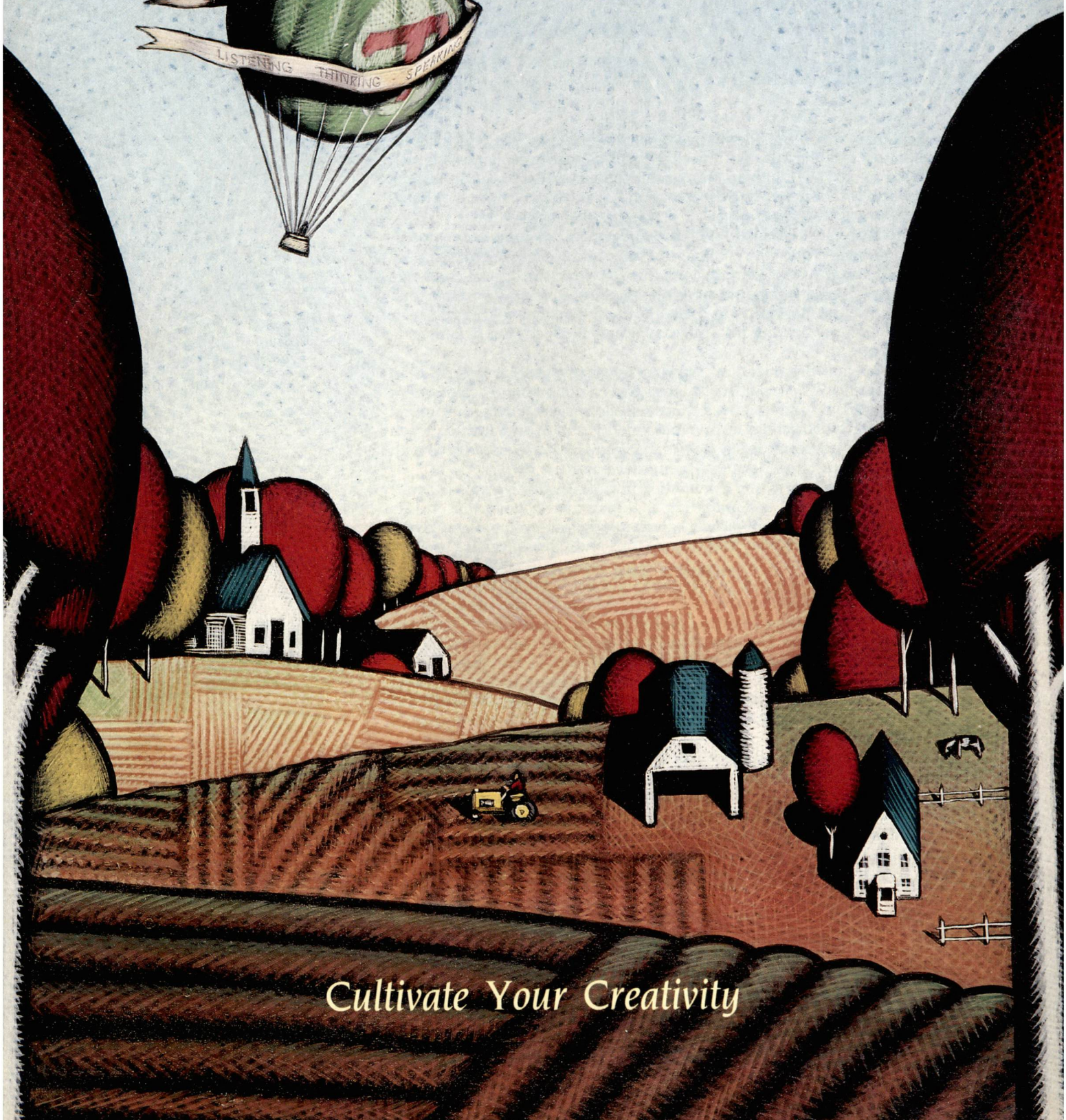
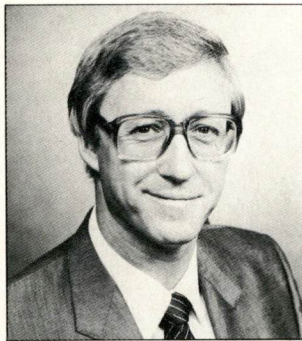


THE Toastmaster

AUGUST 1988



Cultivate Your Creativity



We Are Achievers: Reflections on a Presidential Year

Like a diamond, a presidential year has many facets. Without a doubt, the most exciting cut, the one that sparkles the most, is the one that has enabled me to meet with so many achievement-oriented Toastmasters. From the club level on up, our organization has a caliber of people that is unmatched anywhere.

I have often been asked what I will miss most from my term as president. I say the committee work—the challenge of promoting ideas, the preparatory work, the cut and thrust of debating an issue. I've had the special challenge and privilege this year of chairing the meetings of our Board of Directors. I will shortly face the most exciting challenge of my presidential year: to chair the annual business meeting on Thursday, August 18, during the International Convention.

Leading a "people organization" such as Toastmasters International is an amazing experience. The members' interest and commitment to achievement are quite incredible. Nowhere was this seen more clearly than during my district visits. Each district has its own personality, vision and attitude. Each district was equally determined to ensure that Pamela and I would leave with nothing but the most wonderful of memories—and we did.

I mentioned during last year's Convention in Chicago that my role as president would not be nearly as demanding as that of district governor. This is partly because of the enormous support given a president by our World Headquarters staff. Let me tell you, that team is tops and a real pleasure to work with.

All presidents have as a goal to leave their special mark on our organization, whether it be in member retention, the creation of a record number of new clubs or Distinguished Districts. As I write this, those results have yet to be tabulated. I do know, however, that I have created records in the amount of air miles traveled, and time taken for board meetings and my presidential acceptance speech—statistics of interest but of little value to our organization. What is of value, what matters more than anything else, is the answer to the question, "Is Toastmasters International stronger and better now than when I took office?"

I believe it is. That's not so much as a result of my efforts, but because so many of you at club, district and international levels have made it so by your dedication, service and commitment to others. As individuals, you have achieved. As a team, we are achievers. As a team we have ensured that the springboard is available for our successors to take Toastmasters International to even greater heights.

Thank you for the privilege of serving as your president.

"Nothing recedes like success."

Walter Winchell

JOHN A. FAUVEL, DTM
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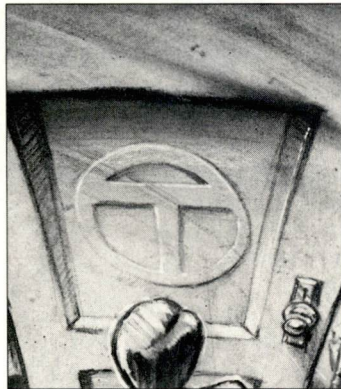
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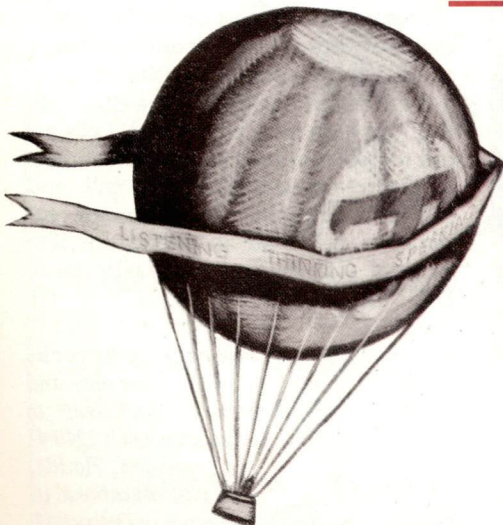
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Beyond the Club

Break the club barrier and increase your Toastmasters involvement.

BY GEORGE SHYROCK, DTM

Of all the interesting and exciting discoveries within Toastmasters, surely some of the greatest are outside our home clubs.

As a first-time club president, I went to a district convention simply because I knew I was expected to attend and vote. I was completely unprepared for what happened. Up to that point my understanding of Toastmasters International was limited to our club, its members and the meetings. Area, division and district functions meant very little to me—I was only interested in our club. But early into that first district convention I became acutely aware of the tremendous enthusiasm among the participants. It was clear to me that these people were experiencing the Toastmasters program on a higher plane than I was.

I attended all the educational sessions and listened to some of the finest speech contestants I'd ever heard. It was an adventure and its impact was terrific and lasting. I had discovered, quite by accident, a fantastic dimension that simply was not present in our fine club. Our meetings were good and all of us enjoyed them, but they lacked the excitement and adventure of the district convention. Rubbing elbows with some of the district's finest Toastmasters inspired me so much that I could hardly wait to get home and tell my fellow club members about it.

Too many Toastmasters miss out on one of the best parts of their membership by neglecting to attend area, division, district, regional and international events. They don't realize how much these events can enrich their learning and growth. Dedication and determination really shift into high gear once we

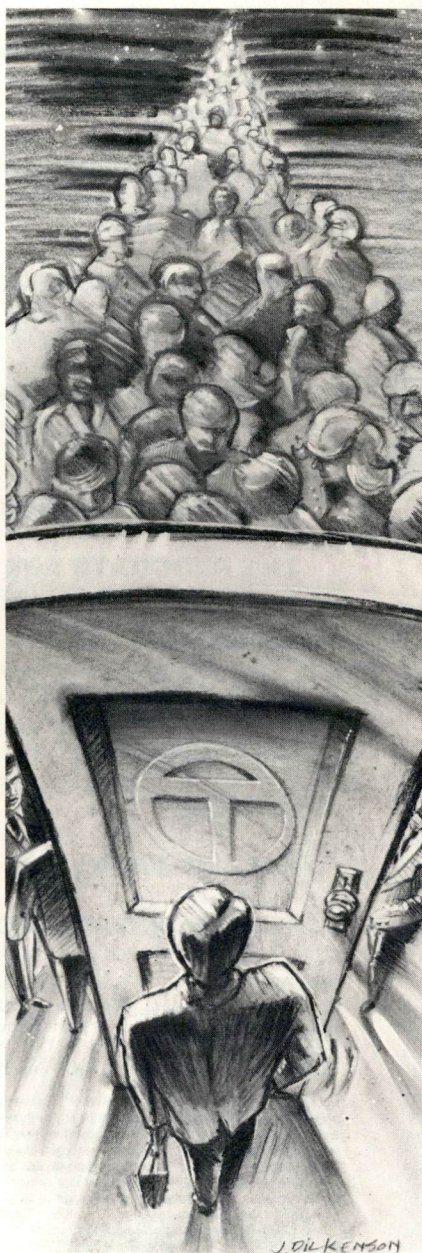


Illustration by John Dickenson

know that the entire organization exists for one reason alone—so that you and I, as individual Toastmasters, will have an opportunity to develop our communication and leadership skills.

The club is our first contact with Toastmasters; it's certainly interesting and fun, but constitutes only a limited part of what is available to us. To get the most out of our Toastmasters training, we must attend those important functions outside the club.

Meeting outstanding men and women who serve as our leaders, at all levels, can be a source of great inspiration and encouragement. They invariably fuel our desire to excel and help fellow Toastmasters reach their goals.

An old Hindu proverb can be used to describe the Toastmasters program: "Help your neighbor's boat across the river and behold, your own has reached the shore." We benefit most when we care enough to share with others and help them grow. This understanding comes into focus most clearly as we participate beyond the club and especially in leadership service as officers.

If we haven't yet broken the club "barrier," it's high time we started. Let's get out to that next area or division contest or district convention. Better still, and for the ultimate Toastmasters experience, let's plan to attend the 57th Annual Convention in Washington, D.C., in August. □



George Shyrock, DTM, a member and former president of Bradenton Club 2249-47 in Bradenton, Florida, is a past educational lt. governor of District 47.

Have You Stopped Growing?

BY DAVID LEE MINER, ATM

Did you know that people maintain their memberships in Toastmasters for an average time of less than two years? While reasons for discontinuing memberships are as diverse as the members themselves, one reason is that members believe they have obtained all the benefits they can receive.

Apparently, some people think there is a point beyond which they no longer can or need to improve their abilities to communicate. However, when improvement stops, stagnation or degeneration begins. A frequent reason former members rejoin Toastmasters is because they realize that the skills gained through Toastmasters decline unless they are continually practiced.

Just as fine musicians must frequently practice on their instruments to maintain their musical skills, people must continually exercise their communication skills in order to speak and listen

effectively. The best way to practice and improve these skills is to maintain your membership in a local Toastmasters club.

With the help of Toastmasters, there are no limits to the extent to which you can improve your communication skills. Once you have completed the Communication and Leadership Manual and achieved your CTM, Toastmasters International provides a variety of advanced manuals from which you may select. These offer new challenges and opportunities to work on special speeches and projects that will help you improve the skills most important to you. You receive three of these manuals free upon completion of your CTM.

Furthermore, Toastmasters offers many additional opportunities for you to improve your communication and leadership skills. You may serve as an officer at the club, district or international levels; sponsor a new club; or coordinate a Speechcraft or a Youth Leader-

ship Program. In short, your development in Toastmasters is unlimited.

Has your growth in Toastmasters stopped? If so, contact your club's educational vice-president and ask to participate in the educational program at the next meeting. Or tell your club, district or international officers that you want to become involved. As you actively participate in Toastmasters activities, you'll learn; and as you learn, you'll grow. Remember, nobody is perfect when it comes to the ability to communicate. □

David Lee Miner, ATM, a member of De Kalb Area Club 3190-54 and Make Me Laugh Club 5283-30 in De Kalb and Schaumburg, Illinois, is a former Divisional Governor. He is President of Greater Challenges, a motivational and personal development institute and often presents workshops on communications related topics.

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Project That Vital Warm Feeling

The importance of
nonverbal impressions.

BY THOMAS LEECH

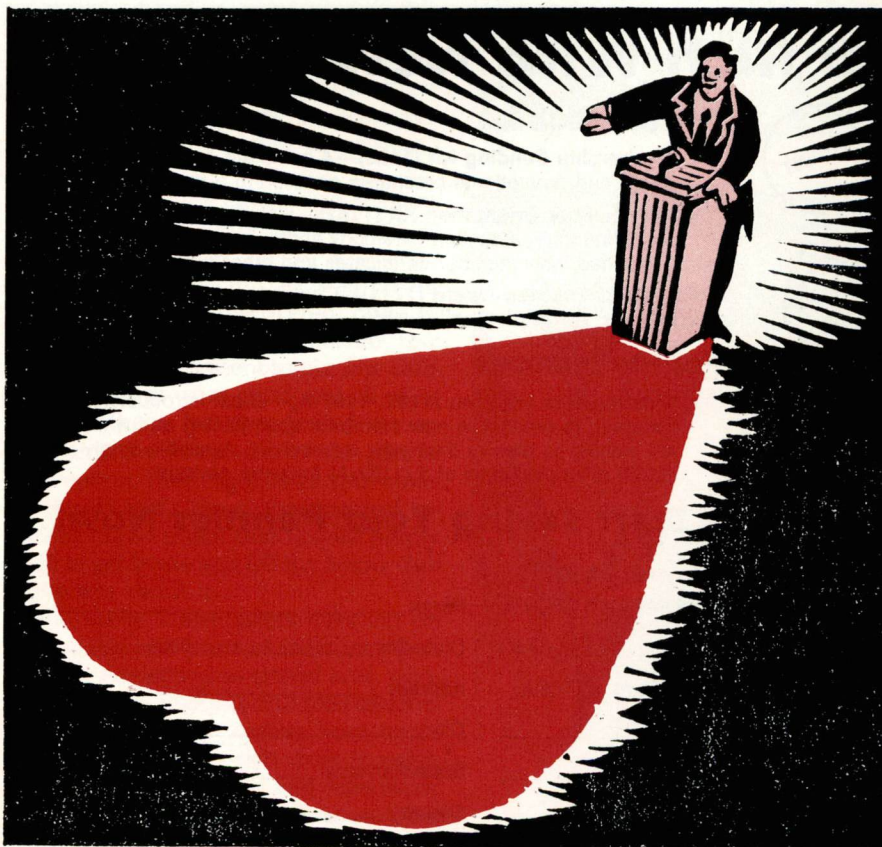


Illustration by Dirk Hegner

A while back I sat through a presentation given by a subcontractor to the prime contractor's management, who were interested in the subcontractor's approach to a technical problem. As we left the meeting, the program director remarked, "I don't get a warm feeling from that presentation." Shortly thereafter, the subcontractor's company received a request for a detailed status report.

Following another presentation, which had involved financial analyses given by an intense speaker, an influential board member was heard to observe, "Most of that went over my head, but I get a warm feeling about that guy. He seemed to know what he was talking about." Later that member voted to support the speaker's request with little comment.

These examples point out the critical importance of that elusive factor in communication which falls under the label "warm feeling." Success or failure of a presentation hinges to some degree on how the audience perceives a number of nonverbal messages from the speaker.

Each of us arrives for a presentation carrying lots of internalized baggage. We subconsciously activate that to size up speakers the minute we lay eyes on them. (In fact, we've started this process long before we arrive, by our immediate reactions to hearing about the speaker, program, reason for the meeting, time of day, and so on. We continue to tap into our prejudices, likes and dislikes, previous experiences and current pressures throughout the presentation.)

These impressions, gained mostly from nonverbal channels, can overwhelm the content the presenter has struggled so hard to provide. A carefully crafted argument, backed up with ample substantiation illustrated with color slides, and delivered with precise phraseology may mean nothing in the face of an audience's "cold feeling."

An axiom says, "The medium is the message." The sense of comfort and confidence the audience develops from seeing *how* the speaker comes across can weigh more than *what* the speaker is saying. Most people vastly underestimate the importance of nonverbal factors in interpersonal communication.

Communications researcher Albert Mehrabian has found that we actually rely less than ten percent on the spoken

message, and that, given a discrepancy between the speaker's words and behavior, we'll believe the nonverbal message.

Scene 1. You are seated in a conference room ready to hear the speaker's presentation about why his proposal should be adopted. You're on time, but the speaker doesn't show up for ten minutes. He looks disheveled and harried, and you can't help but notice the wild design on his flashy sportcoat. He apologizes profusely for being late, and places his transparencies on the table. Taking a final drag on his cigarette, he drops the butt to the floor and grinds it out with his shoe. Looking around, he finally spots the overhead projector in the corner and pushes it to the front of the room. After poking at various switches on the machine and getting no results, he scratches his head and asks, "Does anybody know how to turn on this @#%! machine?"

What is likely to be your attitude about this presentation by now? If you're like many audience members I've seen, you might close your notepad and depart immediately for some other priority task awaiting you. Unless the speaker is your boss, in which case you'll probably show him how to turn on the projector and quietly resume your place in the audience, carrying a full suitcase of judgments about what you've seen so far.

The speaker's silent messages are several:

—"This presentation is more bother than it is worth, which is why I didn't put any time into getting it ready."

—"Your time as an audience member doesn't matter much."

—"My appearance and manner aren't relevant—the audience will see that I know what I'm talking about."

None of these things may reflect the speaker's true feelings, but the damage has been done because the only message that counts is how the audience members perceive the speaker from their observations of the speaker's actions.

Scene 2. Similar situation, different approach. You arrive and see that the room is all set up and the speaker is ready to go. The speaker, dressed in a well-tailored business suit, greets you warmly, and the meeting starts on time.

After her opening comments, facing the audience directly and in an assured manner, she flips on the projector and the first visual appears clearly in focus. She is obviously well-prepared, has a fluent delivery, and handles audience questions with ease.

(Both those presentations also happen to be real. At the latter, which was an investment presentation, a number of checkbooks came out and were put into use. Their financial votes of confidence were in large part due to the presenter's general style, since a thorough assessment of the pros and cons of such a decision was complex.)

Success or failure
of a presentation hinges
on how the audience
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nonverbal messages
from the speaker.

In an interview for my book, *How To Prepare, Stage & Deliver Winning Presentations*, a top executive of Bank of America offered this advice: "Convincing people has to do with the competence of the preparation and the care with which the material is presented. Everything indicates that this is something that has or has not been well thought out. I tell people not to be afraid of details. Little things not taken care of can detract from an otherwise excellent presentation."

So how do you get this "warm feeling?" Here are several suggestions:

Take the presentation seriously. If you don't place much importance on it, you won't put much effort into it and that will reveal itself to the audience in many ways.

Prepare well. Come in with a presentation that is well structured and with good material that shows you've done your homework. Clean up visuals so they show sensitivity to quality. Misspelled words, sloppy artwork and inconsistencies make the audience wonder if this is a reflection of the speaker's approach to work.

Practice. A good dry run (or two) can do wonders to smooth out the rough edges and increase professionalism and assurance. Smooth use of audio-visual

gear and demonstrations is greatly aided by practice.

Arrive on time and have everything ready to go before the attendees show up. This is so basic, yet frequently not practiced.

Be time conscious ("considerate" is how the audience will label it). Have a properly planned agenda and stick with it.

Dress appropriately, as audiences immediately will judge your business approach based on what they see.

Develop an executive image when addressing a group. This means appropriate wardrobe, confident posture, facing the audience directly, projecting adequately and letting the real warm, enthusiastic, dynamic you operate.

Be ready for the questions that might come your way. How a speaker handles the flak often reveals the speaker's knowledge, credibility and personality. Listeners typically place more credence on how well you perform under fire than on your prepared and rehearsed remarks.

If you still believe that audiences today are too sophisticated to quibble about details, recall the last presidential election and the debates between President Reagan and challenger Mondale.

During the first debate, Mr. Reagan's performance left many people wondering if his age wasn't a bigger factor than had been supposed. So the primary issue in the second debate was this: was Mr. Reagan indeed too old for the job of president? The media and the nation (and Mr. Mondale) watched Mr. Reagan's performance intently for any signs of senility, which would almost entirely be nonverbally revealed. When he handled himself skillfully, that issue was put to bed, and so was Mr. Mondale's final hope. □



Thomas Leech is a consultant and seminar leader, specializing in marketing and managerial presentations. He is the author of *How To Prepare, Stage & Deliver Winning Presentations* (AMACOM), from which this material is adapted.

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Cultivate Your Creativity

Learn to think in new ways.

BY CHRISTOPHER JOHNSON

You have been asked by the local chapter of your industry's trade association to speak to them about what you see as important future trends in your industry.

At first you are pleased and flattered, but then you begin to plan your speech. You sit down at your desk, take out a yellow pad, and think. And think. Nothing.

You mull over the subject at night. Still nothing. Nothing but frustration, exasperation—and panic, because your speech is less than two weeks away.

What you've run up against is a logjam of the mind—otherwise known as speaker's block. You're not alone. Occasionally, every speaker, even the most experienced, falls victim to the inability to come up with ideas.

Fortunately, there is hope for people in this predicament. In the last thirty years, psychologists and educators have been paying more attention to what causes these mental blocks and how to break them up so that new ideas flow easily and naturally.

Their discoveries have given rise to a whole set of techniques for creative thinking, which have benefited writers, artists, scientists, inventors and business managers. They can help speakers enormously. Even if you've never experienced logjams



Illustration by Joe Crabtree

of the mind, these techniques can help you improve the quality of your ideas.

Most people have an image of creativity as something reserved for geniuses—the Vincent Van Goghs, Albert Einsteins and William Shakespeares of the world. It isn't. Every day millions of "normal" people exhibit their creativity in an astounding number of ways. They think of new businesses, they write letters to the editor that make people look at old problems in new ways, and they think of new uses for computers.

What they have in common is the willingness to take risks. They try something that no one has imagined trying before. Using creative-thinking techniques is similar; you have to be willing to take risks, explore ideas, and look at things in new ways. If you're willing to do that, then the rest will follow.

Brainstorming

The most common creative-thinking technique, and the oldest, is brainstorming. This means just what its name implies—to shake up the mind with a storm of ideas. The term came to us from an advertising executive named Alex Osborn, who first described it in his 1953 book, *Applied Imagination*.

Osborn originally described brainstorming as a

Occasionally every speaker falls victim to the inability to come up with ideas.

group activity, but it is equally effective when used on an individual basis. Either way, effective brainstorming involves four principles:

1. **Don't judge ideas.** Let the ideas come freely, never label them as "bad" or "dumb."
2. **Let your mind wander.** Venture into those nooks and crannies of the subject where truly original ideas can be discovered.
3. **Aim for quantity.** Try to generate as many ideas as you can.
4. **Hitch-hike on previous ideas.** Look for variations on ideas. Modify ideas that you've already generated and develop them in new and different directions.

In her book, *Teaching Creative Behavior*, educator Doris Shallcross suggests an excellent way to brainstorm individually. Get a piece of paper and write down the question or subject that you want to develop. Then, for ten minutes, list ideas as quickly as you can.

Let's say you want to make a speech about future trends in the beverage industry. Your brainstorming list might look like this:

Question: What will be trends in the beverage industry for the next twenty years?

- Increased sales of carbonated drinks
- Ease of carrying cans
- Availability of soda machines almost everywhere
- Increased advertising demand for soda pop
- Decreased demand for milk
- Increased cost of water, especially in western United States

A technique related to brainstorming is clustering, which is a kind of visual map of ideas. Its advantage is that it lets you see how your ideas are related to one another as you generate them.

Clustering follows the same principles as brainstorming. Instead of listing ideas, however, you write down a beginning word or phrase in the middle of a piece of paper; this is the nucleus. Circle the nucleus, and write down ideas that shoot off from it. Related ideas go off in different directions, much as spokes radiate outward from the hub of a wheel.

The great thing about clustering is the way it encourages hitch-hiking—modifying ideas and developing them in a variety of directions. You can see how this happens if you have an imaginary spoke that begins with "water": the brainstormer can piggyback on that beginning with ideas about water's expense, taste, and availability.

Analogies

Another terrific way to generate new ideas is to think of analogies to a problem or situation. William J.J. Gordon, a consultant and educator in Cambridge, Massachusetts, helped develop analogy-making into an approach called Syne-

tics. According to him, analogy-making works because it allows the individual to apply what he or she already knows to new situations and problems. The result is a new way of looking at the subject—and new ideas.

Let's say, for example, that you are going to make a speech about what makes local government work efficiently or inefficiently. A good way to approach this subject is to think of an analogy to local government. Start by brainstorming for possibilities: football team, army, flock of birds, symphony orchestra, automobile or family.

Pick one analogy that you know well and that your audience will be able to relate to. A good choice might be "symphony orchestra." On a piece of paper, make two columns, one for local government and one for symphony orchestra. Then list similarities and differences.

You may find many similarities between local government and a symphony orchestra. The analogy is a very good one, and you could make it a focus for your speech.

But even if you don't, listing the similarities and differences will give rise to ideas for developing the speech. For instance, the idea of giving up self-interest for the good of the community is powerful and could become a cornerstone of the speech.

Even the differences in the analogy can be developed into important ideas. For example, orchestras are not democratic organizations; the conductor's word is final, whether or not the players agree. But in local government, such one-way decision-making is not the rule, and we in a democratic society wouldn't want it to be. This difference could also become an important idea in the speech.

Attribute Listing

When you are thinking about a subject, do you get blocked because it seems so big and overwhelming? If so, find a way to cut that subject down to a "comfortable" size.

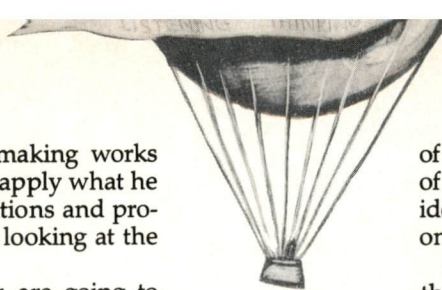
This is exactly how the technique of attribute listing helps you think creatively. An attribute is a characteristic. By listing attributes, you break the subject down into aspects or elements and think of new ideas and approaches for each attribute.

As an example, suppose you are going to speak on the problem of making workplaces more productive. Big subject—right?

It may look that way at first, but try listing the attributes of most workplaces:

- opportunity for interaction and meetings
- availability of appropriate tools
- ease of communication
- number of distractions
- floor or office organization
- lighting and temperature
- noise level

You've cut the big problem down to a series of smaller, more manageable problems. Now try to brainstorm for ways of improving each attribute



You
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of a workplace. Remember to follow the principles of brainstorming: think quickly, avoid judging ideas, produce a quantity of ideas, and hitch-hike on ideas.

As an example, here are some new approaches that you might come up with for improving the ease of communication:

- intra-office telephone system
- switchboard to screen telephone calls
- scheduled availability of conference rooms for meetings
- project teams located close to one another
- established system for informing key people of decisions

These are ideas for only one attribute. Brainstorm for each attribute listed above, and you could come up with forty or fifty ideas for improving workplaces.

Forced Combinations

It may be true that there are no truly new ideas under the sun, but there are ways of combining old ideas; the moped, the clock radio and the snowmobile are only three of the many examples of this fact.

This is why an excellent way of generating new ideas is through forced combinations. In this technique, you break a problem down into attributes—just as you learned to do in the previous section. Now, though, you are going to create a matrix of these attributes so you can combine them with one another in new and different ways.

For example, suppose that you are going to address a local civic group on the problem of limiting the pace of development in your community. To create forced combinations on this topic, draw a matrix of rules and columns on a piece of paper. Down the side, write one category of attributes. Along the top, write another category of attributes.

Indicate with X's in the matrix the possible combinations of people and methods of influence that could suggest strategies for slowing the rate of growth. Many of these will be combinations that you might not have thought of otherwise.

There you have them: five creative-thinking techniques that will help you generate new ideas and break up logjams of the mind when you are planning speeches. But remember—these methods won't really help unless you are willing to take some risks and look at things in new ways. Taking risks may seem a bit intimidating at first. But in the long run, the effort is well worth making, because this is how you will get your audiences to sit up and say, "You know, I've never looked at things in that way before." And isn't that what a good speech is all about? □

Christopher Johnson is a textbook editor and educational writer in Framingham, Massachusetts. A former English teacher, he is exploring ways of stimulating creativity in students.

Let's Keep Those Old Jokes Alive

To steal or not to steal, that's the question.

BY GENE PERRET

A man went to confession and told the priest, "I made love to my wife six times last night." The priest said, "You don't have to confess that." The man said, "Oh, this isn't confession, Father. I'm telling everybody."

That's an old joke. I include it here for two reasons—because old jokes are what this column is all about, and because the story describes how I feel in writing this piece. I have to get something off my chest.

I recently read a piece in a speakers' newsletter about 'stealing' material. It was an attack against those speakers who do this and who advise it. I'm one of those who advise it.

Naturally, I don't want to be labeled a joke thief, and I'm not. I write original material for major comedians. If any of my submissions were tainted, I'd quickly lose my reputation and deservedly so.

Then how can I, in teaching humor techniques to speakers, suggest that they 'steal' material? Because the material I'm talking about is in the public domain. It is published or circulated to be told and retold.

Speakers who don't deal in professional humor usually can't afford to hire top quality writers and many don't have the time or the skill to write their own material. Are they then disqualified from using any humor in their speeches? Certainly not. They can research a story from jokes, or even repeat a tale they've heard circulating.

Personalize borrowed jokes

Abraham Lincoln was a great raconteur. His stories won court cases for him when he was a lawyer, and they helped him persuade others to his point of view when he was president. But he was a performer, rather than a play-

wright. As a lawyer, Lincoln traveled in more than eight counties of the Eighth Judicial Circuit. After court sessions, people would gather in the nearest barroom for the story-telling. Here Lincoln not only honed his speaking abilities, but also gathered material.

During his lifetime, a book of Lincoln's stories was published. Scholars can prove that 60 percent of the stories had been previously published. When questioned about this, the president

A speaker doesn't
acquire a public
domain story simply
by telling it.

said, "You speak of Lincoln stories. I don't make the stories mine by telling them."

That is my contention. A speaker doesn't acquire a public domain story simply by telling it. If speaker A takes a story from page 120, column 2 of a speaker's handbook, does that mean that speakers B through ZZZ can never use that joke? I don't think so.

However, I suggest that you try to make any story you tell unique. Add a touch of yourself to it. Don't just lift a story out of a jokebook and retell it as it is. Tell it your way, surround it with elements of your life, add a small punchline or two of your own along the way.

This does two things: it makes it different from the way you heard or read it, and it makes it difficult for anyone else to tell.

I once spoke at a Toastmasters International Convention in San Diego. A friend of mine from a speakers' association met me when I arrived at the hotel.

We shook hands and he said, "I used your Bob Hope and Phyllis Diller stories today, so don't include them in your talk." These were personal stories and I don't know how he worked them in since he didn't know either star. So, I informed my audience, "You may have heard these stories yesterday, but I think you deserve to hear them told right."

Admittedly, I was motivated by a little malice and revenge, but the principle applies. It's not the story that generates the laughs; it's the telling of the story.

Consider ethics

Do speakers have complete freedom to raid other speakers' talks? Do they have the right to use anything published in a joke book? No and yes.

No, you can't lift indiscriminately from other speakers. Material that they have created, bought or originated should be their material. How do you know which is which? You don't. If you're not absolutely sure that a joke is in the public domain, then you can't use it. (You see, I'm not really a joke thief.) However, if you've heard the joke in the fifth grade, and a few times since, then it probably isn't that speaker's joke; it belongs to the world. One speaker may tell it so well that it becomes practically a trademark story, but that's to his or her credit.

But yes, you can lift from jokebooks because they're published for that purpose. You certainly can't republish the book under your name because the body of the work is copyrighted, but you can use a story or two.

Good stories are a part of our folklore. Start talking golf with any group of weekend golfers and you'll eventually hear practically every joke told on the subject. Once in a great while you may even hear one you haven't heard before.

Continued on page 20

Planning Professional Presentations

Consider the purpose of this particular presentation to this audience, at this time.

BY BILL HARMER, CTM

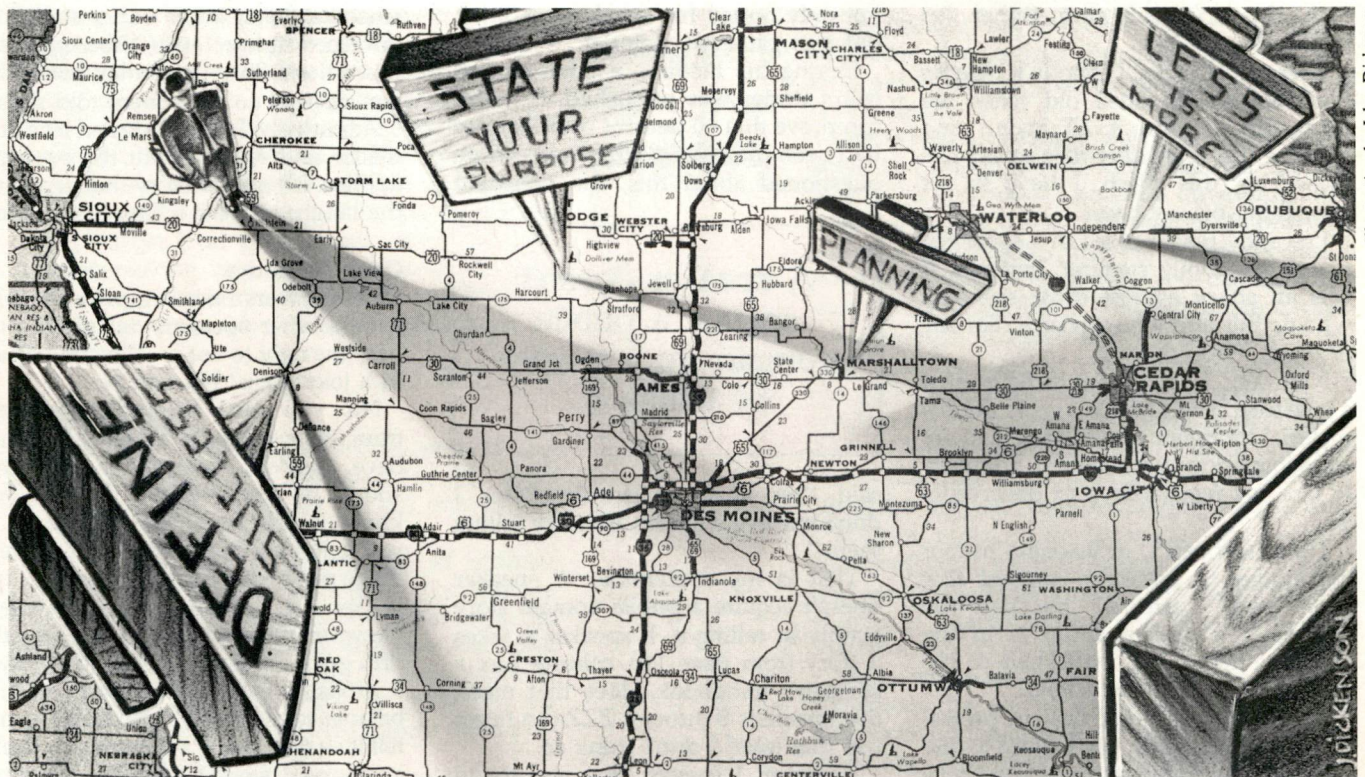


Illustration by John Dickenson

When planning a trip, if you don't know where you're going, it's easy to get there. The problem is, you'll never know if you've arrived.

Planning helps you decide where you want to go, the best route to take and ensures that you'll know when the journey has been successfully completed. Planning your communication requires as much attention as planning a trip.

Certain questions must be answered before you begin to gather material for

any presentation.

State Your Purpose

The most important and most often overlooked step in planning a presentation is the first question: "Why am I giving this presentation?"

Don't do another thing until you've answered it. Don't be misled by the question's apparent simplicity. It demands a specific and precise answer. It's not enough to reply, "Because I was asked." That's not the purpose of your presenta-

tion. The presentation that you give will be yours and only you can define its purpose. *Never* assume the purpose.

You may give a speech with similar content many times to many audiences. Your answer to this question must consider the purpose of this particular presentation, to this audience, at this time. Purposes fall into major categories as listed here:

- Provide information
- Sell an idea
- Request information
- Prove a point
- Secure approval
- Motivate acceptance
- Recommend
- Motivate rejection
- Change an attitude
- Ask for action

If you can't fit your purpose into one of these categories, then carefully develop one and add it to the list. Once you find the correct category, you must still define your general objective: why are you providing information or selling an idea? What do you actually want to achieve?

Remember that objectives must be clear and specific. An objective must refer to an outcome, not to an activity. You cannot "do" an objective. Write a few and test them against these criteria. When you write an objective, always ask yourself the ultimate question, "What do I mean by that?" If you can't answer that question simply and easily, you can be sure that your audience will have trouble determining why you are speaking to them.

The reason this question is so important is that it directs all your subsequent planning and preparation efforts. Changes in direction are easy to make when you're planning your trip. They are costly and time consuming—sometimes impossible—to make when you've spent two days and traveled 1000 miles in the wrong direction.

Define Success

Next you must answer the question, "How will I know if I've hit the target?" It's important to have standards that allow you to measure how well you've done. More importantly, it prompts you, as you gather the material, to ask, "How will this contribute to my success?" This clear definition of how to judge success motivates us to collect, arrange and present only that material and those ideas

that will contribute to it.

List Specific Objectives

With a clear idea of your reasons for making the presentation and how to judge your efforts, you must answer the third essential question: "What must my communication accomplish to meet my definition of success?" List the detailed objective of your communication. Write down everything that comes to mind. Don't reject anything, and don't let anything inhibit the thinking process.

Create a long list of thoughts and ideas, then shorten it into a few concise, specific objectives. The following may help you "tighten" your list into specific objectives.

**Planning your
communication
requires as much
attention as
planning a trip.**

- **Combine** obvious duplicates.
- **Examine** those objectives that look the same and ask of each, "What do I mean by that?" Question why you worded them differently. Resolve this or combine them.

- **Rank** them in order of importance.
- **Check them** against your definition of success. If they don't contribute to your goal, they don't belong.

You should have no more than three or four objectives for any presentation. You must, from your ranking, select three or four that will best help you hit the target. You can only accomplish so much. These selected objectives set the scope of your effort. The answers to these first three questions must support each other. When they do, you know you will arrive at your planned destination. If they don't, something is wrong.

Analyze your audience

Imagine that you are standing at the lectern or on the stage. You look out at your audience and ask yourself, "Who am I speaking to?" You must ask this question before you find yourself in front of the audience, as it will affect every aspect of your content and delivery. The previous steps focused inward, on your goals,

while this step focuses outward, on the audience's needs.

Ask all the possible questions about the audience that can affect your presentation. Their familiarity with the subject will affect the language you use and how much you can assume they know. If they belong to an association or specific group, they may be united by a common interest. What is it? If you know this, your examples and stories can be set in a familiar background. It will also help you predict their reaction to your speech.

Audiences may oppose your ideas, support them, or be impartial. You must know when they are likely to oppose your ideas. To help determine this, ask yourself more questions: Is my topic controversial? Is my subject new and topical? Are there two distinct schools of thought in this area? Am I challenging the views of popular experts on this subject?

If you answer yes to any of the above questions, you should be prepared for opposition. If so, you may want to present a low-key presentation, offering it as a "sharing-of-ideas" rather than preaching a particular solution. When you step in front of an audience, the first message they want to hear is "I know who you are."

Less is More

The next step is to ask yourself, "What do I want to say?" For your presentation to be successful, you must select some main concepts and ideas and have them accepted by your audience. Inexperienced speakers tend to want to tell the audience everything they know. There are two major reasons why this should be avoided. First, you can't possibly expect the audience to remember more than a few significant points in any presentation. (You can't hope to clearly present more than a few in the allotted time, anyway.) Second, you will present these points so well that you will probably be asked to talk on the subject again. Keep some of your good stuff for these additional opportunities. □



Bill Harmer, CTM, is a charter member of Professional Speakers Club 2062-60 in Toronto, Canada, and a member of the National Speakers Association. This article is extracted

from his book, *Conference Speaker's Guide*.



Members of the Chamber Club 5529-5 in Escondido, California, place this "sandwich" sign in the driveway of the church in which they meet. The sign has attracted many new members—two in one week alone.

Club Photo Album

In our club, we take a photo of each member giving the Icebreaker speech. This is put in a photo album with the person's name and the date listed below. The purpose is to have an on-going record of all members. When we started our album, we photographed every member to get the book up to date.

It gives us a feeling of togetherness and a sense of history to be able to look back and put names and faces together.

I use a simple camera, so the cost of the project is very small. We also take pictures at special occasions, such as our 50th anniversary celebration, Christmas parties and installation ceremonies. We are presently working on our fifth album.

*Jerry Browne, DTM
Century Club 100-F
Santa Ana, California*

Why Not Have a Toastimonial? Debate For Freedom

For the past 35 years our club has met on Saturday mornings at 8 a.m. for a standard Toastmasters program. This year we decided to stage our first TOAST (Toastmasters Old-timers Annual Saturday Toastimonial) in connection with the local annual charity benefit—a pancake breakfast. The idea was to support the charity, recruit new members and boost club spirit.

We invited all former members, promoted the meeting in the media, and had a nice turnout of former and prospective members. The meeting was staged before an audience of breakfast attendants. Former members were invited to participate, and everybody in the hall was favorably exposed to Toastmasters. We'll now do this every year and urge other clubs to do likewise.

*Roland Giduz
Chapel Hill Club 2294-37
Chapel Hill, North Carolina*

Last year at this time, Toastmasters all over the world celebrated the Bicentennial of the United States Constitution by holding special theme meetings in their clubs. Once again, it's time to "Speak Up For Freedom" in recognition of the debates leading to the ratification of the Constitution.

The deliberations undertaken by people across the new nation in 1788 over the merits of the proposed Constitution resulted in one of the most dramatic developments in world history. Fostering an understanding of the document and its principles is our primary goal during this phase of the celebration.

This is a unique opportunity for clubs to debate the validity and usefulness of the Constitution. Devote at least one meeting during the month of September to celebrate the ratification of the document that made it possible for clubs such as ours to assemble and speak freely. Keep the spirit of the Constitution alive through an entertaining and educational club program.

Looking For Ideas

Research has shown that the best Toastmasters clubs, those with the most challenging and interesting meetings, make an effort to regularly vary their programming.

If your club has discovered a successful programming idea, we are asking you to share it with *The Toastmaster's* readers. What do you like best about your club's meetings? In what unique ways does your club use Table Topics, the Word of the Day, speech contests, member recognitions, evaluations, etc.?

We want to hear from everyone! We want to let readers know how clubs throughout the world incorporate the Toastmasters program to fit their particular cultures and needs.

Your ideas will help other clubs reach the top. Submissions will be printed in our regular Idea Corner column.

So don't wait—share your club's success with the world!

Being Grammarian Ain't Easy

Karen Myers' article "Being Grammarian Ain't Easy" [June] was very informative except for one error, further confusing the use of the words "lay" and "lie." The answer to the question, "What did I lay on the table?" is not "I lay the book on the table," but "I laid the book on the table." The past tense form of the verb "do" requires the past tense form of the verb "lay."

Perhaps it would have been helpful to indicate the tenses of both verbs: lay, laid, laid and lie, lay, lain.

This error further indicates the difficulty of being Grammarian and emphasizes the complexity of our wonderful language.

*Jeane Collins
CTB/McGraw-Hill Club 4547-4
Monterey, California*

Humor Page Wanted

I have been a member of Toastmasters for a long time and I've always enjoyed our magazine. But I've felt for some time that one thing is missing from our magazine: a humor page. I, along with you, detest those humor pages in other organizational magazines where they simply copy jokes out of the first or second edition of Uncle Charlie's Joke Book.

However, it seems to me there is a great wealth of humor material in our own organization. If we offered our members an opportunity to share their own experiences in the field of public speaking, I think it would offer readers a rich mother lode of humor. In addition, it would add personal flavor to the magazine. To laugh at ourselves is always important.

A suggested title for such a page or column could be "A Funny Thing Happened to Me on the Way to the Lectern." I understand that your magazine is planned in advance, and that you have to follow format. However, I have had the urge to suggest this for a long time. I simply felt compelled to write at this time.

*J.Q. Warnick, DTM
Accredited Speaker
South Plains Club 261-44
Lubbock, Texas*

CTM Recognition

During club visits and officer training sessions, I have been encouraging clubs to purchase and present the CTM badge to members when they complete the basic Communication and Leadership manual.

The brown CTM badge is significant; it indicates development, experience and, most importantly, achievement. It also is a visual indication of seniority and, for new members, identifies those members who could give them advice. International President John Fauvel stresses that all clubs should have as their goal for all members to reach CTM level.

Two clubs in my district have held special CTM award ceremonies. There now appears to be a greater feeling of pride in those clubs' members. I suggest this kind of recognition leads to an increase in self-esteem and could result in many more members wanting to complete the basic manual.

I encourage all clubs to consider this.

*Muriel A. How, DTM
International Director
Ontario, Canada*

Front Page

Early this year my family and I were in the Philippines visiting our in-laws. One morning after breakfast I went into the living room to read the newspaper. As I began to scan the front page, I saw an article about the Manila Toastmasters. It discussed meeting activities and mentioned that a member had just received a CTM. All of this good news was on *the front page!*

I showed the article to my in-laws and told them that a Toastmaster had married their daughter. Thanks to the Manila Toastmasters and their article, I earned a few brownie points.

*Neal A. Blochinger
Tri-Diamond Club 3304-46
Bedminster, New Jersey*

Sister in Sri Lanka

We are an undistricted club in our fourth year of operation. Our membership has grown to 59, and based on the keenness shown by our members and

the frequent inquiries we receive for membership, it may not be long before we in Sri Lanka find the need for more than one Toastmasters club.

We would be very interested in finding a "Sister Club" in the United States in order to communicate with clubs elsewhere, exchange ideas and share goals and inspiration. If this is of interest to your club, please let me know.

Our members are most enthusiastic about the prospect of forming closer ties with the organization. We would also like to welcome any Toastmaster passing through Colombo to visit us.

*P.J. Fernando, President
Colombo Club 5324-U
399/2, Thimbirigasyaya Road
Colombo, Sri Lanka*

Time for a Name Change?

Writing as a long-time member, I think it is about time we seriously considered retitling our organization for the following reasons.

I do not know what the general public in America perceives when it hears the word "Toastmaster," but in the Republic of Ireland and Great Britain the picture is of a person who *introduces* a speaker, not of the actual speaker. When we try to explain that Toastmasters is about public speaking, interested outsiders are confused. The misnomer, therefore, seems to fly in the face of one of our prime purposes: to communicate so that we are not misunderstood.

The result of the confusion, this side of the Atlantic, has been that many potential members have been deterred from coming to meetings, let alone joining.

In addition, our organization now has many female members, some of whom find that "Toastmaster" fits uncomfortably upon their shoulders.

Perhaps we should rename ourselves "Public Speakers International." This way there is no confusion about who we are and what we are about. What's more, the description has no sexist connotations.

*Fintan Power
Waterford Club 3794-71
Waterford, Ireland*

BEWARE OF EXCELLENCE

An examination of a popular concept.

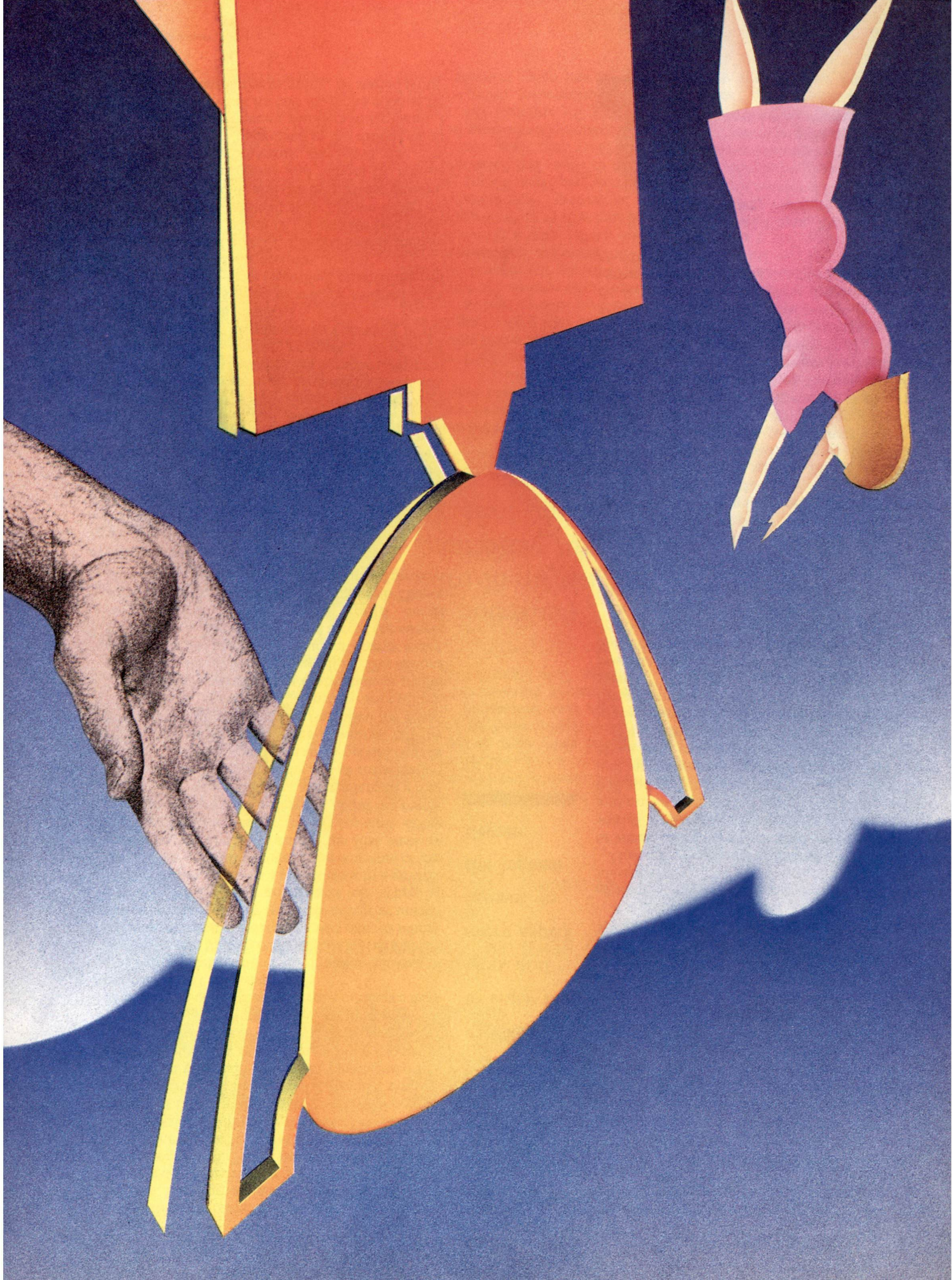
BY PAUL KHERA, PH.D., ATM

Since Tom Peter's book *Search for Excellence* hit the market, it has become fashionable among corporate executives and personnel managers to constantly talk of excellence.

A few universities have even opened centers for excellence. You cannot interview for a job without hearing this word a few times. "You will have to dance well or leave the hall," they tell you. You feel threatened by major corporations and seek out smaller, little known companies to work for in the hope that their requirements will be reasonable. However, as soon as you enter their premises, you see the handwriting on the walls. Reminders and maxims are everywhere. "Excellence is expected of you;" "Be enthusiastic about your work;" "If you are not fired with enthusiasm, you will be fired with enthusiasm."

I responded to an advertisement for a sales posi-

Illustration by Jeffrey Koegel



tion with a firm scheduled to open at a prestigious address. Five immaculately dressed executives interviewed me, starting by preaching a sermon to me on excellence. They pointed out that they expected their sales agents to earn \$250,000 in commissions alone during the first year. I explained to them that I did not belong in this class of people, and left. This company never got off the ground.

It's often uncertain that these people who talk so eloquently of excellence know what excellence is. They seem to believe that by reciting stories of the companies that made it big, or by quoting inspirational maxims, they can evoke excellence from people. It isn't that simple.

Albert Einstein, one of the greatest thinkers of our times, was thrown out of school for his inability to comprehend his lessons. He was refused admission for studies into any reputable college or university. He could not get any decent job. When he finally did get a job—as a patent clerk in a government office—he couldn't stand the boredom of this mundane job and quit during his first week of employment. He then spent all his time doing what he enjoyed most—thinking about the mechanics of natural phenomena. He challenged a fundamental law of physics—the law of conservation of matter—which stated that matter could change from solids to liquids to gases to vapors, but the total amount of matter always remained the same.

"Matter is destructible," Einstein announced. "The energy evolved in the destruction of matter is given by the relationship $E = MC^2$." This famous equation is the basis of our nuclear energy today. Furthermore, Einstein could not accept the simple statement that two events could occur simultaneously. This led him to propose his Theory of Relativity, which is the basis of much of modern science.

Excellence Is Originality

This is real creativity, imagination and originality—excellence at its highest. Yet, according to the exhortations of the gurus of excellence, Einstein would not be eligible for the certificate of excellence. The gurus say, "Excellence is achieved through work. It is not stumbled upon in the course of one's pursuits of pleasures." Einstein, on the other hand, relentlessly pursued his pleasures. He quit his job as a patent clerk because it required him to work hard. Instead, he spent 21 hours a day in the pursuit of his pleasures of reveling in the intricacies of mathematics.

People who achieved excellence satisfied their own pleasures at work regardless of what the rest of the world thought of them.

I was associated with Dr. Allison Flood of the National Research Council of Canada for two years. Dr. Flood was an internationally known expert on the seepage of liquids and oils through the ground, and absorption of gases and vapors by porous materials such as charcoal, sand and clay. His discoveries were widely used in the drilling of oil wells and in designing air purifiers in airplanes. I watched him at work for two years. As soon as he entered his office in the morning, he started work-

The essential ingredient of excellence is to enjoy our work and every aspect thereof, to the highest degree.

ing on his calculations. Toward the end of the day, a big heap of papers, filled with mathematical equations, piled up on his desk. This he would pick up, throw in the garbage can and go home.

One day I asked Dr. Flood what he was trying to do. He laughed and replied, "If I knew what I was doing, it wouldn't be worth doing." This was thirty years ago. Excellence was not in vogue at that time, so I did not see the humor in Dr. Flood's reply. Now, I appreciate his remarks.

What an exciting way of life! If I know what I am doing, it is not worth doing; if I know what I shall find, it is not worth seeking. To find something new, something exciting, to do the unusual—that is the essence of being excellent.

No Pat Formulas

The gurus of excellence, on the other hand, stress that you set your goals and constantly work toward them.

How can you set any goals and a definite course of action in this unpredictable, rapidly changing world? If your goal is to climb to the mountain top, and on your way to the top you see a picturesque trail with a lot more excitement and challenge than just reaching the top, wouldn't you rather forget about your goal and continue along the trail?

When Sister Agnes decided to start her work in the slums of Calcutta, the Mother Superior at the convent felt very concerned. She said to Sister Agnes, "You have assumed to accomplish an impossible task. If you do not succeed, remember that we all love you. Do not hesitate to come back. You will always have a home in the convent."

To this Sister Agnes replied, "Mother Superior, my inner voice does not command me to be successful, only to be faithful."

So the woman we know as Mother Teresa left the convent to do the most difficult tasks in the world, without any plans. She just followed the commands of her inner voice and performed the tasks that presented themselves. First things first, second things never. Second things never even presented themselves in her way of doing things.

There are no formulas or anecdotes you can infuse into people and expect that they will achieve excellence. People must depend on their own inner commands in this matter. The essential ingredient of excellence is to enjoy our work and every aspect thereof, to the highest degree. If we do this, we work harder and longer because we enjoy what we do. We enjoy what we do because we do it well. This, and having the courage to do something new, exciting or unusual, is the secret of excellence. □

Paul Khera, Ph.D., ATM, has been a Toastmaster since 1981. He is a member of Park Central Club 3527-3 in Phoenix Arizona. A free-lance writer, he also is a consultant for technical research, product development and management.



What Do You Mean, 'NOBODY'S PERFECT?'

Don't settle for the loser's spot before the starting gun is fired.

BY DAVID P. LEWIS, ATM

The year was 1950. Television was in its infancy, and, in a manner of speaking, so was I. I had come to New York from the midwest, where I had done a little acting and radio writing, and become a TV director. I was suddenly in charge of a program featuring some very talented people—talent of a kind I had never worked with before.

It was a variety show with a live orchestra, featuring Morey Amsterdam and Art Carney. Among the big names who made their television debuts on that program were Rosemary Clooney, Mel Tormé, Frances Fay and George Tapps.

They were all stars, and in working with them I found out why they were successful. They got that way not only by being good, but by constantly striving to become better. I had never seen such devotion to the idea of achievement. Of becoming not just *outstanding*, but *great*.

I remember a dance team named Fosse and Niles that was booked on the show. We did our blocking and run-through and during the break Fosse came to me and said, "When can we have the stage to rehearse?"

I stared at him. He and his partner were doing one of their standard routines and they had it down pat. It had looked fine on the camera during the run-through. He read the question in my eyes.

"We want to get familiar with the stage," he said. "Polish our act a little. Make sure everything's okay."

"We have two hours between dress rehearsal and show time," I said. "You can have the whole two hours if you

want."

They had a four-minute dance segment in the show but they worked more than an hour and a half refining it. They checked every inch of the stage for possible flaws in the floor. They walked through their movements, measuring the distances between the stage furnishings. They danced their number

"Perfection is
made up of trifles.
But perfection
is no trifle."

Michelangelo

over and over, to recorded music. When the show went on the air that night the world stood still and watched them soar. It was *perfect*.

That dancer was Bob Fosse and he later showed the world what a perfectionist he was, with a long list of great Broadway shows and a number of remarkable movies. He won an Oscar for directing the musical "Cabaret."

Sometimes in Toastmasters someone will mutter, after a speech hasn't gone all that well or the evaluation has been a bit severe, "Well, nobody's perfect."

Every time I hear this my mind flashes back to when Bob Fosse and his partner, Mary Ann Niles, were going over that Adelphi Theatre stage in New York, looking for splinters that might mar their performance, doing without dinner to use every possible minute to

perfect their act. I wonder if they could have made our hearts skip a beat if they had even thought, "nobody's perfect."

Of course, nobody is. I know I'm not. But that's no reason not to go for the gold. If we don't aim for the stars, we're never going to see the top of the mountain. If we cop out with "nobody's perfect," we're settling for the loser's spot before the starting gun is fired.

In a speech I gave at our club not long ago, I told about Johnny Guarnieri, a pianist I had known for 35 years. He led the orchestra on that same television show in 1950, but he later left it and spent many years as a solo performer. After countless concerts and recordings he settled down to a gig in a restaurant in Sherman Oaks, California, a few blocks from where I live, because all he wanted to do was play the piano and this was a way to do it, every day, and polish his technique.

I often went to hear him play. He was an artist, the kind of musician other piano players would listen to and admire and learn from. I saw renowned musicians sitting at his piano bar, listening to his renditions of jazz and the classics. He was a pianist's pianist. He wasn't Paderewski, but people who knew piano would say of Johnny, "There's nobody like him."

Johnny was about sixty-three years old when he gave up his spot at the restaurant where he had held court for some twelve years. On his last night I stopped in to say goodbye. I asked him what he was going to do, now that he wouldn't be at the piano bar anymore, and he said, "I'm going to learn to play better."

I remembered how, years before, he

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See September 1986 issue of *Toastmaster Magazine* which describes the personal computer tool as it was used to make Top 10.

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had told me he was giving up the band to devote his life to improving his piano playing. And here he was, thirty-five years later, the man whom other musicians tried to emulate, saying that he still didn't think he was good enough.

I think of this when someone says our Toastmasters club sets its standards too high, that fussing about bad grammar and lapses in speaking form and improper procedures is "picky." In other words, they're saying it's okay to be run-of-the-mill, average—because "nobody's perfect." How can we have mediocrity as our goal? If Johnny Guarneri had thought that way he never would have had the thrill of seeing some of the world's finest musicians sitting across from him, eyes glistening, while his fingers raced over the keys.

There is a story told—apocryphal, perhaps, but a great story, nonetheless—of a visitor to the studio of Michelangelo, watching the great man working on a fingernail of one of his sculptures. Three weeks later the visitor returned and found Michelangelo still working on the same fingernail. "But, master," the visitor protested, "that's a mere trifle!"

And the master replied, "I know. Perfection is made up of trifles. But perfection is no trifle."

Yes, it's true—nobody's perfect. But there are people out there who are trying to be—people you're going to come up against in speech contests or in your job. They know they aren't Demosthenes, they aren't Shakespeare, they aren't Isaac Stern, but they don't excuse themselves by pointing out that others aren't, either. And they'll win, hands down, over anybody whose battle cry is "Nobody's perfect."

So why bring it up? Why even think of it? Johnny Guarneri never did. Bob Fosse didn't, either. They knew they weren't perfect but they kept working on it anyway, to the very last day. □

David P. Lewis, ATM, thirty-year member of Hollywood and Vine Club 328-1 in Hollywood, California, was one of the first Toastmasters to earn the rating of Accredited Speaker. He lives in Sherman Oaks, California, and works as a screenwriter for motion pictures and television.

Humorously Speaking

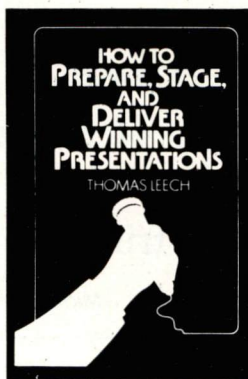
Continued from page 11

Good stories are meant to be told, and who better to retell them than speakers? But add a little bit of yourself in the telling.

There used to be some standard sketches in burlesque years ago. Each comedian would add his own style to each particular sketch. Over the years, these sketches became classics because each talent improved them a bit.

Do that with public domain jokes. Use them in your talks and make them better. Steve Allen once said, "there's no such thing as an old joke, unless you've heard it before;" then one that was written yesterday becomes old.

The best way to protect material is to tell it better than anybody else possibly can. That's a great discourager. If you don't believe me, come over to my house sometime and listen to me sing "My Way." Frank Sinatra doesn't have a worry in the world. □



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Gene Perret, a comedy writer for such performers as Bob Hope, Phyllis Diller and Carol Burnett, spoke at Toastmasters 1986 International Convention. Mr. Perret's column on humor and speaking appears bi-monthly in *The Toastmaster*.

speaking appears bi-monthly in *The Toastmaster*.

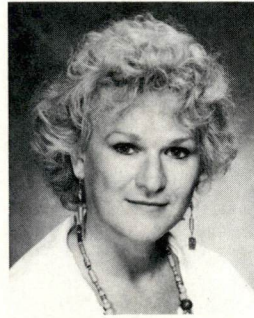
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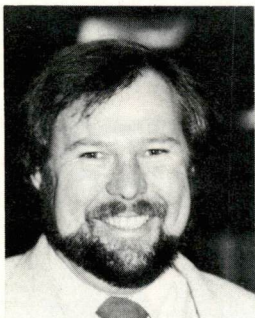
F. Brenda L. Keeling, DTM
Diamond Bar, CA



1. Roberta Perry, DTM
Manhattan Beach, CA



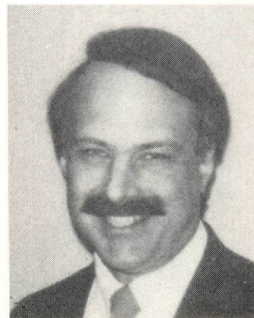
2. Donna Seamon, DTM
Seattle, WA



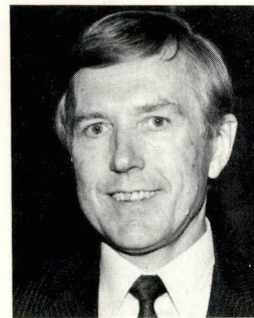
3. Jim Davis, DTM
Tucson, AZ



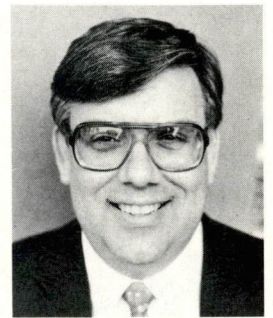
4. Alan M. Whyte, DTM
Campbell, CA



5. Robert Traber, DTM
San Diego, CA



6. Richard L. Peterson, DTM
St. Paul, MN



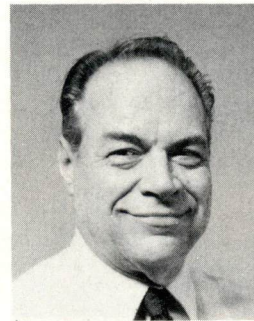
7. Gary Wright, ATM
Beaverton, OR



8. George E. Peo, DTM
Cape Girardeau, MO



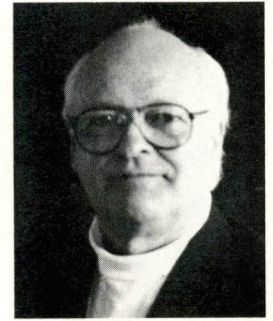
9. Joe McBride, DTM
Spokane, WA



10. Robert Hownestine, DTM
Willowick, OH



11. Keith Hood, DTM
Fort Wayne, IN



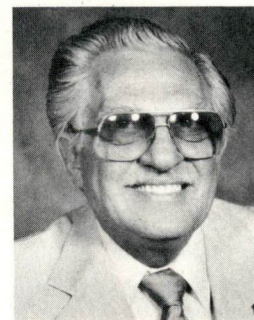
13. Patrick J. Lucey, DTM
Butler, PA



14. David W. Caraway, DTM
Columbus, GA



15. Michelle Keller, ATM
Boise, ID



16. Leroy James, Jr., DTM
Claremore, OK



17. Debby G. Brown, DTM
Billings, MT



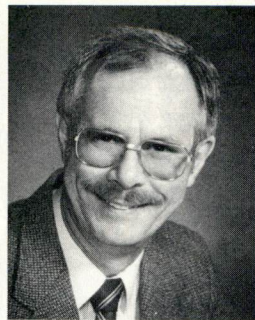
18. Arlene Hildebrandt, DTM
Bel Air, MD



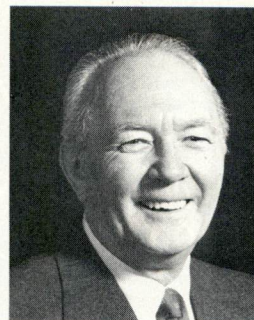
19. Verlin E. Frank, DTM
Denison, IA



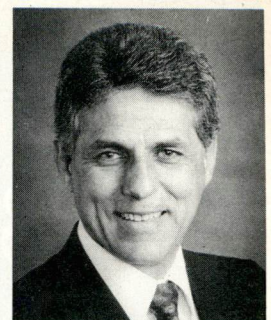
20. David Nelson, DTM
Fargo, ND



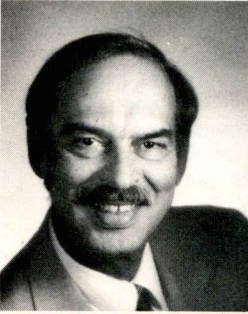
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Prince George, B.C., Canada



22. Leland D. Mapes, ATM
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23. Frank Della, ATM
El Paso, TX



24. Bernie Leick, ATM
Council Bluffs, IA



25. Jo Anna McWilliams, DTM
Dallas, TX



26. Dorothy Q. Chapman, DTM
La Junta, CO



28. Mary M. Reignier, ATM
Allen Park, MI



29. John Senkarik, ATM
Pensacola, FL



30. Keith E. Essex, DTM
Elmhurst, IL



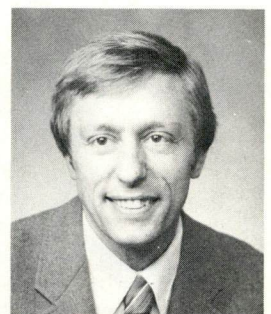
31. Calvin Curington, DTM
Portsmouth, NH



32. Jeane I. LaLonde, DTM
Lacey, WA



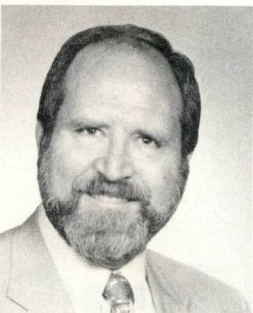
33. Wendy Farrow, DTM
Simi Valley, CA



35. Dick Hawley, DTM
Stevens Point, WI



36. Robert Megill, DTM
Dumfries, VA



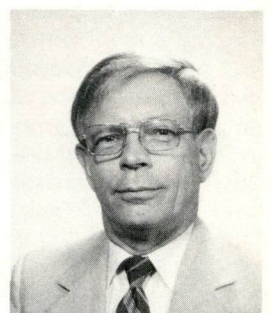
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Charlotte, NC



38. Lillie Foster, ATM
Douglassville, PA



39. Elizabeth Mora, ATM
Gold River, CA



40. Boyd A. Reed, DTM
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41. Russell Leighton, ATM
Yankton, SD



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Plainview, TX



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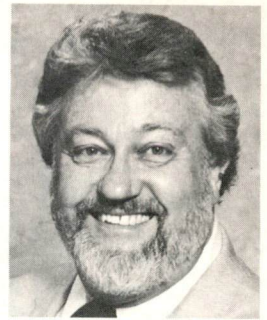
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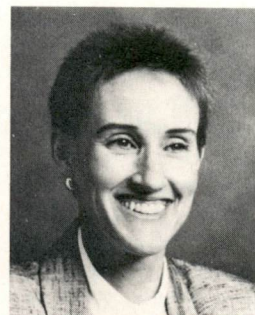
53. Donald Logie, CTM
Newington, CT



54. Jon Greiner, ATM
Morton, IL



56. Thomas E. Carter, DTM
Friendswood, TX



57. Kathleen A. Todd, DTM
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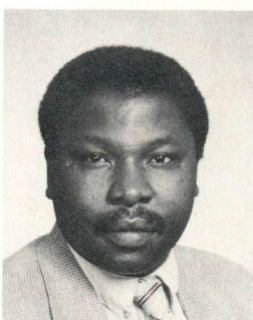
58. Ellen T. Reid, DTM
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60. Vigi Gurushanta, DTM
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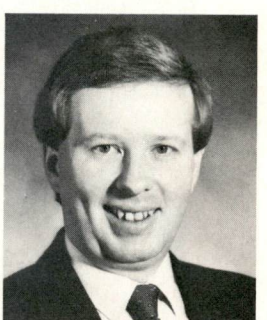
61. Eileen Ball, DTM
Ottawa, Ont., Canada



62. Femi O. Kotoye, CTM
Midland, MI



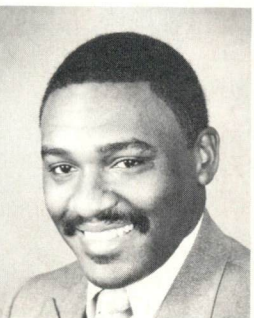
63. Gwen Galbreath, DTM
Knoxville, TN



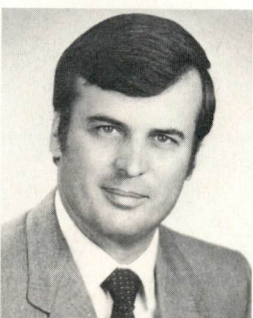
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65. Terry G. Schutt, DTM
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Chesapeake, VA



68. Darrel Andrist, DTM
Kenner, LA



69. Jan F. Derby, DTM
Mooloolah, QLD., Australia



70. Lorraine Corner, DTM
Mayfield, NSW, Australia



71. John Earnshaw, CTM
North Oxford, Oxon, Eng.



72. Chris Matthews, ATM-B
Paraparaumu, New Zealand



73. Josephine Ward, CTM
Essendon, Vic., Australia



74. Adolph P. Kaestner, DTM
Weltevreden Park, RSA



75. Tirso A. Ferrer, Jr., DTM
Cebu City, Philippines

The Redcoats Are Coming!

England's professional toastmasters
are in control of the situation.

BY DAVID KING



Professional toastmaster John Smith in action at a wedding reception for Trish and Gordon Price in Norwich, England.

There's something special about a uniform which seems to appeal to the British people. Whether it be the brilliant blue of the London bobby or the regal splendor of one of the queen's cavalrymen on parade, uniforms add to that sense of occasion and refinement. Maybe it says something about the pomp and circumstance of the British and their desire to have the right dress for the right occasion.

John Smith is a strapping six-foot Scotsman with a very English name. By day this 39-year-old ac-

countant drives to work wearing his natty pinstripe suit. Come evening, John swaps his corporate look for the rich and refined letterbox red of the official uniform of the Federation of Professional Toastmasters.

This amiable gent from Edinburgh finds that his smooth and velvety tones go down well with an audience—whether it be at a banquet for executive top brass or a 500-guest wedding reception.

But things were different seven years ago. John, who lived in Canada at the time, felt he needed to take steps to overcome his shyness, so he joined Prince George Club 3081-21 in British Columbia.

John returned to England four years ago, and helped to found Articulate Speakers Club 6844-71 in Dereham, Norfolk. Two years ago, he read a newspaper article about the Federation of Professional Toastmasters. The organization has approximately 300 red-coated members worldwide, and is not affiliated with Toastmasters International. Formal training for the red-coated Toastmasters was begun in Norfolk two years ago.

"The focus of the Federation of Toastmasters is more in the line of strictly making announcements and acting as master of ceremonies, rather than being based on the skills of extemporaneous speaking or formal speechmaking which are characteristic of Toastmasters International," John said.

So, like all good Toastmasters, John went back to school to learn the various tricks of the trade. It's not a case, he said, of simply standing up, introducing the next speaker and then asking everyone to rise for the toast. "It's a very intensive course, which prepares the toastmaster for every eventuality. Toastmasters are expected to know the order of precedence when introducing dignitaries and speakers. They should know about wedding etiquette, Jewish procedure and protocol when royalty is present. Everything is definitely 'de rigueur.'"

A red-coated toastmaster is a little like a television link-man. He's incidental to proceedings, but his control of the situation allows the show to roll along smoothly. Being in control of the situation is what being a toastmaster is all about.

His bright red coat is a symbol of calmness and control. The toastmaster ensures that a function is conducted in an orderly manner. He coordinates the service of the meal, the speeches and the entertainment. The toastmaster is the one pulling all the strings, allowing the hosts to get on with the real business of the evening and making everyone feel welcome.

"A toastmaster ensures that a function is running smoothly and gives a sense of exclusiveness," John said. "You can quickly spot those events which don't include a toastmaster; they invariably tend to be chaotic and disorganized."

A toastmaster provides the final touch to an event without seeming pompous. The color of the uniform, the white gloves and the gleaming gavel

The focus of the Federation of Toastmasters is more in the line of strictly making announcements and acting as master of ceremonies."

in his hands have traditional appeal.

While you might be forgiven for thinking that the art of the toastmaster is an exclusively British pastime rooted in the Victorian era, the art in fact dates back to the Hebrews. They in turn introduced the idea of toasting a person's health to the Greeks and Romans, who offered toasts to their gods and heroes.

The word "toast," however, does have a British origin. It dates back to the time of King Charles II, when it was customary to drop pieces of spiced toast into wine to improve its flavor. The toasting of friends and important guests during banquets became popular at the end of the 17th century.

The role of toastmaster came into being when private clubs in Britain appointed a member to act as a Master of Ceremonies. Problems arose when the toastmaster also indulged in drinking to the various toasts and as the evening drew on, his articulation became less intelligible. To eliminate this, a toastmaster's glass was designed, made of thick glass and designed to hold just a small amount of wine.

During the latter part of the 19th century, the toastmaster as we know him today became a feature at banquets and special occasions.

In Norfolk, a quiet and rural backwater of England, John's toastmaster services are in great demand. John, however, is hoping to cast his net more widely. He is set to join the British Clippers project, a floating exhibition promoting British heritage and industry, which will come to North America next year. The exhibition will be housed aboard a flotilla of old Clipper ships, and John hopes to play his part as a red-coated toastmaster and town crier.

"I would like to carry the tradition of the professional toastmaster into the United States, where there clearly is a market for this service at banquets, weddings and product launches," John said.

This is an exciting time for the bearded Scotsman who said he is grateful to Toastmasters International for providing him with the launching pad to his new career.

"The skills learned in Table Topics are helpful because there is always something going wrong at a function, and it helps that you are able to think on your feet. The assignments in the Communication and Leadership manual have provided the tools to communicate effectively and with confidence in front of large gatherings."

Can he offer any tips to budding red-coated toastmasters? "Always check what's under the table cloth before you bang your gavel," he advises. He knows of at least one toastmaster who didn't realize there was a glass table top under the cloth.

David King, a member of Articulate Speakers Club 6844-71 in Dereham, England, is a newspaper journalist. He became a member three years ago after writing an article about Toastmasters International for his paper.

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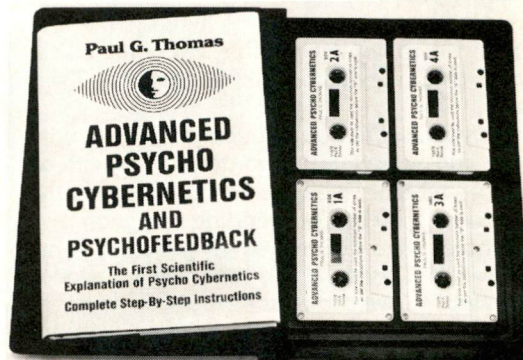


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Dr. William A. Foster, Faculty Member, Training Programs, U.S. Postal Service Management Academy.

"Paul Thomas should be proud of his great work. Advanced Psycho Cybernetics will benefit all people throughout the world now and one hundred years from now. He has revealed matters which have only been hinted at since time immemorial."

Robert Sturner, President, Superlife.

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Dr. Dick McKenna, Consultant to Century 21 International.

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Ruth E. Ray, New Castle's First 2292-13, New Castle, PA
Carol Dufort, Reveilliers 985-39, Sacramento, CA
Gaither B. Purnell, Accuray 1008-40, Columbus, OH
C. Harold Quilliam, Northern Nooners 1084-42, Edmonton, Alta., Canada
Charles H. Taylor, Jr., Calliope 2821-47, Orlando, FL
Gregory Michael Pribyl, Parliamentarian 6560-57, Walnut Creek, CA
Helen K. Fooshe, Chesapeake 3142-66, Portsmouth, VA
James E. Roberts, Sr., Blacksburg 3351-66, Blacksburg, VA
Richard Stacey, Australian American Association 5231-70, Sydney, NSW, Australia
Maurice McCully, Airport 5960-72, Mangere, Manukau, New Zealand

ATM SILVER

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

Jose Guerrero Tostado, Tapatio 5649-U, Guadalajara, Jalisco, Mexico
Adrian Burd, Lewis-Clark 369-9, Lewiston, ID
John Edward Peterson, Gate City 759-20, Fargo, ND
Patrick Yanney, Pikes Peak 3044-26, Colorado Springs, CO
John Wood, Fly by Night 4254-43, Memphis, TN
Ernie Panza, Cavalier 596-66, Hampton, VA

ATM BRONZE

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

Jose Luis Guerrero Tostado, Tapatio 5649-U, Guadalajara, Jalisco, Mexico
James Allison, Beach Cities 3921-1, Manhattan Beach, CA
Betty Eisenzimmer, Wallingford 252-2, Seattle, WA
Cheryl Watkins, G-E-M 4124-4, Sunnyvale, CA
Dave Paxton, Rochester 271-6, Rochester, MN
Frank Cansky, Midtown 1778-10, Cleveland, OH
Neal Rice, Tech Center 2188-11, Ft. Wayne, IN
Calvin C. Ray, New Castle's First 2292-13, New Castle, PA
Ruth E. Ray, New Castle's First 2292-13, New Castle, PA
Roberta L. Wasler, John Pournaras Agency 2338-13, Ambridge, PA
Robert Alan Black, Athens 1779-14, Athens, GA
Ione Dusek, Gate City 759-20, Fargo, ND
Jean Dier, Advanced 969-24, Lincoln, NE
B.J. Axthelm, Loup Valley 5468-24, Ord, NE
Paul Edgar Mills, Lake Granbury 5984-25, Granbury, TX
Laverne Alice Wharton, Lake Granbury 5984-25, Granbury, TX
Hal Jenks, Downtown Toledo 185-28, Toledo, OH
Cathy Ricketts, At Ease 4186-32, Bremerton, WA
Joydeb K. Roy, BMD 3941-36, Silver Spring, MD
David Garcia, Razorback 1204-43, Pine Bluff, AR
John Wood, Fly by Night 4254-43, Memphis, TN
Michael O'Callaghan, Sydney Journalists 413-70, Sydney, NSW, Australia
James Michael Willis, Engadine District 3118-70, Sydney, NSW, Australia
Ken Rennie, Parrachievers 6239-70, Parramatta, NSW, Australia

ATM

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

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Ruth C. Allen, Norton Toasters 1556-F, San Bernardino, CA
Alex Rivera, Rancho Cucamonga 5247-F, Rancho Cucamonga, CA
Ron Behrens, Chevron 5270-F, La Habra, CA
John A. Feudo, Indian Professionals 6366-F, Fullerton, CA
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Bob Gorby, Borderline 3227-1, Long Beach, CA
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Louise Wong, Golden Bell 2211-2, Bellevue, WA
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Susan C. Tribolini, Successmasters 4401-2, Seattle, WA
Russell Volz, Growthmasters 4801-2, Renton, WA
Berly J. Yates, Harborview 4859-2, Seattle, WA
Henry E. Palao, The Red Barn 5144-2, Seattle, WA
Jim Wolak, Gilbert 499-3, Gilbert, AZ
Kenneth Gabbert, Park Central 527-3, Phoenix, AZ
Cheryl Sands, Cochise 3198-3, Sierra Vista, AZ
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Ken Snyder, Park Central 3527-3, Phoenix, AZ
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John Scott, Verde Valley 5142-3, Cottonwood, AZ
Clarence Packard, Jr., All-American 5240-3, Phoenix, AZ
Donald Campbell, Central 5541-3, Phoenix, AZ
James A. Subach, Speakers in Paradise 5565-3, Paradise Valley, AZ

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Richard E. Mar, Land Barons 6227-4, Daly City, CA
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Roslyn T. Atwood, Vista 276-5, Vista, CA
Carla Fournier, Saturday Savants 623-5, El Cajon, CA
Donald Wiggins, Elgas 1508-5, San Diego, CA
Carol Harris, Loquacious Nooners 3121-5, San Diego, CA
Susan Ludwig, North Coast 4356-5, Del Mar, CA
William M. Sachs, LL-Limelighters 4366-5, San Diego, CA
Billie Bull, Christian 4525-5, Chula Vista, CA
James H. Adams, Arinc Articulators 5555-5, San Diego, CA
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Dennis Smentek, Paramount 657-6, Sandstone, MN
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John D.H. McDonough,

Ashland 6253-7, Ashland, OR
Timothy Brown, Albany 6256-7, Albany, OR
Dennis K. Williams, Albany 6256-7, Albany, OR
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Vincent Iacona, Nor Easters 2494-38, Philadelphia, PA
Leon Craig Jones, Sub & Surface 2886-38, Philadelphia, PA
Charmayne Purnell, AFSCME 4910-38, Philadelphia, PA
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Carol Williams, Sierra College 2073-39, Rocklin, CA
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Andeen Lovett, Circle W 3066-39, Sacramento, CA
Thaddeus W. Shelnut, Circle W 3066-39, Sacramento, CA
Carl Hammond, One Moccasin 6120-39, Winnemucca, NV
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Victor Quirarte, Soto Toasters 2852-52, Los Angeles, CA
Lyla Dusing, Successmasters 3352-52, Canoga Park, CA
Alfred Roy Herzing, The Spirit of 76 4676-52, Los Angeles, CA
May Otten, Key City 3479-54, Kankakee, IL
Ron Warren, Daybreakers 839-56, Houston, TX
Therese Clark, Diablo 598-57, Walnut Creek, CA
Loella Dotterer, Las Juntas 2473-57, Walnut Creek, CA
Joseph E. Camp, Winyah Bay 6270-58, Georgetown, SC
Bernard Brownhall, Barrie Ontario 1603-60, Barrie, Ont., Canada
Thomas Todd, Towns of York 1609-60, Aurora-Newmarket, Ont., Canada
Christoper Miller, Brampton 2347-60, Brampton, Ont., Canada
M. Lorraine DaSilva, London Western 4189-60, London, Ont., Canada
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 1088-75, Manila, Philippines

Jaime G. Del Rosario, Makati 1697-75, Makati, Philippines

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Hospitality Lane 5257-F
 San Bernardino, CA—Thurs., noon, 225 W. Hospitality Lane, -200, (714) 381-1556
Community Speakers 6900-F

Lake Elsinore, CA—1st Mon. & 3rd Wed., 8 p.m., Little J's, 31905 Mission Trail, (714) 679-7050
Thomson 792-U
 Singapore—2nd & 4th, 8 p.m., Thomson Community Ctr., 194 Upper Thomson Rd., 734-9595
Innovative 5871-U
 Taipei, Taiwan—1st & 3rd Tues., 7 p.m., Tai Dai Alumni Club, Gi Nan Rd., Sec. 1, No. 2-1, 3F, (07)

732-7904
Irapuato 5290-U
 Irapuato, Guanajuato, Mexico—Mon. 8:15 a.m., Blvd. Diaz Ordaz, 1468 40 Piso, 7-57-71
Riyadh 6897-U
 Riyadh, Saudi Arabia—Mon., 7:30 p.m., American Embassy, (966) 1-464-7272 ext. 7854
Nuernberg Speakeasies 6902-U
 Nuernberg, West

Germany—1st & 3rd Thurs., 5:15 p.m., Rec. Ctr., Bldg. 11, W.O. Darby Kaserne, 460-7474

Stagecoachers 747-3

Scottsdale, AZ—4141 N. Scottsdasle Rd., -240, (602) 423-2874

First Class 6909-4

San Francisco, CA—Thurs., 4:45 p.m., Gen. Mail Fac., 1300 Evans Ave., (415) 550-5490

Babbling Bureacrats 1583-5

Oceanside, CA—Tues., 11:30 a.m., Oceanside Community Dev. Dept., 320 N. Horne St., (619) 439-7342

Ejecutivo de Tijuana 3893-5

Tijuana, BC, Mexico—Tues., 8 a.m., Restaurant la Escondida, Santa Monica 1, Fracc. La Escondida

Healthmasters 6907-5

San Diego, CA—3rd Mon., 7 p.m., CRA Room C, 9115 Clairemont Mesa Blvd., (619) 553-7352

Wry 3522-7

Beaverton, OR—2nd Thurs., 7 p.m., Anthony's Restaurant, 8220 SW Hall

Blvd., (503) 249-3845

Movers 5658-7

Wilsonville, OR—3rd Sat., noon, Kopper Kitchen Restaurant, (503) 665-5122

First 6884-11

Louisville, KY—Alt. Wed., noon, First Kentucky Natl. Corp., 101 S. Fifth St., (502) 501-5245

The Star and The News

Free Speakers 6893-11

Indianapolis, IN—Tues., noon, 307 N. Penna., 6th fl., (317) 293-7440

Indiana Department of

Highways 6910-11

Indianapolis, IN—Tues., 7:30 a.m., St. Office Bldg., 100 N. Senate Ave., (317) 232-5184

SASI 6888-13

Houston, PA—Tues., noon, Swanson Analysis Systems, Johnson Rd., (412) 746-3304

Savannah River 1800-14

Augusta, GA—2nd & 4th Thurs., 1 p.m., United Insurance Co., 1615 Walton Way, (404) 738-2551

Supper Club 5838-14

Columbus, GA—Mon., 6

a.m., Marianna Gallops Sr. Ctr., 1212 15th St., (404) 324-3614

High Risers 6908-17

Billings, MT—Tues., 12:10 p.m., First Interstate Bank, 401 N. 31st St., (406) 245-6345

Computer Talk Group

6892-18

Wilmington, DE—1st & 3rd Tues., 6 p.m., One Commerce Ctr., 12th St. & Orange St., -1000

Tri-County Speakers

6903-19

Forest City, IA—Mon., 5:30 p.m., Forest City Bank & Trust, (515) 592-1300

Goose River 5326-20

Mayville, ND—2nd & 4th Tues., 7 p.m., Lester Parish Rm., Mayville St. Univ., (701) 786-4829

Tumbleweed 5992-20

Minot AFB, ND—Tues., noon, Northern Lites Club, (701) 723-6011

Armstrong 2645-21

Armstrong, BC, Canada—Mon., 7:30 p.m., Saxon Inn, Smith Dr., (604) 546-9770

Merry Toasters of CSM 5438-24

Omaha, NE—1st & 3rd Fri., noon, College of St. Mary, 1901 S. 72nd St., (402) 399-2627

Village Toasters 1685-25

Ft. Worth, TX—Mon., 12:05 p.m., General Dynamics, (817) 762-3353

Good Hands 2772-25

Irving, TX—Tues., 7 a.m., Allstate Ins., 200 W. Hwy. 14, (214) 650-8100

The Lake-Plex "Speak-Out"

Malakoff, TX—Thurs., 7 p.m., Malakoff City Hall, 107 Melton Dr., (214) 778-2689

Universal 6889-25

Ft. Worth, TX—Tues., 11:45 a.m., General Dynamics, (817) 882-5560

Double Talk 4444-26

Denver, CO—2nd Sat., 6 p.m., (303) 427-6450

DEC TALK 6891-26

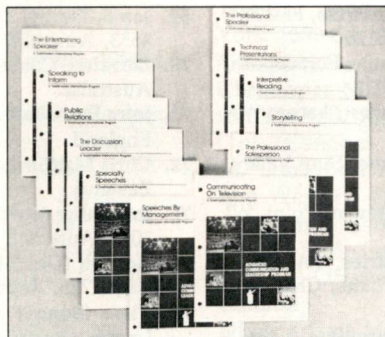
Englewood, CO—Tues., noon, Digital Equipment Corp., 8085 S. Chester St., (303) 649-3247

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Toast of the Citi 5542-33
The Lakes, NV—Thurs., noon, Citibank, 8725 W. Sahara Ave., (702) 459-3967
Curtain Call 5956-33
Las Vegas, NV—1st Fri., 7 p.m., (702) 459-3967
Model "T's" 6899-33
Palmdale, CA—Tues., 7 p.m., Palmdale Board of Realtors, 902 E. Ave., Q-9, (805) 947-1341
Titan 6904-33
Vandenberg AFB, CA—Tues., 7 a.m., Rec. Ctr., Bldg. -13005, 2nd fl., (805) 865-6779
Time Insurance Company 6887-35
Milwaukee, WI—1st & 3rd Mon., 4:30 p.m., 515 W. Wells, (414) 277-6069
Upper Montgomery 1906-36
Gaithersburg, MD—1st & 3rd Tues., 7:45 a.m., Chamber of Commerce, 9 Park Ave., (301) 258-0800
Speech Crafters 918-37
Greensboro, NC—Thurs., 6:30 p.m., Shoney's Restaurant, W. Market St. & Spring Garden, (919) 272-6060
Morgantown 1109-37
Morgantown, NC—1st & 3rd Tues., 6 p.m., Rainbow Inn Restaurant, I-40 & Bethel Rd., (604) 438-4732
Cherry Point 2055-37
Cherry Point, NC—Wed., 11:30 a.m., Family Serv. Ctr. Classroom, Marine Corps Air Stn., Bldg. 298, (919) 466-2064
Rose's 6886-37
Henderson, NC—1st & 3rd Tues., 6 p.m.
AT&T Let's Talk 132-38
Wayne, PA—Wed., 1 p.m., 170 S. Warner Rd.
Mark Twain 1163-39
Murphys, CA—Wed., 7 a.m., The Murphys Hotel, Main St.
Tax Talkers 6864-39
Sacramento, CA—Fri., noon, Franchise Tax Board 9645 Butterfield Way, (916) 369-3967
Folsom Filibusters 6895-39
Folsom, CA—Mon., 7 p.m., Old S.P. Depot, 200 Wool St., (916) 985-4481
Winfield Tale Twisters

1403-42
Winfield, Alta., Canada—1st & 3rd Wed., 8 p.m., Winfield School, Winfield, Alta., Canada
MBS 6883-42
Saskatoon, Sask., Canada—Thurs., 7:30 p.m., Chi Chi's Restaurant, 302 22nd St. W., (306) 934-6956
Pursuers 6901-42
Edmonton, Alta., Canada—Wed., 7 p.m., 9644 54 Ave., main fl., (403) 462-9167
Good Neighbor 6905-43
Memphis, TN—2nd & 4th Wed., 9 a.m., Sportsplex, Shelpby Oaks Dr., (901) 766-6201
Toasters 896-44
Lubbock, TX—Thurs., 7 a.m., Methodist Hosp., Educ. Dept., 3615 19th, (806) 793-4100
Polychrome 5393-46
Yonkers, NY—1st & 3rd Thurs., 12:30 p.m., Polychrome Corp., 137 Alexander St., (914) 965-8800
Tower 6885-46
Piscataway, NJ—Wed., noon, Bellcore, 444 Hoes Lane, (201) 699-7794
Express Mail 209-47
West Palm Beach, FL—1st & 3rd Thurs., 6:30 p.m., Szechuan House Restaurant, Military Trail, (407) 697-2003
Broward-General 6894-47
Ft. Lauderdale, FL—2nd & 4th Wed., 4 p.m., Broward General Hosp., 1600 S. Andrews Ave., (305) 474-1982
Collins "Lunch Bunch" 6896-47
Melbourne, FL—Tues., 11:30 a.m., Rockwell Collins, 1100 W. Hibiscus Blvd., (407) 768-7329
Mayer Electric 6890-48
Birmingham, AL—Wed., noon, 3405 4th Ave. S., (205) 583-3500
Enron Eloquizers 267-56
Houston, TX—Tues., noon, 1400 Smith, (713) 853-7103
Enron TowerTalkers 2535-56
Houston, TX—Wed., 11:30 a.m., 1400 Smith, (713) 853-5794
Voices of Enron 3245-56
Houston, TX—Thurs., 11:30 a.m., 1400 Smith, (713) 853-5629
Enron EarlyOns 5220-56
Houston, TX—Thurs., 7 a.m., 1400 Smith
Enron Echoes 5897-56

Houston, TX—Mon., 11:45 a.m., 1400 Smith, (713) 853-5789
Provident 6906-63
Chattanooga, TN—Alt. Thurs., 11:30 a.m., Provident Life & Accident Ins., Fountain Sq., (615) 755-8328
Frederick Douglass 6898-65
Rochester, NY—1st & 3rd Wed., 7 p.m., Eureka Masonic Hall, 12-14 Hoeltzer St.
South Central Bell 4204-68
New Orleans, LA—2nd & 4th Tues., 7:30 a.m., Canal Place One, 365 Canal St., 4th fl. conf. rm., (504) 528-2867
New England 4210-70
Armidale, NSW, Australia—1st, 3rd & 5th Tues., 7:30 p.m., Weston Common Rm., Univ. of New England, (067) 732234
United Advanced 5351-72
Wellington, NZ—2nd Thurs., National Mutual Bldg., The Terrace, (058) 72812
WESTPAC Three Sixty 2418-73
Melbourne, Vic., Australia—1st & 3rd Tues., 7:30 a.m., Westpac Cafeteria, 12th fl., 360 Collins St., (03) 608-3495
National Museum 1079-75
Manila, Philippines—Tues., 2 p.m., National Museum, P. Burgos Dr.
Aduana 2963-75
Manila, Philippines—Bureau of Customs, South Harbor, Port Area
BPI 5554-75
Makati, Metro Manila, Philippines—1st & 3rd Thurs., 5:30 p.m., Trng. Dev. Ctr., 14/F, BPI Bldg., Ayala Ave., 8185541/61

Point Mugu 1075-33, Point Mugu USMC, CA

30 Years

Tinker 1362-16, Midwest City, OR
Twin Village 2786-28, Whitehouse, OH
Windjammers 2628-33, Las Vegas, NV
Dothan 2804-48, Dothan, AL
Durban 1406-74, Durban, South Africa

25 Years

Highway Men 1692-16, Oklahoma City, Ok
Sturgis 1346-41, Sturgis, SD
Early Bird 3651-47, Tallahassee, FL
Water and Power 3629-52, Los Angeles, CA

20 Years

Pacemakers 2167-6, St. Paul, MN
Gaveliers 2323-69, Townsville, Qld., Australia

15 Years

Peachtree 25th 358-14, Atlanta, GA
Beechmasters 1279-22, Wichita, KS
Miramichi 688-45, Newcastle, NB, Canada
Merck 260-46, Rahway, NJ
Woden Valley 494-70, Canberra, ACT, Australia
Mosman 3687-70, Mosman, NSW, Australia
CIS-Johannesburg 1150-74, Johannesburg, South Africa
Pietermaritzburg 1590-74, Pietermaritzburg, South Africa

10 Years

Garden Grove Toasters 550-F, Garden Grove, CA
Redmond 2828-2, Redmond, WA
Forbesmasters 1575-4, San Francisco, CA
NPPD 1029-24, Columbus, NE
HDR 1454-24, Omaha, NE
Trapelo Noon Talkers 3136-31, Waltham, MA
Daytona Beach 1134-47, Daytona Beach, FL
West Volusia 2138-47, DeLand, FL
S.F. Valley Board of Realtors 342-52, Encino, CA
Arco 616-52, Los Angeles, CA
Nedbank 2902-74, Johannesburg, South Africa
Fil-Am 1639-75, Subic Bay USNS, Philippines

ANNIVERSARIES

50 Years

Mt. Helix 126-5, La Mesa, CA

40 Years

Will Rogers 645-16, Tulsa, OK

35 Years

Waseca 1336-6, Waseca, MN
University 1358-7, Portland, OR
Christophers 157-33, Fresno, CA

A picture is worth a thousand words!

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

PINS

- Miniature membership pin (5751), 1/2" diameter, \$2.00; 12 or more (5752), \$1.80.
- Large membership pin (5753), 5/8" diameter, \$2.25; 12 or more (5754), \$2.00.
- Women's membership pin (5702), 5/8" diameter with guard clasp, \$4.00.
- Club President (5801), \$6.00.
- Club President with two zircons (5802), \$14.75.
- Administrative Vice-President (5803), \$6.00.
- Educational Vice-President (5804), \$6.00.
- Secretary (5805), \$6.00.
- Treasurer (5806), \$6.00.
- Sergeant-at-Arms (5807), \$6.00.

See the Supply Catalog for Past Officer, District Officer and Area Officer Pins.

TOASTMASTER TAGS

Gold-type CTM, ATM and DTM tags attach to any membership pin.

- CTM tag (5942) has white letters, \$3.75.
- ATM tag (5940) has red letters, \$3.75.
- DTM tag (5941) has blue letters, \$3.75.

See the Supply Catalog for a complete listing of member anniversary tags honoring membership and service.



IDENTIFICATION BADGES

- TOASTMASTERS ID BADGE (343 pocket, 343-A pin back)...special white badge with name, office and club name engraved in red, \$7.50 each.
- CTM ID BADGE (340 pocket, 340-A pin back)...special brown badge with name and club number engraved in white, \$7.50 each.
- ATM ID BADGE (391 pocket, 391-A pin back)...special red plastic badge with name and club number engraved in white, \$7.50 each.

Your ATM badge can show your level of ATM achievement. These polished bronze and silver speaker figures adhere to your ATM badge. \$2.25 each:

- ATM Bronze attachment (391-B).
- ATM Silver attachment (391-S).
- DTM ID BADGE (389 pocket, 389-A pin back)...Special gold plastic badge with name and club number engraved in black, \$7.50 each.

- TOASTMASTERS CLUB ID BADGE (339)...Small blue plastic badge, pin back with name and club name engraved in white, \$3.50 each.

Be sure to print all information for engraving. Blank badges are not available. You can turn a pin-back badge into a clip-on badge with the clip-on attachment (390), \$1.00 each.

MARK OF DISTINCTION

Provide yourself with some added recognition.

FOR CTMS: CTM Pin (5920), \$6.00.

FOR ATMS: ATM Pin (5939), \$6.00.

- ATM Bronze Chevron (5951), \$3.75.
- ATM Silver Chevron (5952), \$3.75.

FOR DTMS: DTM Pin (5800), \$6.00.

DTM Pin w/blue sapphire stone (5799), \$11.00.

DTM Medallion (5798), \$15.00.

FOR OUR WOMEN TOASTMASTERS

- Scarf-Pin (5700), \$3.75.
- Membership Brooch (5701), \$11.00.
- Membership Pin (5702) \$4.00
- TI Earrings (5704) pierced only, \$6.00

OFFICIAL TI PENDANT

Gold antique finish, TI emblem, with polished back for engraving (5703), \$13.50

See the Supply Catalog for more samples of official TI pins and jewelry. California orders add 6% sales tax. Add postage and handling charges as follows: Miniature and large membership pins, 1-12 @ 50 cents; 13-24 @ \$1.00. All other items add 50 cents per item. Air mail extra. Where postage charges exceed these figures, customer will be billed for the excess.

Mail to: Toastmasters International, P.O. Box 10400, Santa Ana, CA 92711

PAYMENT MUST ACCOMPANY ORDER

Enclosed is \$_____ (U.S.) check or money order payable to Toastmasters International. (Be sure to include postage, handling and tax charges as stated.)

Charge my: MC/Visa (circle one)

CARD NO. _____ EXP. DATE _____

SIGNATURE _____

NAME _____ CLUB & DISTRICT NO. _____

ADDRESS _____

CITY _____ STATE/PROVINCE _____

COUNTRY _____ ZIP _____

___5751	___5801	___5806	___343*	___391-A*	___339*	___5952	___5701
___5752	___5802	___5807	___343-A*	___391-B	___390	___5800	___5703
___5753	___5803	___5942	___340*	___391-S	___5920	___5799	___5704
___5754	___5804	___5940	___340-A*	___389*	___5939	___5798	
___5702	___5805	___5941	___391*	___389-A*	___5951	___5700	

*Please print engraving requirements here: _____