communication
University of Southern California
Start the day with Professor Sigband as he unravels the mystery of effective communication.

Morning Sessions

- "Dream Your Dreams"
Dick Caldwell
Personal Development Institute
You have the power to succeed. There is nothing wrong with having a dream. Let Dick tell you how to turn your dream into a reality!
- "Make Your Message Matter"
Mary Jane Mapes
Mary Jane Mapes and Associates
Professional trainer and consultant
Mary Jane Mapes teaches you how to tailor your talk to your audience.
- "Be A Star"
John N. Hartquist Jr., DTM
Accredited Speaker
Learn drama concepts from a talented actor and Toastmaster along with the when, why, where, and how of using them in your speeches.

- "Energize Your Stress"
Dr. Gregory Ladd
Windows Into Health
Stress is not what you think. It can make you or break you. Put stress to work for you in this powerful session.

- "Becoming a Parliamentarian"
Roundtable Session with:
Eli Mina, R.P.
Registered Parliamentarian Eli Mina conducts a group discussion on what it takes to become a parliamentarian.

Afternoon Sessions

- "Create A Powerful Vocal Image"
William Rush
Golin/Harris Communications, Inc.
Bill Rush, spokesman for Hall's Voice Improvement Program, helps you arm yourself with good vocal habits.
- "YOU—The Presenter"
Thomas E. Reese
Reese and Associates

Tom shares his unique systems approach to effective presentations in a fast-paced, stimulating session.

- "Your Life Is Your Material"
Orvie Nix
Your life is a gold mine of material for exciting and meaningful presentations. Participate in this practical, information-packed session.
- "Six Levels of Communication"
Dr. Hal Hawley, ATM
Join Hal for a thought-provoking seminar and examine communication from simple daydreams to intimacy.

- "Computers In The Club"
Roundtable Session with:
Dianne Bryson, DTM
Exchange ideas in this give-and-take discussion on computer applications in the club.

Closing Session

- "Partnering For Improved Relationships"
Dr. Gary L. Couture
The Institute for Advanced Educational Research
People skills are essential in today's world. Now, more than ever, individuals who develop values will rise above the rest in their field. Join personal development expert, Dr. Gary Couture, for a session that can improve your life.

President's Dinner Dance

Dine and dance in elegance at this magnificent event. Past International President **John A. Fauvel, DTM**, is the Toastmaster of the evening. He presides over the installation of our newly-elected International Officers and Directors.

**SATURDAY
AUGUST 19**

"The World Championship of Public Speaking"—International Speech Contest

Witness the world's best speakers. Nine finalists compete for the title "World Champion of Public Speaking." See the intensity, experience the emotion, and feel the suspense when you hear the words, "And the winner is. ." This is a popular event so **order tickets now**. Please note this is not a meal event, but continental breakfast items will be available prior to the contest.



Natasha Josefowitz, Ph.D.



Peter Kossowan, DTM



Dottie Walters, C.S.P.



Lilly Walters



Donald L. Panhorst, A. Mus. D.



Tom Dell, ATM



Seaford Jack, DTM



David B. Meeks, DTM

Get Yourself to Palm Desert

Getting to Palm Desert is easy. Marriott's Desert Springs Resort is located just 13 miles southeast of beautiful Palm Springs, California. Make your travel plans now and take advantage of travel discounts. Remember, the convention registration desk opens at 10 a.m. on August 15, 1989.

- **By Air**—Palm Desert is serviced by the Palm Springs Airport. Most major airlines provide connecting flights which fly into Palm Springs. Marriott's Desert Springs provides a **free shuttle service to the hotel**, departing every 30 minutes. Look for Marriott's free shuttle near the baggage claim area. A hotel courtesy phone is also available at the airport. Ground transportation is available between Los Angeles International Airport, Ontario International Airport and Palm Desert. Call the Airport Coach Company for details: (800) 772-5299.
- **By Rail**—Amtrak provides service to the neighboring city of Indio, California. A cab ride to Marriott's Desert Springs Resort costs about \$10.
- **By Bus**—Greyhound provides bus service to Palm Springs. However, a cab ride from the bus station directly to the hotel will cost about \$25. Save some money and take a \$5 cab ride to the Palm Springs Airport. From the Airport you can take Marriott's free shuttle to the hotel (departs every 30 minutes).
- **By Car**—The Palm Springs/Palm Desert area is about a two-hour drive from Los Angeles or San Diego. Interstate 10 provides access to the city from the east (Arizona) and west (Los Angeles). Take Interstate 10 to Palm Desert. Exit at Bob Hope Drive and proceed south to Country Club Drive. Then turn left and head eastward to Marriott's Desert Springs. If you are driving from the San Diego area, you can take highway 74 north to Palm Desert. Highway 74 turns into Monterey Avenue once you enter Palm Desert. Take Monterey Avenue to Country Club Drive and turn right. Then head east to Marriott's Desert Springs.

Official Travel Company

Conventions in America has officially been selected to provide special travel services and benefits to Toastmasters and guests attending the International Convention in Palm Desert, California, August 15-19, 1989.

Here is a sample of some of the services and benefits available to you just by calling the toll free number for reservations:

- **At least 45% discounts** on coach class seating and guaranteed discounts on ALL other seat classes (restrictions apply).
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- **FREE \$100,000 travel insurance** with each ticket.
- **FREE in-flight drink coupons** with each ticket on American Airlines.
- **Special convention rate discounts** on Alamo rental cars.
- **Tickets mailed to you immediately.**

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- Call toll free **800-942-0098**

Identify yourself and give your special Toastmasters Group Identification Number: 328.

When you book your air travel with Conventions in America, you become eligible to win **TWO FREE ROUND TRIP TICKETS** to any of 150 destinations in the continental United States. (Drawings held quarterly.)



John J. Smith, M.F.P.T.



Steven Wall



H. Al Richardson, DTM



Mary E. Berg, DTM



Norman L. Cook, ATM



David J. Gardner, DTM



Robert G. Harvey, ATM



Edna M. Lumley, ATM



Juanita M. Skillman, DTM



Ray Brooks, DTM



Joseph L. Eden, DTM



Mary Jane Mapes



Dr. Gregory Ladd



Dick Caldwell



John N. Hartquist Jr., DTM



Eli Mina, R.P.



Dr. Hal Hawley, ATM



Thomas E. Reese



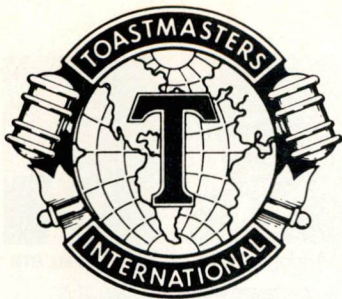
William Rush



Dianne Bryson, DTM



Orvie Nix



TOASTMASTERS 58th ANNUAL CONVENTION

August 15-19, 1989

Marriott's Desert Springs Resort and Spa
Palm Desert, California

MAIL THIS PART TO: Toastmasters International, P.O. Box 10400, Santa Ana, CA 92711 (This form is not to be used by International Officers, Directors, Past International Presidents or District Governors elected for 1989-90.)

To attend general sessions on Wednesday, Thursday and Friday, a registration badge will be required. Preregister and order event tickets now! You must be registered to purchase tickets to any event except the International Speech Contest. ATTENDANCE AT ALL MEAL EVENTS AND THE SPEECH CONTEST WILL BE BY TICKET ONLY. Advance registrants will receive a receipt by mail. Tickets can be claimed at the registration desk beginning Tuesday, August 15.

ALL ADVANCE REGISTRATIONS MUST REACH WORLD HEADQUARTERS BY JULY 15.

_____ Member Registrations @ \$45.00	\$ _____
_____ Joint Registration: Husband/Wife (both Toastmasters) @ \$65.00	\$ _____
_____ Spouse/Guest Registrations (each) @ \$20.00	\$ _____
_____ Tickets: Golden Gavel Luncheon (Wednesday, August 16) @ \$21.00	\$ _____
_____ Tickets: Toastmasters & Guests Luncheon (Thursday, August 17) @ \$18.00	\$ _____
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(PLEASE NOTE: Continental breakfast items will be available for purchase prior to the contest).	
TOTAL	\$ _____

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

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B

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All reservation requests must be accompanied by the first night's deposit in order for the reservation to be processed and confirmed. Deposits are refundable with 10 DAYS ADVANCE NOTICE. Upon arrival, the deposit will be applied to your final night's stay. An earlier departure will result in forfeiture of the deposit, unless the hotel receives 10 DAYS ADVANCE NOTICE of the earlier departure date.

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TOASTMASTERS INTERNATIONAL 58th ANNUAL CONVENTION August 15 - 19, 1989

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Turning Speaking Skills Into Training Programs

Continued from page 11

that risks abound, especially when equipment is involved. Projectors malfunction, lamps burn out, computers crash, videotapes get damaged, microphones go dead, and copying machines quit in your hour of need. So always have a contingency plan in your pocket.

• Vary the Pace

With this assortment of methods and media in mind, let's turn to our example of the training program on presentation skills assigned to you by the marketing vice president. Suppose he agreed to send eight students with minimum presentation experience to a two-day program with a total of fourteen classroom hours. How will you, the trainer, decide which methods and media to use and in what sequence?

First, arrange the topics you plan to cover in a logical sequence, allocating specific amounts of time to each, just as you would if you were giving a speech. Second, decide what training method is best suited to the topic, remembering the trainer's cardinal rule: vary the pace. Change methods at least every hour, if not more frequently. Third, select media to communicate the message.

Suppose you plan to cover the following topics: audience analysis, platform skills, presentation organization, preparation of visuals, and using projection equipment. Audience analysis and organizing a presentation are topics that lend themselves to lecture or lecture/discussion formats.

The subjects of preparing visuals and operating projection equipment call for demonstration and skill practice. To teach platform skills, show films for behavior modeling, followed by skill practice and feedback. Finally, the topic of audience control can be explored through discussion of case studies.

6 Delivering The Program

As you plan the training schedule, don't be lulled into complacency by the fact that you have fourteen hours to deliver the material. You must be as time conscious as if this were a thirty-minute speech. A lesson plan helps keep the agenda on time. A course blueprint, it includes the major topics to be covered, key points relating to each topic, the time you plan to begin each activity, and methods you will use to present the material. Many trainers create a form with the items mentioned above, arranged horizontally in columns at the top of the page.

Setting the proper tone as you begin the program will pay dividends for the remainder of the workshop. After you welcome participants and introduce yourself, deal immediately with house-

Room arrangements influence the amount of participation and involvement elicited from the students.

keeping details like class hours, break times and location of phones and restrooms. If the group consists of fewer than forty members, take the time for introductions. Asking each person to state his or her objectives in attending the class, as well as mention any reservations about the program, serves as an instant audience analysis. To warm up the group, use an icebreaker or experiential activity. After these preliminaries, both you and the group will be ready to get down to business.

Holding the class' attention after lunch is often a challenge. Consequently, it's a good practice to plan a lively group activity such as case studies, a simulation or skill practice for that hour.

The nature of the training environment is another important concern. Room arrangements influence the amount of participation and involvement elicited from the students. Configurations that foster small group discussions include round table seating for four or five participants, or a herringbone arrangement with three or four to a table. If the number of trainees is twenty or less, a U-shape configuration stimulates total group discussion while allowing for group work. Theater-style seating is the least preferred if group participation is one of your objectives.

7 Evaluation

The final step—evaluation—provides the opportunity to determine how effectively the training accomplished the objectives for the program. In many cases, a pre-class assessment is administered to obtain the trainees' level of knowledge. At the conclusion of the training, a post-class assessment is given to see if their knowledge of the subject has increased. The pre- and post-class assessments can be paper and pencil tests or performance tests. In the case of the presentation skills program, asking each participant to give two five-minute video taped presentations—one the first morning and the other the second afternoon—will give you an excellent basis for comparison. Other evaluation methods include observation of behaviors and methods used on the job after the training, and surveys completed by the trainees stating their degree of satisfaction with the program.

With the help of your Toastmasters training and this 7-step instructional design process, chances are that your training program for the client presentation team will flow smoothly. The vice president will be pleased, and you just might be asked to lead another training program in the future. ♦

Bobette Hayes Williamson is a professional trainer and freelance writer, and Director of the Motivators, a San Diego, California, management consulting firm. She specializes in training on the topics of supervision, management, leadership, interpersonal communication and human relations.

Open your Speech with Pizzazz

Some "do's" and "don'ts" for beginning a speech.

BY DORI ZARR

Have you ever watched the lighting of the Christmas tree at Rockefeller Center? When the switch is flipped and the lights go on, everyone's attention is captured.

In many ways, that tree is like the subject of our speeches. We recognize the importance of the topic before presenting it to the club. The ornaments are our final remarks. The star on top of the tree is like the speech title: we don't overlook its significance. Selecting and trimming the tree are as important as selecting the topic and trimming the content of the speech.

But what gets everyone's attention is the moment the lights are switched on. It's at this time we pause, look and listen, preparing to take in the beauty and message of the tree. We can liken this to the opening in our speeches, our impromptu talks, or our evaluations. There are certain definite "do's" and "don'ts" for beginning a talk.

Here are some "don'ts":

1. "I am going to talk to you about stamp collecting. I have collected stamps for 15 years."

Boring opening. Lacks pizzazz, excitement and enthusiasm.

2. "I feel so inadequate speaking before all of you. You are so much more experienced than I am."

People want to be informed, inspired or entertained. They don't want to hear apologies. You took a risk when you joined this club, which has a history of being supportive. Don't ever apologize.

Let's look at the "do's." We must get the audience's attention immediately. There are six main ways to do this. I've used as a memory trigger the acrostic SPACES.



Illustration by Rachel Cook

a cultural exchange that will enlarge your horizons and you may even get an invitation to visit France on your vacation."

Rule 3: Begin with an analogy.

It is thought provoking and paints pictures in the listeners' minds that adds to retention of your idea or point.

"When I first became a mother, it was like being adrift in a rowboat without oars. I felt like I was out in the middle of the ocean with no idea where I was going, or even worse, why. I had moved far from my family and there was no one I could turn to. My son was not interested in daily naps; my husband was working what seemed like all the time. I was alone with a crying infant living out west far from family and friends."

Rule 4: Arouse suspense or curiosity.

For example:

"Last night I was out walking my dog. The weather was miserable and snowy and there wasn't a person in sight. All of a sudden, my eye caught something. It looked like a wallet. I picked it up to check for some identification. There was none. The wallet, however was not empty. It was stuffed with \$50 bills."

Rule 5: Use an exhibit or demonstrate something. Audiences pay attention if you show them something. Visual stimulation reinforces your message and overall impact of your presentation.

For example:

"Look at this bear. It may look quite ordinary to you. But to me he is very special, because he is hypoallergenic. His name is Ache and he belongs to my son, Jim, who was born with asthma."

Rule 6: Begin with statistics or the testimony of an expert.

It is startling and an attention grabber. If nothing else, it gets people think-

Rule 1: Ask for a show of hands — then react to the response.

For example:

"If you knew you could save the life of a child, how many of you would be willing to volunteer one hour of your time each month? May I see a show of hands?"

"I see that more than half of you responded positively. I want to tell you about a program in which I'm involved. It's my hope that after my talk, when I ask the same question, even more of you will respond positively."

Rule 2: Promise the audience something in the opening of your speech. It whets their appetite.

For example: "I need homes for French students this summer. If you can help me out for three short weeks, I can promise you an experience you will long remember. You can participate in

ing how they're going to beat the odds and wondering if the speaker is correct about the information.

For example:

"According to statistics in *Road and Track* magazine, one in four people in this room will be in a car accident within the next year. The thought of this is indeed alarming. It is possible to reduce the odds if you follow several simple suggestions."

Try these techniques to improve your speech openings. Remember "SPACES": "S" stands for show of hands; "P" for promise; "A" for analogy; "C" for curiosity; "E" for exhibit, and "S" for statistics.

When using any of these sure-fire methods, you'll be able to look at the Rockefeller Center Christmas tree lighting ceremony in a new way. It will symbolize the way you now light up audiences with attention-grabbing opening comments.

Dori Zarr is a 4-year member of the Morristown Club 3540-46 in Morristown, New Jersey. She is a teacher at Morris County College.

Don't Be Guilty of Doublespeak

Continued from page 15

University of Alabama, Tuscaloosa, fights doublespeak in the classroom by insisting her students write out business themes with as many one pulse words as possible. To demonstrate how understanding rises as multi-syllable words drop, she re-wrote the U.S. pledge of allegiance:

"I pledge my troth to the flag of the states that are joined in this land and to the form of rule for which it stands; one large state with trust in God, not to be split, in which all can be free and for whom the law is just."

Pointing out the ludicrousness of doublespeak is another method that often works. "A great deal of double-speak can be changed with laughter expressed through letters and telegrams," Dr. Lutz says. "For instance, one university changed the name of their 'department of human kinetics' back to 'physical education' when I ribbed them about it."

Smith adds, "Some linguists say the language is always in a state of change and what you say or write doesn't make that much difference. But look at the way 'podium,' something on which you stand, and 'lectern' something on which you lean or place notes, are often mis-used. A journalist wrote in *The New York Times*, 'He pounded on the podium,' so I saw in my mind's eye a speaker on his hands and knees pounding on a floor.

"The hope for the language lies in writing which uses less pretentious words and, above all, words to which we know the meaning."

And, more often than not, the more concise, the better. For history shows that writing which uses short words endures because we need not work so hard to grasp the meaning. After all, would people today remember Ben Franklin with such warmth had he written: "Nothing in life is certain except revenue enhancement and negative patient care outcome?"

Charles Downey is a professional freelance writer based in Fawnskin, California.

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K EEP YOUR VOICE IN TUNE

Bring music to your speech
by using vocal variety.

*It can lift like the lilt of a flute;
Or chatter like a saxophone.
Or boom like the strings of a big base vile.
Or glide like a slide trombone.
It can hum like the strum of a harp;
Or sing like a fine violin;
It can whine like an oboe;
Or twinkle like a mandolin.*

It's been said that our voices are commodities, and if no one is listening, we should stop talking.

But Toastmasters can't accept that. If no one is paying attention when we speak, we find a way to get people to listen. We won't stop until we have the kind of voice people want to hear; a voice that charms our audiences, a voice that won't be ignored. Our voices are instruments that can make beautiful music, but it is up to us to keep it in tune so it can produce the best possible music.

BY MARY E.S. FLEMING, DTM

In song the human voice can span a twelve- to twenty-note range. Yet most of us, in ordinary conversation, use around a five-note range. Try singing a five-note scale and see how limited it is. By the old "do, re, me," singing method five notes take you from do to so: "Do, re, me, fa, so." And that's not very much.

To discover your speaking range, read the following sentence aloud. Note the highs and the lows in your voice.

"I took a little walk one lonely day."

Did you hear a five note range? Did you hear more? Or less? Repeat the phrase and listen to your voice. Do you need more practice? Most of us do.

To facilitate your practice I have selected a sad lyric, because sadness is an extremely difficult emotion to express with any degree of vocal variety. First, read the passage in a monotone, then read it again with expression and feeling. Read it fast, then slow, and then try pacing yourself, leaving spaces where pauses are needed. Notice the differences in the sounds in your voice. Become aware of the range of notes you are using.

*You never die from loneliness,
you only cry from loneliness.
You may live a million lonely years
in just a little while.
You may shed a thousand bitter tears
before you learn to smile.
But you never die from loneliness.*

Now read the passage again and stretch your range. Try reading it several times, and each time extend your vocal variety. Stretch your voice. Reach. With practice you will begin to speak with more than a conversational five-note range.

Rhythm

Along with range it is helpful to become aware of rhythm. A lengthy passage such as the following example will help you feel the inherent rhythm in our language. As you read the lines from "Lincoln's Farewell Address to Springfield," become aware of the ebb and flow of his language, the ups and downs, the soft words and the strong words. Feel the rhythm, the accents, the pacing. You may want to tape record your reading in order to listen more objectively for vocal variety and rhythm.

"My friends: No one not in my situation can appreciate my feeling of sadness at this parting. To this place, and the kindness of these people, I owe everything. Here I have lived for a quarter of a century and have passed from a young to an old man.

"Here my children have been born, and one is buried. I now leave, not knowing when or whether ever I may return, with a task before me greater than that which rested upon Washington. Without the assistance of that Divine Being who ever attended

Become aware of the range of notes you are using.

him, I cannot succeed. With that assistance, I cannot fail.

("Lincoln's Farewell to Springfield")

By using vocal variety and taking advantage of the rhythm in our language, your voice will come alive. However, there are special ways to bring even more music into your speech. You can use repetition as a means of adding both rhythm and emphasis to your speech. Say the simple phrase, "I was born an American, I shall live an American, I shall die an American," and you have a semblance of rhythm created by repetition that sounds good to the ear. However, use repetition sparingly or it may become monotonous and lose its effect.

Rhyme

Rhyming words can also create music in your speech. Using phrases like "thumping, bumping heart;" or "adoring, boring," "giving and living, sinning or winning," can make your speech more musical. A line or two of quoted poetry also is pleasing to the ear.

Just as music has legato and staccato, the human voice is capable of producing these sounds, too. Legato means smooth, connected tones with no breaks between tones. An excellent example would be the Twenty-third Psalm.

*The Lord is my shepherd, I shall not want.
He maketh me to lie down in green pastures;
He leadeth me beside still waters
He restoreth my soul.*

Notice how the words flow together like beads on a string. Each word seems to clasp the one before it and the one after.

Staccato, the opposite of legato, means the sounds are disconnected and cut short. Just as a violinist plucks the strings of his instrument for variety, there is a place for a plucking of words when we speak. For instance, the words "clip-clop clip-pity-clop" in the song "Mule Train" lend themselves to a choppy expression. They are automatically spoken in a staccato manner. Used at the wrong time, staccato detracts from your speech. But when used appropriately, it adds interest and musical variety.

Pianissimo and forte are also important musical expressions to include in the repertoire of a musical voice. Soft sounds and loud powerful tones, and all the stages in between, are helpful to expression and meaning. The use of crescendo, where the voice moves from very soft to louder tones, is very effective in the following lullaby. The words lend themselves to moving from soft hushed tones to louder ones. Read the nursery rhyme aloud and strive for this effect.

*Rock-a-bye baby on the tree top, (hushed)
When the wind blows, the cradle will rock,
(somewhat stronger)*

Continued on page 31

DTM

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More Doublespeak:
A Rolls Royce spokesman in England recently insisted that his cars do not break down. "Occasionally," he explained, "they fail to proceed."

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Betty Holcomb, 5928-25
Michael Leathers, 6059-25
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A. Dean Lucas, 6061-57
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Sitka, 7240-U
Sitka, AK-Mon., noon,
Westmark Hotel, (907)
747-5712
Westworders, 7238-1
Los Angeles, CA-Tues., 8:30
p.m., Hedrick Hall, 250 De
Neve Dr.
Harbor UCLA Medical
Center, 7244-1
Torrance, CA-Harbor UCLA
Medical Center, 1000 W.
Carson St.
Greater Issaquah, 5433-2
Issaquah, WA-Thur., 6:30
p.m., Bellwood Retirement
Ctr., 3710 Providence Pt.
Dr. SE, (206) 392-4937
C&L Tic n' Talk, 1272-4
San Jose, CA-alt. Wed.,
noon, Coopers & Lybrand,
Ten Almaden Blvd., Ste.
#1600, (408) 295-1020
CSD, 2281-4
San Jose, CA-Wed., 4:45
p.m., United Tech., 5883
Rue Ferrari Dr., (408)
778-4171
Milpitas, 7242-4
Milpitas, CA-Mon., 7 p.m.,
Omega Rest., 90 S. Park
Victoria Dr., (408) 436-8500
NASSCO, 7224-5
San Diego, CA-Tues., 4:30
p.m., NASSCO Bldg. 51,
28th & Harbor Dr., (619)
544-8814
Universitario, 7233-5
Ensenada, B.C., Mexico-Fri.,
4 p.m., Universidad
Autonoma de Baja CA,
6-66-41
TCO Speakos, 7225-6
Golden Valley, MN-Mon.,
noon, 701 N. Lilac Dr., (612)

540-1200
United Student Aid Funds, Inc., 7245-11
 Indianapolis, IN-Wed., 7 a.m., United Student Aid Funds, Inc., 8115 Knue Rd., (317) 576-1177
Techmasters (Student Chapter), 3509-14
 Atlanta, GA-Tues., 6 p.m., Georgia Tech, (404) 894-8255
The Forum, 7222-14
 Columbus, GA-2nd & 4th Thur., 4:35 p.m., Pratt & Whitney, 8801 Macon Rd., (404) 682-2554
Toast of the Town, 7228-15
 Ogden, UT-1st & 3rd Wed., Service South, 25th & Lincoln Ave., (801) 625-6284
Rock Springs, 7243-15
 Rock Springs, WY-2nd & 4th Wed., 7 a.m., Park Inn, 2518 Foothill Blvd., (307) 382-8904
Territorial 89'ers, 1518-17
 Deer Lodge, MT-Mon., 6:30 a.m., Scharf's Family Rest., 819 Main, (406) 846-3680
RBC, 7221-18
 Baltimore, MD-Wed., 11:30 a.m., E.T.F. at Baltimore Gas & Electric, (301) 281-3789
Tower Country, 7234-20
 Cando, ND-Thur., 7:15 a.m., Towner County Memorial Hospital, Hwy. 281, (701) 968-3927
Seymour Speakers, 7239-21
 Vancouver, B.C., Canada-Thur., 7:30 a.m., B.C. Tel Bldg., 768 Seymour St., (604) 530-1793
Cross Timbers, 7230-25
 Stephenville, TX-Mon., 7 p.m., Texas Farm Bureau Ins., Hwy. 281, (817) 968-6081
Talking Tigers, 7229-36
 Reston, VA-1st & 3rd Tues., noon, DynCorp., 2000 Edmund Halley Dr., (703) 264-0330
Spirited Speakers, 7231-36
 Alexandria, VA-1st & 3rd Thur., 7:30 p.m., Alfred St. Baptist Church, 301 S. Alfred St., (703) 978-3421
SNC, 7236-37
 Charlotte, NC-Wed., noon, Southern National Ctr., 200 S. College St., Rm 1670, (704) 568-9134
Germantown, 7237-38

Philadelphia, PA-2nd & 4th Tues., 6:30 p.m., Northwest Br. Free Library, Chelton Ave. & Green St., (215) 438-5442
Survivors, 7218-42
 Edmonton, Alberta, Canada-7:30 p.m., Filipino-Canadian Community Hall, 12520 135th Ave.
Warner-Lambert Club #3, 1342-46
 Morris Plains, NJ-2nd & 4th Wed., noon, Warner-Lambert Co., 201 Tabor Rd., (201) 540-2472
Warner Lambert #2, 7227-46
 Morris Plains, NJ-2nd & 4th Thur., noon, Warner-Lambert Co., 201 Tabor Rd., (201) 540-3852
Frontier, 7219-56
 Austin, TX-Sat., 10:30 a.m., New Age Books, 1006 S. Lamar, (512) 443-6794
Fisher Nutz, 7235-56
 Austin, TX-Wed., 4:40 p.m., Fisher Controls, 8301 Cameron Rd., (512) 834-7306
West Austin III, 7241-56
 Austin, TX-Fri., 7:45 a.m., Sid's Rest., 3501 N. Lamar, (512) 345-2980
St. Eustache, 5842-61
 St. Eustache, Quebec, Canada-Tues., 6:30 p.m., Restaurant Kefalonia, 171 St. Louis, (514) 473-1051
St. Georges De Beauce, 7220-61
 St. Georges, Quebec, Canada-Thur., 7 p.m., Manoir Chaudiere, 11575 le Ave. Est., (418) 228-5362
Pacesetters, 7223-64
 Winnipeg, Manitoba, Canada-Tues., 7 p.m., Viscount Motor Hotel, 1670 Portage Ave., (204) 667-8759
Sentara, 7232-66
 Norfolk, VA-1st & 3rd Wed., 7:30 p.m., Norfolk Gen. Hospital., 600 Gresham Dr., (804) 455-7474
West Bank Jazzy Grabbers, 7226-68
 Gretna, LA-Wed. (monthly), noon, West Bank State Farm, 109 Wall Blvd., (504) 391-8723
Southern Cross, 7246-73
 St. Marys, So. Australia-1st & 3rd Wed., 6 p.m., South Adelaide Football Club, 1303 So. Road, (61) 08-223-1427

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 Sierra, 135-33

40 Years

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Ruth Baldwin Retires After 30 Years of Service



Ruth Baldwin is honored for her 30 years of service by Executive Director Terry McCann.

Today, Ruth Baldwin will have her hair done and her fingernails manicured. Next week, she will babysit for her two oldest grandchildren. She now has the time to do these things because she recently retired from her job as senior bookkeeper in the Finance Department at World Headquarters, after 30 years of dedicated service.

At a luncheon given in her honor, Executive Director Terry McCann presented Ruth with a plaque and gifts, and praised her as an extremely valuable employee who has contributed greatly to the organization throughout the years. Ruth expressed her sense of pride and accomplishment in being part of the organization's growth.

Ruth joined the organization on April 29, 1959, when it was housed in the 8th Street Armory in Santa Ana, near the Red Cross. World Headquarters was in the process of automating its bookkeeping and purchased equipment from the National Cash Register Company (NCR) to accomplish the task. Ruth worked for NCR and was sent to Toastmasters to assist in con-

verting from manual recordkeeping to the new automated system. "One thing led to another," she said, "so I switched employers."

She has watched the organization change and develop over the years. "When I became an employee, the semi-annual dues per member were \$3 plus a 50 cent fee for the building fund," Ruth explained. "We had about 26 employees and offered only two basic manuals from which to study."

She remembers the excitement when club number 3,000 was chartered, and recalls seeing Dr. Ralph Smedley, the organization's founder, in the office. "He was a quiet man who always was polite and friendly to me."

Growth was evident and Toastmasters soon moved into the Grand Avenue building, which today houses World Headquarters. "I watched the new headquarters being built from a big hole in the ground," Ruth said. "The members had such faith in the organization that they wanted a new building that would further encourage growth."

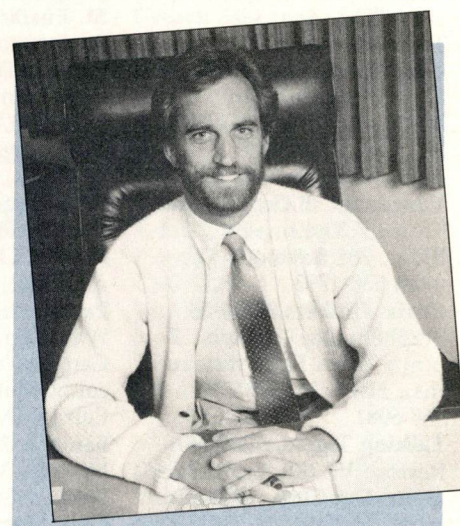
The organization continued growing, and Ruth points to the 50-year an-

niversary celebration as one of the highlights in her career. "That was the only year I worked at the International Convention," she said. "It was nice to meet people I had talked to on the telephone."

Ruth has many fond memories of her career at Toastmasters International and its staff and members. "This organization has given me a great deal," she said. "I always felt a sense of job security, and co-workers were like family members. It was a difficult decision to give up my family at Toastmasters."

At age 67, Ruth is the proud mother of one daughter, grandmother of four and great-grandmother of eight, ranging in ages from infant to 8 years. "I took time off from work when my last great grandchild was born, so I could bring him and my granddaughter home from the hospital," she said. "I love my family and I feel blessed. Now that I'm retired, when one of my granddaughters asks if I can babysit, I can say 'yes.'"

True Believer Joins WHQ Staff



Greg Giesen

Toastmasters International's new manager of Membership and Club Extension, Greg Giesen, has big plans for this organization.

His goal is to create new marketing programs that will boost membership to over 200,000 and increase club charters to 10,000 within the next ten years.

Greg has good reason to be enthusiastic.

Continued on next page

Keep Your Voice in Tune

Continued from page 26

When the bough breaks the cradle will fall,
(louder)

And down will come baby, cradle and all.

(end with a strong emphasis)

The use of allegro, a musical term meaning "in a brisk lively manner," will lighten your speech and give it a cheerful musical sound. Try reading this merry expression of a child in a dreary voice. It's almost impossible. The content of some phrases dictates how the words will be spoken. Some words can be spoken only with a lively happy sound.

*Ride a cock horse to Banberry Cross
To see what a penny will buy.*

Pause

Just as pauses are essential to the rhythm of music, they are essential to speech as well. Often used as a time for taking a breath, the pause also enhances rhythm and meaning. For practice, read the following Arabian Proverb. Read it slowly and pause where indicated. You'll gain a sense of the importance of pauses in speech. You'll find they help comprehension as well.

*He who knows (pause) and knows he knows
(pause) is wise. (pause)*

Follow him. (pause)

*He who knows (pause) and knows not he knows,
(pause)*

is asleep. (pause) Wake him. (pause)

*He who knows not, (pause) and knows not he
knows not, (pause)*

By
using
vocal
variety
and
rhythm,
your voice
will
become
alive.

is a fool. (pause) Shun him. (pause)

*He who knows not, (pause) and knows he knows
not, (pause)*

is a child. (pause) Teach him.

Think of the face that hasn't a flicker of emotion, no display of pleasure or pain, that has only a deadpan look, one that is difficult to read and understand. Do we want that kind of voice? Unless we allow our voices to show our feelings through vocal variety and rhythmic expression, we will have voices that are monotonous and boring; voices that no one will want to hear.

As Dionysius said, "Let thy speech be better than silence or be silent."

The human voice is indeed a beautiful instrument that needs to be kept in tune. We can create a spoken composition when we speak. We can keep our audience enthralled by using the music in our voices. If we find we have the limited five note range when we speak, we can practice extending our range one note at a time.

If we are speaking faster than most people can listen, we can slow down and speak more clearly with the emphasis on the flow of the words. Just as the space in a picture is necessary to set off the subject, so space is needed for rhythm and emphasis in speech.

It is up to us to keep our voices in tune, to give our audience a musical treat so that no one can say of us: "He spoke in hell's and heaven's name, yet all he uttered seemed the same." ♣

Mary E. S. Fleming, DTM is a member of two clubs: *Innovators 4633-3 and Six to Niners 3569-3 in Phoenix, Arizona. She was elected District 3's Outstanding Toastmaster of the Year in 1986.*

Continued from previous page

astic about the organization's growth potential. "I'm a true believer in the Toastmasters program, because I've personally benefited greatly from club membership," he said.

A member of Koffee N' Toastmasters club 105-F in Redlands, California, Greg joined, like many others, to conquer his fear of public speaking. "Three years ago someone gave me a brochure on Toastmasters," he said. "I made it a New Year's resolution to join."

Greg's ultimate challenge came last year when, as the Director of Student Activities at the University of Redlands, he was asked to introduce former president Jimmy Carter to a group of 1200 faculty members, students, and state and local politicians.

"The week before I was to introduce Carter, I was shaking," said Greg. "I

had learned a lot about public speaking, but this assignment resurrected old fears. I read my introduction at a club meeting. The members offered some ideas and a great deal of support and encouragement."

He felt his confidence grow behind the university chapel's lectern. Before a distinguished audience, Greg introduced a most distinguished speaker. "I believe my delivery was nearly flawless," Greg said. "I stayed at the lectern to receive Carter at the conclusion of the introduction. The audience was standing and cheering the former president as he approached the lectern. I shook Mr. Carter's hand. It was hard to hear through the roar of the audience, but I heard him say that my introduction was one of the best he'd ever received. I gained a new respect that night, both professionally and personally."

Having experienced success as a club

member is what makes Greg especially pleased to be a part of the World Headquarters staff. "This organization has given me so much," he said. "I want to use my creative abilities to develop new membership building and marketing programs that will help the organization continue to grow and strive for excellence."

Greg is no stranger to promotional and marketing activities. He was Coordinator of Student Activities at Washington University in St. Louis, Missouri; Director of College Activities for Chapman College in Orange, California and, most recently, Director of Student Activities at the University of Redlands, Redlands, California.

He has a Bachelor of Arts degree from Western State College in Gunnison, Colorado, and a Master of Science degree from Miami University in Oxford, Ohio. ♣

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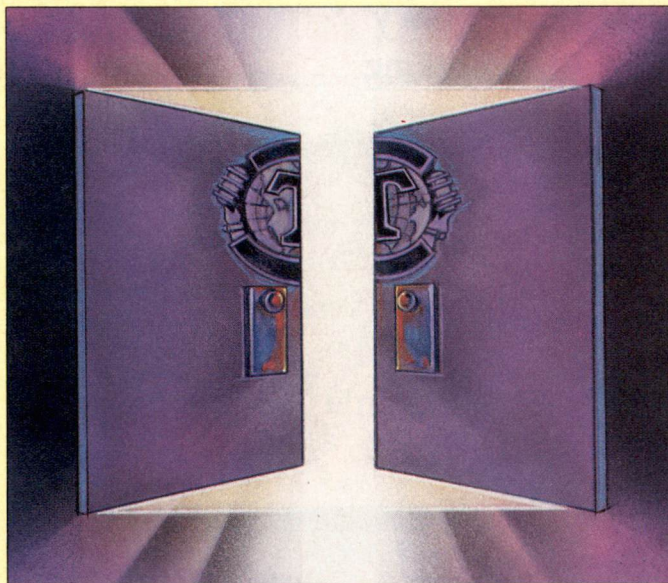
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