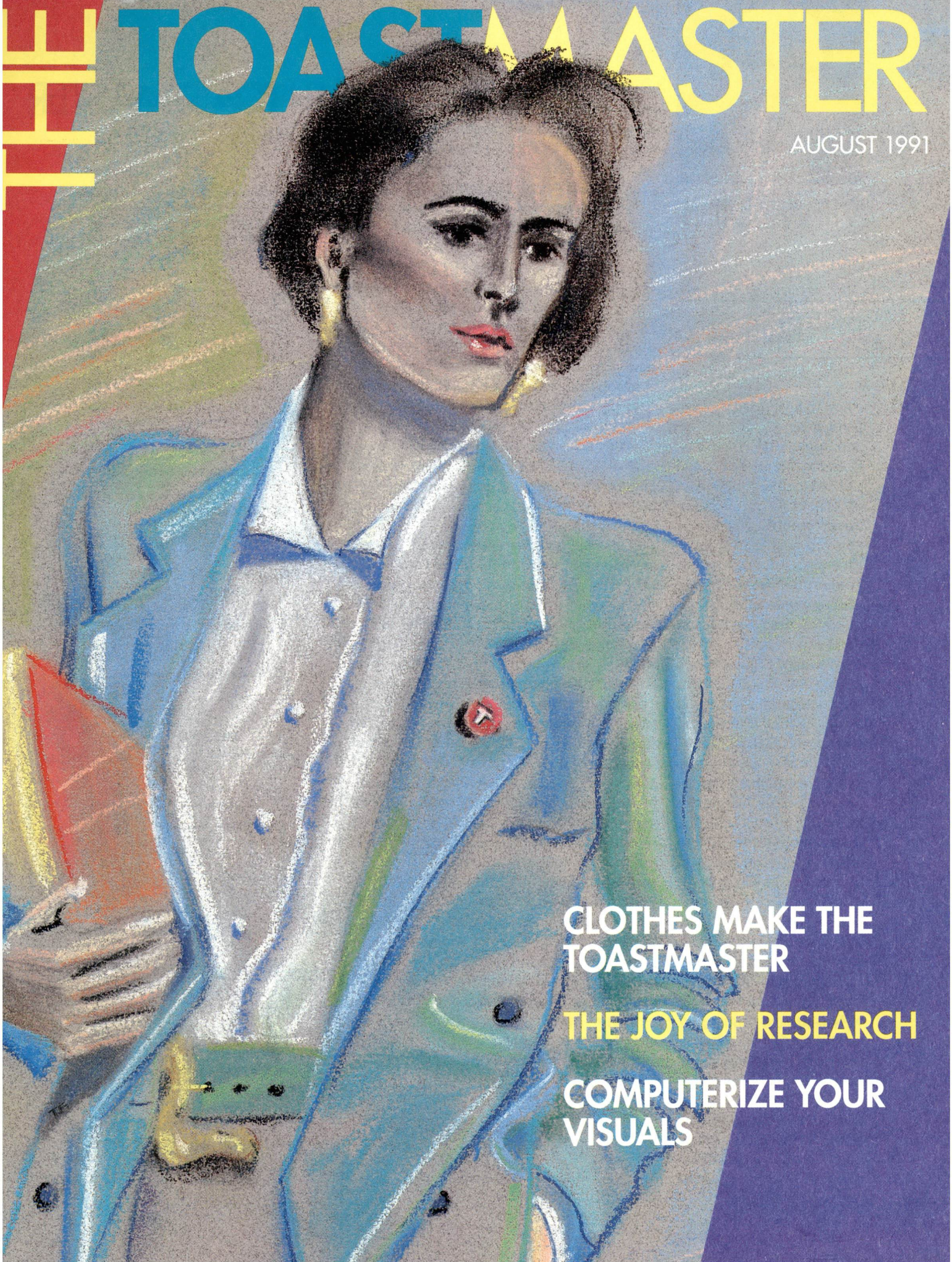


THE TOASTMASTER

AUGUST 1991



**CLOTHES MAKE THE
TOASTMASTER**

THE JOY OF RESEARCH

**COMPUTERIZE YOUR
VISUALS**



VIEWPOINT

REFLECTIONS

Since this is my last Viewpoint, it would be easy to cue Bob Hope and the Les Brown Band for a few bars so I could sing a Toastmasters version of "Thanks for the Memories." Jennifer and I have enjoyed many wonderful experiences during the last 11 months, however, I think it is more appropriate to look to the future, building on those experiences.

We visited 12 districts, each unique and offering its own special memories. In District 54 (St. Charles, Illinois) and District 19 (Cedar Rapids, Iowa) we saw the strength of the Toastmasters program helping small businesses learn and interact with the community. District 18 (Wilmington, Delaware) and District 10 (Cleveland, Ohio) demonstrated how economic challenges can be used to brighten the future for Toastmasters. Business and community interests are actively pursuing the value of Toastmasters training.

District 58 was a homecoming of sorts since we began our Toastmasters adventure in Charleston, South Carolina. District 44 (Amarillo, Texas), District 2 (Seattle) and District 4 (San Francisco) underscored our broad appeal

with warm welcomes from academic, medical and business concerns. A charter party for six new clubs took us to Edmonton, Alberta (District 42), and District 60 (Toronto) provided an opportunity to rally support in major financial and business communities.

The international strength of Toastmasters was emphasized with a two-week visit to England and Ireland (District 71) and Southern Africa (District 74). District 71 highlighted its first presidential visit with a banquet that attracted more than 350 people from 50 clubs. District 74 turned the visit into a week-long media event featuring more than an hour of national radio coverage, two national television appearances, and the presentation of the Toastmasters Communication and Leadership Award to President F. W. de Klerk.

With each visit we saw this year's presidential theme, "Pride and Purpose Inspire Performance," embraced as Toastmasters demonstrated pride in our clubs, our organization, and its heritage.

This year has challenged us with economic recession and war in the Middle East. People have acted cautiously, yet Toastmasters continued its steady growth. New club formation set another record and I see the potential for another record next year. Wherever Jennifer and I traveled, we were reminded that the world is excited about the benefits of Toastmasters.

With the strain of economic and political turmoil, it would have been easy to be distracted and lose sight of educational goals, such as the CTM. As I review our educational achievements, it is apparent that our members have kept a clear view of their goals. Our organization continues to build people and it remains solidly dedicated to the values on which it was founded.

I urge you to build on your *performance*. Proudly tell others about your achievements and the achievements of your club. Publicize what the club has done for you and for your community. Focus on our purpose, allowing it to guide you to the full realization of your communication and leadership potential.

Fellow Toastmasters, I am proud to have served as your president and I thank you for continuing to demonstrate that PRIDE AND PURPOSE INSPIRE PERFORMANCE!

A. Edward Bick

A. EDWARD BICK, DTM
International President

THE TOASTMASTER

PUBLISHER Terrence McCann
EDITOR Suzanne Frey
ASSOCIATE EDITOR Brian Richard
ART DIRECTOR Tina Forssten
TYPESETTER Susan Campbell

TI OFFICERS AND DIRECTORS

Founder Dr. Ralph C. Smedley, (1878-1965)

OFFICERS

President A. Edward Bick, DTM
7172 Grantham Way
Cincinnati OH 45230

Senior Vice President Jack Gillespie, DTM
P.O. Box 1497
Winnipeg Manitoba
Canada R3C 2Z4

Second Vice President Bennie E. Bough, DTM
4607 Ordinary Court
Annandale VA 22003

Third Vice President Neil R. Wilkinson, DTM
Barcol Door Ltd.
15104-118 Avenue
Edmonton Alberta
Canada T5V 1B8

Immediate Past President John F. Noonan, DTM
2536 Derbyshire Way
N. Vancouver B.C.
Canada V7H 1P8

Executive Director Terrence J. McCann
Toastmasters International
P.O. Box 9052
Mission Viejo CA 92690

Secretary-Treasurer Frank Chess
Toastmasters International
P.O. Box 9052
Mission Viejo CA 92690

DIRECTORS

Robert E. Barnhill III, DTM
Innovative Money Advisory, Inc.
P.O. Box 2583
Lubbock TX 79408-2583

Carol Blair, DTM
R.R. #2
Millet Alberta
Canada T0C 1Z0

Donna L. Brock, DTM
7619 Peacock Drive
Huntsville AL 35802-2826

Dorothy O. Chapman, DTM
1222 San Juan
La Junta CO 81050

Len W. Jury, DTM
Len Jury Ltd.
Box 4400
Auckland
New Zealand

Richard A. Skinner, DTM
Waters, Div. of Millipore Corp.
34 Maple St.
Milford MA 01756

Ginger I. Kane, DTM
3921 Almondwood Court
Concord CA 94519

Pat Kirk, DTM
5 Oak Shore Drive
Burnsville MN 55337

Michael E. Martin, DTM
355 Lisa Lane
Plainfield IN 46168

Joseph E. Orzano, DTM
15 Stewart Place (1D)
White Plains NY 10603

Frank Poyet, DTM
1328 Bobrich Circle
Las Vegas NV 89110

Larry J. Prickett, DTM
9740 Alfaree Road
Richmond VA 23237

Ruth E. Ray, DTM
35 Sunset Drive
New Castle PA 16105

Charles Rodgers, DTM
202 Third Street
Collinsville IL 62234

Sandy Vogele, DTM
2367 Chickasaw St.
Cincinnati OH 45219

Eileen Wolfe, DTM
1912 W. 7th Ave.
Vancouver B.C.
Canada V6J 1T1

W. W. (Bill) Woolfolk, DTM
P.O. Box 146
Mountain View CA 94042-0146

To Place Advertising Contact:
Toastmasters International
Publications Department
P.O. Box 9052
Mission Viejo CA 92690 USA
(714) 858-8255
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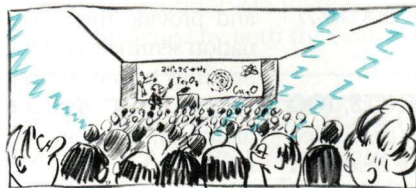
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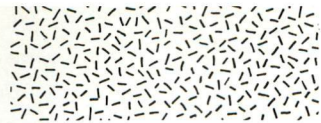
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LETTERS

Editor's Note: We received many letters in response to a Letter to the Editor published in January regarding the judging of speech contests. We appreciate all the feedback; however, due to space limitations, we can only publish a few of the letters.

NOT A POPULARITY CONTEST

Otto Haueisen suggests that it is time we scrap the judging system in our speech contests; that the audience is a far better judge of speech quality. After seven years of speaking, it is tempting to agree with him – on the surface.

A deeper look is required to see what is really going on. First, the purpose of the contest isn't to see who can give the most popular speech; it is to see who can give the best speech, following the Toastmasters format. Content, organization and applicability to the audience are all important qualities. When we (Toastmasters) listen to a speech, we seldom (unless we are judging) consider all of the elements on the judging form. Those elements are ranked in value according to importance. Much time and research has gone into these elements.

I too have been to speech contests, especially humorous contests, where the funniest speech didn't win. When I confronted the chief judge to find out why, he looked at me as if I hadn't really listened to the speech. He explained that the speech had been nothing more than a monologue of jokes and didn't even have a conclusion. The winning speech also used humor, but it had been a different style of humor that had been used to augment, and not dominate. If I had

been judging I would have noticed those things.

Scrap the judging system? No, it's a winner.

CONI KELSEY, DTM
CLUB 1174-32
BREMERTON, WASHINGTON

ADD AUDIENCE AWARDS

I suggest that our current judging procedures remain as is, if decision makers feel a change in procedure would be sacrilegious. But each contest could add some "audience appreciation" awards. Each person in the audience could be asked to vote for first, second and third place choices.

This procedure could be adopted at each level of competition without affecting the well established judging criteria. The Audience Appreciation Award would not alter the final outcome of the contest. Still, the contestants would be thrilled by the recognition.

Audience participation would also make contests more interesting and probably boost attendance, and ultimately, club membership.

SWAN H. HOLT, ATM
ST. JOSEPH TOASTMASTERS CLUB 1439-22
ST. JOSEPH, MISSOURI

JUDGES ARE AUDIENCES, TOO

I have been equally befuddled and vexed at some results of our speech contest judging system. But in the end, the answer is similar to how we defend democracy: You can criticize it from 'd' to 'y,' but until a better system comes along, it's the best we have.

Regarding audience response as a basis for judging: I can appreciate the ease with which laughter can be heard by judges. In the extreme we could even use laugh meters, if these devices really exist.

But how would a judge weigh audience reactions to, say, a speech that was meant to inspire? Beautiful expression meters?

More importantly, are audiences really better judges than experienced Toastmasters who know what to look and listen for, who have a rating sheet and factor definitions as guides, who are trained in listening and evaluating?

Let us not forget, judges are audiences too...and trained audiences at that.

Regarding comparisons with other speakers: I do it all the time when I'm appointed judge. I use my rating on the first speaker as a benchmark to rate the second, the first and second speaker to rate the third, and so on. The factor points come into play because they offer a systematic way to sum up my perceptions into a useful total for final rankings.

However, the perfect contest rating sheet has yet to be devised.

The best we can do under our current system is to choose qualified and impartial judges, and provide them with evaluation seminars and thorough briefings before contests. Vexations may not entirely disappear, but they would be minimized.

RENE P. AQUINO, CTM
CALTEX CLUB 1097-75
MANILA, PHILIPPINES

NON-MEMBERS AS JUDGES

I have been a Toastmaster for five years and the only criticism I have of our wonderful organization is that we are inbred.

Toastmasters educate and train Toastmasters. Toastmasters speak to Toastmasters audiences, and in our compe-

titions, Toastmasters judge other Toastmasters.

I agree with Otto Haueisen's view that audience response is the best way to determine whether a presentation has achieved its purpose. Surely our objective is to communicate and entertain our audience – not to achieve the highest point score from our peers.

A start in the right direction would be for half the judging panel to be made up of non-Toastmasters. Prominent members of the community who would know a good speech when they hear one – and they wouldn't be given a score card!

RON ROWLANDS, CTM
BALLINA CLUB 4412-69
BALLINA, NEW SOUTH WALES, AUSTRALIA

POINTS TO BE USED AS GUIDE

I don't think that audience response is the best way to determine if a presentation has achieved its purpose, although it should be a consideration and is in fact one of the criteria in the judge's guide.

I do agree though that it is time we re-evaluate our judging system at Toastmasters speech contests. When a comedy act wins "humorous speech" contests all the way from club level to second place at region, something is wrong.

I submit that the fault lies in judges adhering too strictly to the points system. The official Judge's Guide is precisely that – it is a guide and the point values are only suggestions. Judges are merely tallying the points and ranking speakers accordingly, without a complete personal overview of the entire speech.

MICHAEL LEVINRAD, DTM
ASSOCIATES CLUB 141-1
LOS ANGELES, CALIFORNIA

IS QUALITY BEING
SACRIFICED
FOR QUANTITY?

By Arnold Levin, DTM

TOASTMASTERS – A “NUMBERS GAME”?

■ The “numbers game” seems to have assumed significant proportions in the endeavors to win acclaim and/or achievement in our organization. I refer to the almost fetish desire to count the numbers of CTMs, ATMs, DTMs, new clubs, Youth Leadership courses, etc., as an indication of the achievements of a district, a division, an area, or even a club – both locally and at the international level.

Suddenly we are confronted with a spate of ATM Bronze, ATM Silver and DTMs without having control over the quality that should go with these distinctions. In a nutshell, quality is being sacrificed in the name of quantity, and this

is of great concern to me. We are “graduating” Toastmasters with senior qualifications who are fooling themselves with a false sense of achievement. These Toastmasters do not represent the level of excellence in communication and leadership that the organization initially was created to represent.

It has recently come to my attention that members are receiving advanced manual credit for giving “outside” speeches that are not even being properly evaluated.

It seems that playing the “numbers game” has become more important than adhering to the original principles and spirit of Toastmasters, as I am sure they were envisaged by the founder, Dr. Ralph C. Smedley. I believe that this unfortunate attitude toward higher qualifications is detrimental to both the individual and to Toastmasters International.

To ensure that the procedures for acquiring educational awards be properly carried out, I suggest that the entire Advanced C & L manual be submitted to World Headquarters, with each assignment signed by both the evaluator

and the respective club educational vice president. This would serve as documented evidence that the stipulated Advanced C & L assignment was correctly carried out. The current practice of submitting only the advanced manual assignments, signed only by the member’s own club educational vice

president, does not ensure that the stipulated assignments were actually carried out.

Over the years I have watched with a great deal of concern the drop in quality of the performance of many of our senior Toastmasters. As a result of the current interest in the “numbers game,” I foresee a decline in the honest endeavor of members to achieve true standards of excellence in communication and leadership. If the present attitude of striving for quantity rather than quality continues, the members will fool themselves, and fool the public as to their true worthiness in proudly bearing the titles of ATM and DTM.

Excellence must be the hallmark of all Toastmasters. Adherence to the principles and spirit of Toastmasters International is fundamental to the survival and growth of our organization. **T**

Arnold Levin, DTM is a member of Johannesburg Club 113-74 in Johannesburg, South Africa. He’s a medical practitioner and author of two books.

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By Gene Perret

HOW YOU
CAN BE
FUNNIER
THAN
BOB HOPE.

GET BIGGER LAUGHS BY AIMING AT SMALLER TARGETS

■ Bob Hope's a pretty funny comedian, but you can be funnier. Roseanne Barr is a hilarious lady, but you can be even more hilarious. Jay Leno, Johnny Carson, Carol Burnett – they can all be entertaining. You can be even more amusing.

How? By localizing your humor.

When you face an audience, you have the opportunity to know more about those people than Hope, Barr, Leno, Carson or Burnett possibly could. You should utilize that in your humor. You know who is in the audience. What they do, how they do it, what they're talking about, and how they say it. That's all input for your humor output.

Jokes become more powerful when they're aimed at a small target. They're always better received when they squarely hit their intended audience. Bob Hope knows this and tries hard to "localize" his routines. As his writer, when our troupe arrives at a location – a military base or college campus – I immediately begin asking questions of the locals: What are the good eating places? The bad eating places? What is the hot topic on campus or on the base? What's the biggest complaint? Who are some local characters we can kid? All of this material is then used for jokes that hit the audience right where they live.

As an example, we visited West Point Military Academy and asked the name of the campus "Lover's Lane." They didn't have one. We used that to localize the material:

Bob Hope asked actress Brooke Shields, "Have you been having fun here at West Point?" "Oh sure," Brooke said. "Last night one of the cadets took me up to Lover's Lane." Hope said, "Brooke, there's no Lover's Lane here at West Point." Brooke said, "There is now."

The audience loved it because it was about their campus. It was a joke about their home.

That's an example of how a national comedian researches local areas, people, language and customs. It works, but it will work better for you because you already know more about your audience and locale than any visiting performer possibly could.

I began my writing and speaking career emceeding banquets for co-workers. It was great training and I localized my humor as much as I could.

At the first show I did, the guest of honor was a retiring employee who had three children who were all concert musicians – two with the Philadelphia Orchestra and one with the New York Philharmonic. I said: "Charlie and his wife have three children. They wanted a piano player so they had a little boy. They wanted a violin player so they had a girl. Then they wanted a trumpet player so they had another boy. You should have seen the look on his wife's face when he came home one day singing '76 Trombones.'" That joke worked deliciously because Charlie, his wife, and their children were all seated at the head table. People could look at them and laugh with them.

Another time I did a retirement banquet for an employee who had worked for the company for 38 years. On the afternoon of his party he walked into a beam at work, cut his forehead, and had to show up at the affair with a bandaged head. I said, "Frank is a little depressed over today's accident. It's not that he's in any pain; it's just that after 38 years, the company finally drew first blood." The audience appreciated that gag because it was current, it was about the guest of honor, and it couldn't be done anywhere else about anyone else. It got a big laugh – even from the "victim."

Jokes become stronger when they're right on target. There might have been more clever

"You have the advantage over national speakers or comedians because your audience is smaller and you're more a part of your audiences."

lines about those people, or about retirement in general. Surely, someone must have written brilliant bon mots about taxes, corporations or the government. But none of them would have worked as well in these situations. These lines were about the here and now. They kidded the guy "seated on my right," the guest of honor.

You can make your humor more powerful by zeroing in on the target, by localizing. Make your humor about *this* place, about *this* time, about *this* person.

You have the advantage over national speakers or comedians because your audience is smaller and you're more a part of your audiences. You should have a better idea about how they think and what they're thinking about.

National comics have to play to a national audience. It's more difficult for them to localize to that broad listener base, but they manage somehow. Listen to how this comic learned to localize as best he could while looking for universal material:

"I started to read about Congress and believe me, I found out they were funnier 365 days a year than anything I ever heard of."

He began searching the newspapers for sources of material that his audience had heard of and was talking about.

"A joke doesn't have to be near as funny if it's up to date. So that's how I learned that my own stuff, serving only strictly, fresh-laid jokes, as you might say, goes better than anything else."

He learned to talk about what his audience was talking about.

"I prefer the sly, subtle line that makes people think, nudge their friend and say, 'He's right, you know.'"

This research paid off, because he went on to become one of America's most beloved comedians of all time: Will Rogers. **T**

Gene Perret is a comedy writer for such performers as Bob Hope, Phyllis Diller and Carol Burnett. His latest book is titled *Using Humor for Effective Business Speaking*.

On Your Mark... Get Set... **Go Get 'Em!**

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- Communities without at least one morning, noon, and evening club
- Corporations and government agencies
- Hospitals, police departments, office buildings or complexes
- Real Estate Boards, professional associations, etc.

The opportunities are limitless!

On your mark...Get Set...Go Get 'Em!



THE

Libraries are one of the

JOY

world's greatest bargains — but

By Stew Thornley, DTM

■ *I'll admit that the joy of research doesn't sound nearly as interesting or exciting as the joy of sex.*

Research sounds too intellectual and esoteric. It evokes thoughts of writing term papers or a doctoral thesis. But while many people may view research as something they did in college and never again have to worry about, it is an important and necessary part of everyday life. This is especially true for Toastmasters, because research is a critical element in the speech-making process.

It's been said that in putting together a speech, we should compile 10 times as much material and information as we have time to present; doing this means we can then discard 90 percent of it and be left with the very best 10 percent. That's a lot of information to collect. Where do we come up with it all?

And is it really necessary? After all, we've often been told that the best speeches are based on personal experiences, and certainly these types of speeches don't require research.

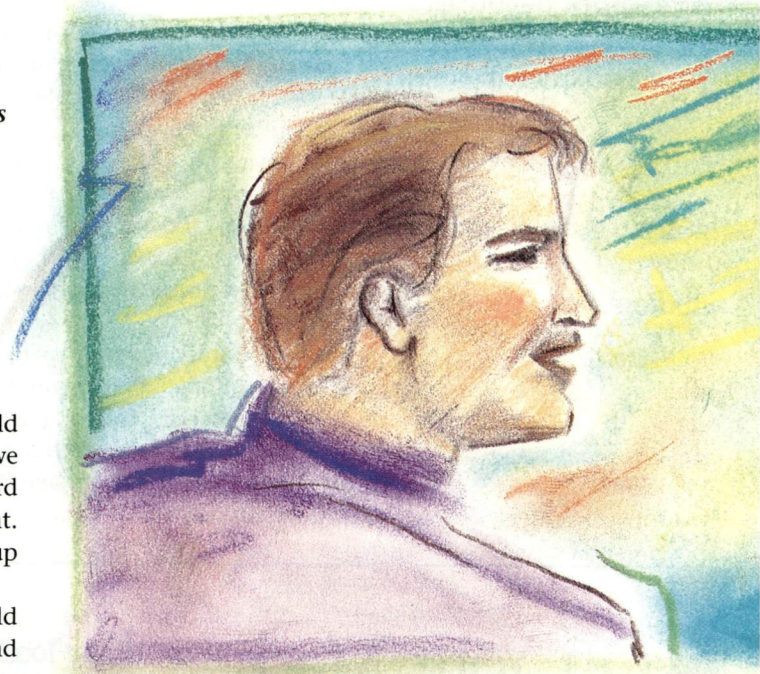
We may, of course, rely heavily on personal experiences for our speech topics, but this should not be the only source of material. Examples, quotes, facts and anecdotes constitute an important part of any speech.

“Interviewing people is a great way to make research come alive.”

I believe few speeches could not benefit from outside sources for new information – and that's what research is all about.

Research should not be viewed as a necessary evil that, like it or not, we sometimes have to do. The search for new information should be a fun and enjoyable process. Research actually consists of detective work. It turns us into sleuths as we follow leads and pick up clues – not in pursuit of thieves or murderers, but of information that will enhance our speeches.

For example, I recently gave a speech on the subject of research. I could have put it together entirely with the experiences and observations I've developed through my years of doing research, but I felt I should know more before giving a speech on the topic. So I ended up researching research.



We can use research not only for speeches and written projects, but in our daily lives. For example, when:

- Making investments. Before we put our hard-earned money into stocks, bonds or mutual funds, wouldn't we first want to learn about each?
- Job hunting. Tracking down companies we may want to work for and then learning as much as we can about them will help us find a career suited to our talents.
- Buying a car. In negotiation, information is power. Doing your homework before buying can help you save thousands of dollars.

In all of these instances, research plays a major role. And it can even find its way into our hobbies. Genealogy – tracing a family tree – is a popular pastime and one that involves a great deal of research.

One of my hobbies is writing. I've written a couple of books and many articles on sports history. If you have any aspirations of writing professionally, be advised that the writing portion will only be a small part of the overall

OF *only if you use them.* RESEARCH



“Develop an understanding of the different types of sources you may encounter, especially the difference between a primary and a secondary source.”

project, at least when contrasted to the research you’ll first have to do.

This is true even if you plan on writing fiction. Take James Michener, for example. Before he writes a novel set in the South Pacific or Alaska, he must be familiar with the setting. Michener spends a great deal of time residing in the region and investigating it before ever putting a word on paper.

We may seek many types of information, and the ways to get it are limitless. Research doesn’t involve just one route – your final destination determines how to get there. So the answer is not to learn how to research one particular subject or piece of information, but rather to learn how to do research in general.

Alden Todd, author of the book *Finding Facts Fast*, says that to become a good researcher you have to practice. “Study methods of research,” he says, “and practice the techniques.”

A good way to start is to get to know your library. Some people are amazed that libraries contain more than just books. They do indeed have books, but they also have old newspapers and magazines, reference materials, and special collections and displays.

When researching my two books on the histories of sports teams, newspapers were my primary sources of information. The teams were well-documented in the sports section’s box scores and analytical accounts of the games. I spent many hours in libraries poring over microfilm reels of old newspapers.

Back issues of magazines were extremely useful when I researched my recent speech on civil-rights aspects of drug testing. By going through the *Reader’s Guide to Periodic Literature*, an easy-to-use index for magazines, I found a list of articles on the subject. I looked up the articles and made copies of the ones I found helpful.

Many libraries contain special collections. For example, the downtown Minneapolis Public Library houses the Minneapolis History Collection, which has files on events, places and prominent people connected with the city. There are also directories of all types, almanacs, government documents, maps and much more. I can’t list everything a library has, but

“Doing research is like mining for gold: You have to move much dirt to find a nugget.”

you can easily find out for yourself. Many libraries conduct tours that can give you a better idea of the diverse resources they offer.

Another invaluable resource is the library staff. These people are experts at tracking down elusive facts and can at least get you pointed in the right direction as you start your search. Libraries are one of the world's greatest bargains, but only if you use them.

But even libraries don't have everything. Say you want to research the history of your Toastmasters club. This information probably won't be available in the library, so you'll have to go elsewhere. First, find out who has written information on the club's history, such as old minutes, newsletters and rosters. After that, talk to former members and officers who were a part of its history.

After all, research isn't just sticking your nose in a book. Interviewing people – either experts on a particular subject or those who have first-hand memories of events you're interested in – is a great way to make research come alive.

As you can see, you have to be creative to do research. Poke around and see where it leads. The route to your destination may be circuitous, but that's often the fun of it.

Researching is like mining for gold: You have to move a lot of dirt to find a little gold. I'm particularly aware of this now as I gather information for a biography of a prominent local man who died 13 years ago. My primary research consists of talking to people who knew and worked with him; in the process, I've endured a lot of useless rambling. But occasionally, mixed in with someone's meandering recollections are some real nuggets – some great stories that illustrate the character of my subject. To get to the gold, though, I first have to move the dirt. There's no other way around it.

Some general tips and considerations on research:

When you're trying to learn about a new topic, it's usually best to first get an overview of the subject. Start with general information and work toward more specific material.

For example, if you want to learn about the Civil War, you'd want to start with a general history book of the conflict, rather than one that deals with a particular battle.

What if you're researching a person? What's the best way to get an overview of his or her life? Finding the person's obituary will do this. Sometimes, the best place to start is at the end.

Always record the sources of your information. This will allow you to return to get additional information or to check your sources, if necessary. Should someone question your facts, you can document your sources. Your sources may also be needed for a bibliography or footnotes.

Develop an understanding of the different types of sources you may encounter, especially the difference between a primary and a secondary source. A primary source is someone or

something that can give you a first-hand account of an event – straight from the horse's mouth. A secondary source can be one that is once, twice or maybe many times removed from the original source.

Obviously, a primary source is usually better than a secondary source. But be careful. It doesn't mean that a secondary source can't be valuable or that a primary source is always 100 percent accurate. Be particularly cautious with primary sources that are far removed from an event with regard to time. When checking the details based on my conversations with former athletes who related events from 50 or 60 years ago, I often found their stories inaccurate. Time has a way of changing the way people remember things, and relying completely on the memories of others can be dangerous without corroborating documentation.

So you not only have to double-check your own facts, but also those of your sources. This is important because the need for accuracy in research is crucial. Gerald Tomlinson, author of *The Baseball Research Handbook*, says, "The principal job of a researcher is to get the facts right."

Sometimes information can't be verified. And sometimes you'll come across contradictory information from different sources. You always have to use your judgment and consider the reliability of the source.

And finally, don't confine your search for information to a single source. Keep in mind the adage, "If you steal from more than one source, it's not stealing; it's research."

Research itself is a vast topic, and I've done little more than scratch the surface. Many good books, such as William L. Rivers' *Finding Facts Fast* and Robert I. Berkman's *Find It Fast: How to Uncover Expert Information*

on any Subject, have been written on the subject and can be found at your local library.

Research has benefited me greatly, and it can do the same for you. Find out firsthand the difference research can make in your speeches and how it can help in your personal life. But, most of all, have fun with it. Tracking down a piece of information may be your ultimate destination, but the journey can be fun as well.

In the words of Gerald Tomlinson, "One of the thrills of research is the uncertainty of the chase and the challenge of the pursuit."

Happy Hunting! 📌

Stew Thornley, DTM, is a member of AC Earlyrisers Club 3646-6 in Minneapolis, Minnesota. His extensive research of sports history has resulted in many articles and two books. In 1988, he received a national baseball research award from the Society for American Baseball Research and Macmillan Publishing Company.

**"You not only have
to double-check
your own facts,
but also those of
your sources"**

HOW TO

FINDING FACTS FAST

By Joe Armstrong

HERE'S HOW
TO ELIMINATE
FRUSTRATING
FLOUNDERING
WHEN
SEARCHING FOR
ELUSIVE FACTS.



■ You have a speech to write, a presentation to prepare or a report destined for wide distribution within your company; one even the boss might read...

If you weren't knowledgeable about the subject, you probably wouldn't have been picked for the job in the first place, but there are still a few holes in your outline and precious little time left in which to fill them.

You need some facts and you need them fast. Who ya gonna call? What ya gonna do? Besides hyperventilate, that is.

If you're like most of us who are neither university scholars, investigative reporters, reference librarians or detectives, you may be in for some frustrating floundering as well as time-wasting searching through haystacks for those elusive but necessary facts that will flesh out your speech or report and endow it with an extra helping of credibility.

After more than 50 years of writing, reporting and researching, I don't do as much floundering as I used to. It's probably because I've gotten lazier with time, and laziness helps fact-finders just as it does inventors; shortcuts and "an easier way" being shared goals.

First I accumulated my own "reference library" — a lean, mean one that won't crowd anyone's bookshelf or take much of a bite out of expendable income. It will, however, save a good many trips and calls to the public library.

THE WORLD ALMANAC — A BARGAIN

One low-cost paperback alone is a gold mine for the seeker of pertinent data. That is the current year's edition of *The World Almanac*. James Michener, probably the greatest researcher of all time, says he "would be lost without it." Walter Cronkite has called it

"Many states publish their own organizational manuals, usually available at no cost from your friendly local representative in the legislature."

"indispensable," while Senator Bill Bradley describes it as a "literary institution." I usually find the last five or six editions piling up on my shelves, but in most cases the current volume has what I'm looking for. Just listing the topics covered in the 960-page book would take up more space than this article. At \$6.95, *The World Almanac* has to be the best bargain in the word business.

Right next to *The World Almanac* is a good, up-to-date dictionary. If you think of your Webster's as just a place to check spelling and definitions, you're missing a lot. It's much more. The newest dictionary on my shelf is the 1989 Lexicon edition which follows the original encyclopedic form rather than the more familiar lexicographical 'words and definitions' format. This means the editors have combined a vast amount of extraneous information – geographical, biographical and much more – with the usual words in the main body of the book. Since acquiring the Lexicon dictionary, I find myself using it almost exclusively; far more often than my Oxford English Dictionary, although one reason for this may be the fact that the Lexicon has fairly large type while my Oxford is the compact edition – the one that comes with a magnifying glass in the slip case.

In any event, once you are acquainted with *The World Almanac* and how it's organized, I recommend spending an hour or so leafing through your dictionary. You'll be surprised to discover how much more it has to offer than "just words." Next on my reference shelf is another "cheapie" – the *United States Government Organization Manual*. This is on my "most valuable" list because much of my personal writing concerns the federal government, but others might not find it quite as indispensable. At less than \$6, however, it is a real bargain. Revised annually, it is a joint effort of the Office of the Federal Register, the National Archives and Records Service and the General Services Administration. Within its 800-plus pages you'll find the who, what, why and how-come on every aspect of the federal government – from the tiniest, most obscure "bureau" to the largest, cabinet-level department. Many states publish their own organizational manuals following similar formats, usually available at no cost from your friendly local representative in the legislature.

PUMP-PRIMERS FOR PANICKY TIMES

While they are not strictly "fact" books, I will mention a couple of others that deserve a place on your reference shelf. Both are excellent pump-primers for those panicky times when the right word or phrase seems just out of reach. First you should have a comparatively new edition of *Roget's Thesaurus*. This book lets you start with a rather vague, abstract thought and quickly leads you to just the right words to express it. You can also get your personal muse into the act fairly fast with one of those compilations of popular or familiar quotations. *Bartlett's* is the topseller in this category, but I've found *A Dictionary of Quotations* edited by Bergen Evans (Delacorte Press, New York) to be a bit more useful, largely because the quotes are arranged by general topic. *Bartlett's* is more comprehensive, but it is indexed by author and quotation "key word," so finding what you're looking for can be quite slow.

The bare-bones reference "library" mentioned here will take up less than a foot of shelf space, but it will serve you well; not only when you're in the creating mode, but also because it will help you resolve about 99.9 percent of all dinner table and bar debates.

So far you've been handling your research in the comfort of your own office or study. What do you do when you draw a blank and need different sources?

THE LIBRARY

In most cases your best bet will be a visit to the public library. Whether yours is a huge, multi-million-volume metropolitan library, or a friendly little township institution with 20,000 to 30,000 books on its shelves just down the road, my experience has shown you will be pleasantly surprised by the resources available. Long gone are the days when local libraries were staffed by spinsters whose sole qualification for the job was the ability to utter a piercing "shhhhh!" audible in the next county. Most are professionally trained as reference librarians.

Actually I've found some small community librarians more helpful than those in larger institutions; quite often because the local librarian enjoys the occasional challenge and chance to keep his or her skills honed. On the other hand, in a larger library you might be stuck with a part-time staffer specializing in blank looks. Large or small, most general libraries put heavy emphasis on reference

materials and it will be worth your while to spend a few minutes familiarizing yourself with standard subject-author card indexes. Another advantage of smaller libraries is freedom to shop around in the reference stacks by yourself. Larger institutions require you to "call" for the books you need – not much help when you don't really know what

you're looking for – but in some cases they will give you a special pass to the stacks.

In these times, when much information is obsolete before it ever appears in book form, the inexperienced researcher can waste hours flipping through dozens of maga-

zines and journals in search of material. The shortcut here is a little time spent learning how to use one of the several special indexes published monthly, quarterly or annually that keep track of articles printed in the preceding period. Probably the most helpful is *The Reader's Guide to Periodical Literature*, but there are others. And many professional journals – as well as such "newspapers of record" as *The New York Times* and *Wall Street Journal* – publish their own annual indexes.

Of course, finding a topic in one of these indexes won't put the article in front of you. Don't despair if your library doesn't have the periodical you need. Chances are good that it belongs to state and regional exchange organizations which can put a photocopy of the required article on your desk in a matter of days. Inter-library loans also can be arranged for books you might need that are unavailable locally.

Many small libraries also have special collections of material of strictly local interest, usually of a historical nature. Your community may also have privately-owned special libraries worth looking into. A writer friend who specializes in state and local history has a collection of more than 30,000 volumes in his "home" – a converted country school house located on the edge of a state forest. Your own company probably has a number of technical collections and may even have its own librarian.

HONE YOUR LISTENING SKILLS

One of the shortest "cuts" can be going directly to a source, interviewing someone with expertise in the field you are interested in. Here's where you can hone one of your most important Toastmasters skills: listening. One caveat might be helpful here: Don't take your interviewing cues from television. TV interviewers are almost universally inept. Largely because of time-frame restrictions, they stick closely to questions prepared in advance, often changing the subject just when the interview starts getting interesting. You'll be wise to let your subject ramble a bit because you can never know when he or she will lead you to pay dirt.

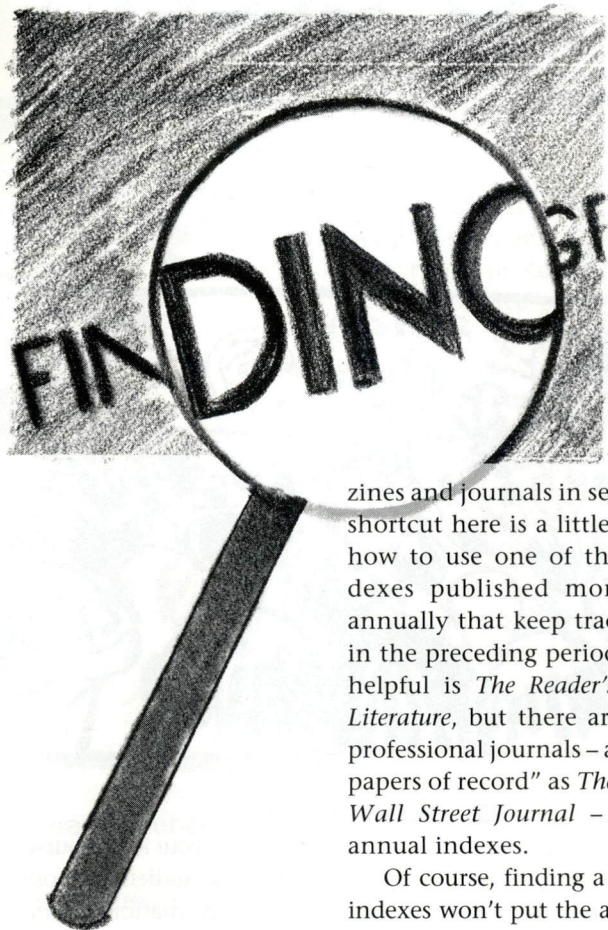
In this regard, don't neglect yourself as a "source." Your own observations and reasoning powers can add a great deal to your speech or report, giving it "something extra" unavailable elsewhere.

Actually, we've barely scratched the surface as far as sources go. Some I have "leaned on" over the years include my congressman (who has the 19-million-volume Congressional Library at his beck and call), chambers of commerce, trade associations, public relations firms representing special interests, foreign embassies, the "readers service" departments of publications, and last but certainly not least: the Extension Service of State Land-Grant Universities.

Along the way, you may discover that researching can be fun, a real Walter Mitty experience as you don the hats of scholar, investigative reporter and detective. You might be surprised at how much you've widened personal horizons in the process, and think how much fun you'll have "fact dropping" the next time there's a lull in the conversation.

If you didn't realize it at the outset, your first time at bat as a researcher will bring it home: we *are* in the midst of an information explosion. One danger might well be that you wind up with too much, rather than too little. That's when it will be a good idea to recall the old joke and its punch line – "more than I ever cared to know about the sex life of the common house fly." ①

Joe Armstrong was a member of Allegan Club 5373-62 in Allegan, Michigan. A retired writer and photographer, he continued to write magazine articles and a weekly column for the *Allegan County News & Gazette* until his death 3 months ago, at age 69.

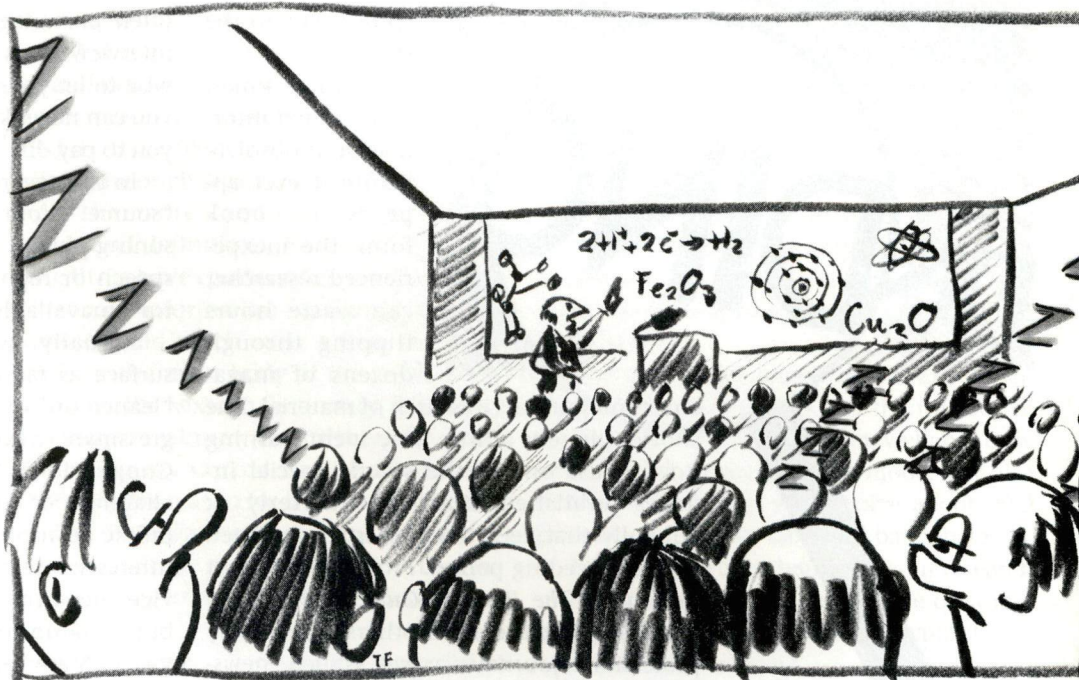


"Think how much fun you'll have 'fact dropping' the next time there's a lull in the conversation."

The Scientific Conference: A TIME TO SLEEP?

By Basil T. Eddy, CTM

AIM TO SELL
YOUR IDEAS,
YOURSELF
AND YOUR
ORGANIZATION –
NOT JUST TO
INFORM THE
AUDIENCE.



Is the delivery of a scientific paper at technical conferences and symposia some strange animal that has not yet been properly characterized? Is it some sort of Lochness Monster in the world of communication? Judging by the number of boring presentations delivered by specialists every year it must be, as very few presenters at scientific gatherings succeed in capturing the attention of their audiences.

Scientists communicate largely through the printed word, via written reports and text books, which is poor training for the verbal communication skills needed when speaking at a conference. This often results in expert scientists mumbling technical jargon in front of sleeping audiences.

At an international conference I recently attended, a famous guest fell asleep halfway through one presentation and awoke during the next. He then proceeded to ask the second speaker about the first speaker's talk! Don't let this happen to you; try the following approach if you want to keep your audience awake:

SELL – DO NOT INFORM

Make it your objective to sell your idea, yourself or your organization to the audience. People seldom directly use the information gleaned at a conference, but they do follow up on ideas, people and organizations they hear about. The scientific conference is therefore a collection of sales talks, a sample of what the various speakers have to offer. Vague objectives to simply "inform" will only result in vague presentations.

AIM FOR THE TARGET

Determine who in the audience has the most power to help you achieve your objective, and pitch your presentation directly to them. For example, if your goal is to get fellow researchers at your own level or higher to try out your ideas, these colleagues would constitute your target group. The company president sitting in the front row who merely opened the conference cannot help you achieve your objective. Your target is to reach

the most *influential* people, not the most important. Poor audience analysis is a major cause of ineffective presentations – especially technical ones.

AUDIENCES GET LOST – GIVE THEM A MAP

All presenters at a scientific conference have one thing in common: they have spent months, maybe even years, collecting facts and figures. The audience is not interested in all those facts and figures you have sweated blood uncovering; they simply want to know why they should bother to listen to you and how your facts affect them. If they're interested they might even read your report.

Give them interesting highlights of your research and organize it in the simplest and most powerful structure possible. Serve your facts in small logical bundles that can be easily digested. Grouping your facts under recognizable headings will make them easier to remember. In today's information-dense world, even specialist conferences have specialist subgroups that need to receive summaries of each others' findings.

Try not to tell the conference audience what you want to say, but what they need to hear. Facts and figures won't hold your audience's attention – how you used those facts to arrive at your conclusion will. Unique ideas will hold the interest of almost any scientist, no matter what their field.

SCIENTISTS DO LAUGH – WHEN NOBODY'S LOOKING

Few speakers get much of a laugh from the technical or scientific audience. Most of my colleagues say they appreciate subtle, dry humor that relates to the topic. Humor that's effective for a particular audience may not even be funny to those outside that group. At a recent conference, a speaker showed a diagram to illustrate that all the publications in his field would cease to exist in the next five years. The audience roared with laughter when, at the end of his talk, he included more data to prove the opposite:

that there would be an astronomical increase in publications in the next five years. Scientific conference delegates do not laugh out loud easily, but they do appreciate humor. Try to establish eye contact with a colleague who you know will laugh. All it takes is one well-known person to respond to your humor and the entire audience will relax and laugh.

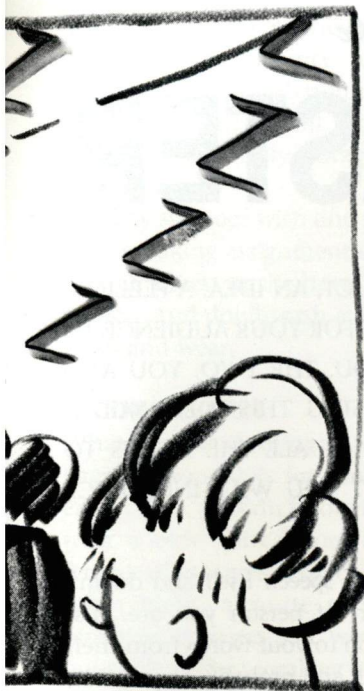
RING THEIR ALARM CLOCKS – GENTLY

Scientists strive to be objective in their work and tend to present their findings in an emotionless and conservative way. Dramatic presentations are only accepted from eccentric professors. Be enthusiastic but not distracting. Effective use can be made of such conservative oratorical tools as pace and pause, rather than large variations in voice volume. Move slowly and deliberately, and stay close to the lectern. Visual aids should be colorful and show trends – not tables, pictures or words. Don't hide behind a barrage of slides or overheads. Consult a specialty publication or articles in *The Toastmaster* for the effective use of visual aids before you begin.

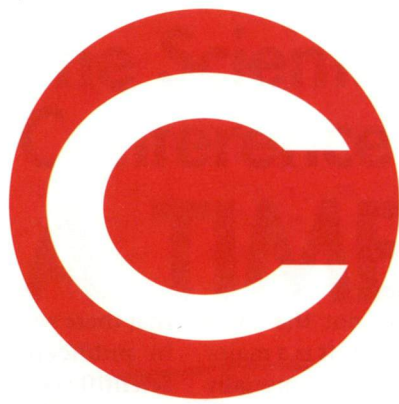
UNDER THE MICROSCOPE

The scientific conference paper is not another lost dinosaur, or outdated form of public speaking. The delivery of a scientific paper should be treated like a sales presentation in which you sell the *essence*, and not the substance of your topic. Package your message in clearly labeled bundles and deliver it quietly and confidently, with subtle humor. When conference delegates approach you for copies of your reports and invite you to other conferences, you'll know your presentation kept them awake. **T**

Basil T. Eddy, CTM, is past president of Johannesburg Club 113-74 in Johannesburg, South Africa. A leading researcher in analytical chemistry, he has presented scientific papers at national and international conferences for the past 20 years.



"The audience is not interested in all those facts and figures you have sweated blood uncovering."



LOTTES

make the

TOASTMASTER

*When you try
to "sell" a
message, your
appearance is
its packaging.*

WHEN YOU SPEAK, YOU ATTEMPT TO SELL – A PRODUCT, AN IDEA, A FEELING. NO LESS IMPORTANT, YOU TRY TO SELL YOURSELF, SINCE FOR YOUR AUDIENCE TO ACCEPT YOUR MESSAGE, THEY MUST FIRST ACCEPT YOU. THE TWO, YOU AND YOUR MESSAGE, ARE INSEPARABLE. ARISTOTLE, STRESSING THIS IDEA, SAID A SPEAKER'S "CHARACTER (ETHOS) IS THE MOST POTENT OF ALL THE MEANS TO PERSUASION." THAT IS, AN AUDIENCE'S FEELING ABOUT YOU WILL INFLUENCE WHETHER THEY ACCEPT OR REJECT WHAT YOU SAY.

Although Aristotle stipulated that ethos is created by the speech itself and doesn't depend on a physical impression to determine what sort of person you are, first impressions do count. Trying to separate the listeners' reaction to your words from their prior disposition toward your appearance would be a fanciful, and probably impossible, exercise. What they see as you step onto the platform is crucial. So, in addition to your topic, your construction of ideas, your delivery, your preparation, your attitude and your voice, all essential in equipping you with persuasiveness and credibility, let us add one more item: your appearance.

People say, "The speech is what counts. As long as I give an outstanding talk, as long as I deliver it exceptionally well, it matters little how I look. I have to be me." Don't fall for that line. Anyone selling a product must invest in its packaging. Publishers, for example, know their book covers are important, and 18 percent of the money Americans spend on food goes into its packaging. Why? Because publishers and manufacturers know that the entire item, content and wrapping, is of consequence, that the product must appeal visually before we'll accept what's inside. The eyes act as guards to the brain, screening what will pass beyond them for further scrutiny.

Speaking is no different. How you come across influences how your message comes across. You either add to or detract from it. You portray authority and confidence, or frivolity and insecurity depending on how you present yourself.

Then how good is good, and how far should speakers go in preening themselves? Where do we start in our efforts to impress?

BE NEAT

In planning your appearance, let neatness top the list. It ought to go without saying that you be well groomed, your shoes clean and shined, your shirts, blouses, ties, scarves, jackets, trousers and skirts impeccably clean and pressed. Nevertheless, you've no doubt

B Y D O N J O H N S O N , D T M

seen speakers who worry little about tidiness. Even in contests you've seen them. Some speech contestants look as if they've camped in their clothes the entire week before the contest. Should these speakers meticulously hone their speeches to perfect every word, impart magnificent deliveries, and impeccably articulate their ideas, their appearances would be enough to bias audiences and judges against them from the start. One contestant's trousers at a recent international contest appeared to have spent the previous night wadded under a mattress. Most likely storage in a luggage bag brought about their demise.

Why start out with one strike against you? If you travel to your speaking assignment carry a small iron for such touch-ups. Or invest in the hotel's valet service. And don't wash and wear wash-and-wear.

BE CONSERVATIVE

What type of clothing is proper? Dress appropriately for your audience. You wouldn't, obviously, wear a polo shirt before a conference of business people. On the other hand, a white shirt and pinstripe business suit would be out of place when speaking to a class of high school students. To appeal to a large Toastmasters audience, which usually spans a broad spectrum of ages, backgrounds and professions, your best bet is to stick with the conservative look. You'll find such a particularly diverse mixture at an international contest – an amalgamation of cultures from around the world.

Dress conservatively in clothes that fit properly and in which you can move freely and comfortably. Above all, don't let your clothes upstage you. Avoid garishness in accessories such as ties, shirts, scarves and jewelry. Flash is distracting. A woman, commenting on a glittering belt buckle worn by a professional speaker, said, "I couldn't take my eyes off her buckle during the entire presentation. It was like a magnet tugging at my attention."

You often see speakers show up for assignments sporting some mod fashion you'd expect of a stand-up comic. If they intend such an outfit to make a statement, they very likely succeed, but the statements detract from their speech, and express a "I-don't-care, audience-be-damned" attitude.

MIND THE DETAILS

How you dress impresses your audiences not only consciously, but unconsciously. And remember, the little things count. As a woodshop instructor once told me, after insisting that I align the screw slots perfectly on every hinge: "Whoever looks at your work will never notice whether or not your screw slots line up. But, because of your attention to detail, your work



will unconsciously impart a sense of perfection to them." Similarly, something about your appearance your audience may not be able to put their finger on gives them a feeling about you. You want them to sense your aura of professionalism. Attend to all details like pocket flaps, tie alignment, slips, make-up, broken nails and stocking snags. Furthermore:

- ✓ Always button your jacket. This gives you V-shaped lines that bring attention to your face, where you want it.
- ✓ If you wear glasses, wear full glasses. Half glasses make you look like you're looking down your nose at the audience. And never hang glasses from a cord around your neck.
- ✓ Remove your "Hello My Name Is" tag before speaking.
- ✓ Keep your hair up to date and styled without being faddish. Bear in mind that your audience's attention must focus on you and your topic, not on aspects of your appearance.
- ✓ Wear a color that contrasts with your background so that you won't blend into it.

"An audience's feeling about you will influence whether they accept or reject what you say."

John T. Malloy, author of *Dress for Success* and *The Woman's Dress for Success*, advises wearing a dark blue or dark gray solid suit; a white or very pale solid shirt, and a strong tie that picks up the color of the suit. Never, he warns, go on stage with a light blue suit, a light blue shirt, and a light blue tie. This will make you appear as a washed-out blue blob and render you ineffective. You can't always determine what the background is beforehand, so wear

something dark, of a neutral color. With a maroon background, however, any color will stand out. Also take your locale into account. Colors and flair that play well in Southern California could flop in New Hampshire.

Pay attention to color, particularly at Toastmasters contests. At district and regional speech contests, which are held along with an evening meal when people at the head table are usually dressed formally, I've found a tux to work well. It's conservative, striking, and allows you to stand out against any background. At the international contest, on the other hand, which takes place in the morning, a tux wouldn't be as appropriate. In this case a dark suit contrasts well with the background.

WOMEN TAKE HEED

John Malloy offers the following tips specifically for women:

1. Be conservative with jewelry and make-up. To tone down the jewelry, once you have on the jewelry you plan to wear, take one piece off. Charm bracelets and long, dangly earrings are best left at home.
2. Don't wear glasses with rhinestones.
3. Wear plain pumps, but not spiked-heeled or open-toed shoes.
4. Forget false eyelashes.
5. Wear tailored, traditional garments conservative in color.
6. Don't follow the latest fad.
7. Wear something sexy and it's not your brain you are selling.
8. If you wear pants, don't dress like an "imitation man."

AND NOW THE MEN:

1. Avoid excessiveness in jewelry.
2. Tie your necktie so that it hangs just to your belt or slightly over the upper edge.
3. Check that your tie is straight and snug against your neck.
4. Wear a tie tack or clip.
5. Reserve your loud, flashy ties for parties.
6. If you wear an earring, remove it.
7. Ensure that strategic zippers are zipped.

SPECIAL SITUATIONS

Malloy cautions to make sure your clothing looks crisply defined and well coordinated from a distance. Distances change perspectives, and small coordinated patterns, acceptable at close range, may become bothersome further away. For example, the stripes on a pinstriped suit can play games with the audience's eyes at the far side of the room.

If you are to be televised, wear clothing appropriate for that medium. Large white areas, as offered by white jackets and skirts, cause too much glare for the cameras. Small patterns, such as narrow stripes, can undulate and vibrate on the TV screen. To be safe, wear a dark blue suit and a pale blue shirt or blouse.

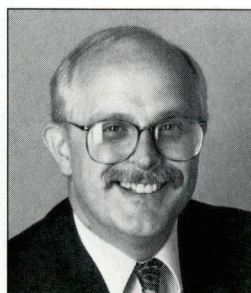
When you speak, you speak verbally and nonverbally. Your appearance is part of the nonverbal message. Make sure that that message sells you. **T**

Don Johnson, DTM, won the Toastmasters International Speech Contest in 1989. A resident of Torrance, California, he has been a Toastmaster and a member of the National Speakers Association for 14 years.

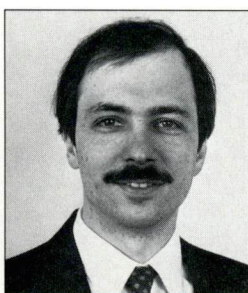
YOUR 1991-92 DISTRICT GOVERNORS



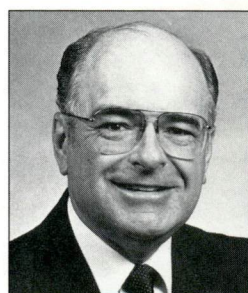
F. Betty A. Colston, DTM
Long Beach, CA



1. Norman T. Riggs, ATM-S
Culver City, CA



2. Brian Doennebrink, DTM
Seattle, WA



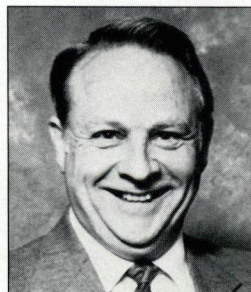
3. William E. Bristol, DTM
Glendale, AZ



4. Katherine Mason, DTM
San Jose, CA



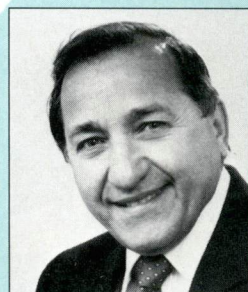
5. Frank E. Parzych, DTM
El Cajon, CA



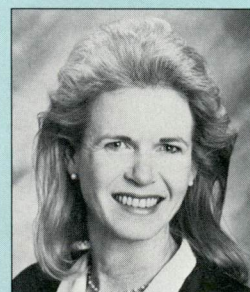
6. George E. Deliduka, DTM
Coon Rapids, MN



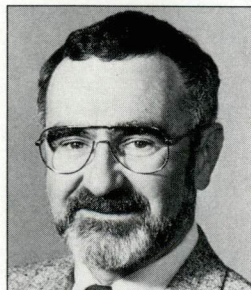
7. Dorothy Cottingham, DTM
Portland, OR



8. Nicholas G. Greles, CTM
St. Louis, MO



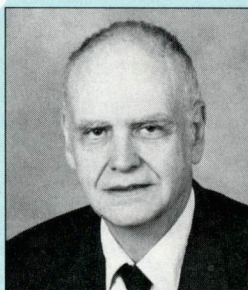
9. Kathy W. Caldero, DTM
Coeur d'Alene, ID



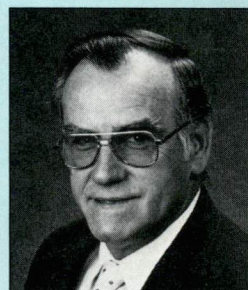
10. Eugene M. Senderak, ATM
Canal Fulton, OH



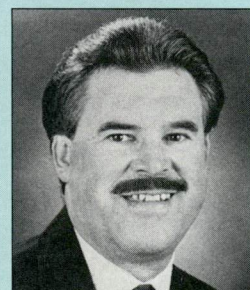
11. Peggy W. Richardson, DTM
Bloomington, IN



12. Charles W. Weck, DTM
Upland, CA



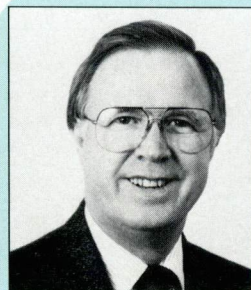
13. George A. Gore, ATM
Pittsburgh, PA



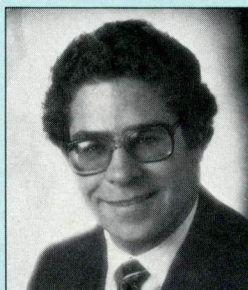
14. Wayne W. Warren, DTM
Fairburn, GA



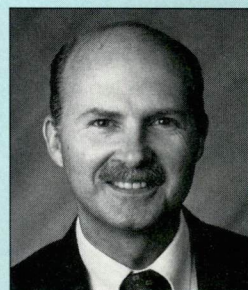
15. Judith A. Price, DTM
Salt Lake City, UT



16. Don C. Hunt, DTM
Oklahoma City, OK



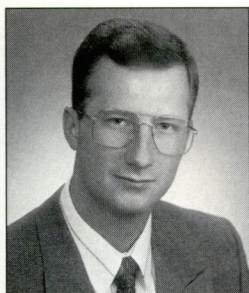
17. Ed Beaudette, ATM
Anaconda, MT



18. Gerald Hammond, ATM
Perry Hall, MD



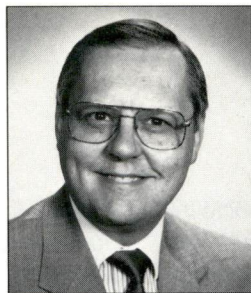
19. Joan Johanson, DTM
Gowrie, IA



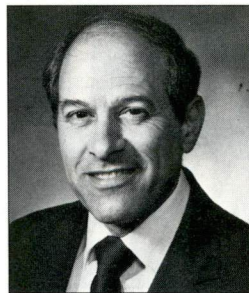
20. **Scott Williams, DTM**
Grand Forks, ND



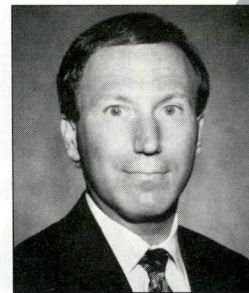
21. **Shirley M. Maxwell, DTM**
Port Alberni, B.C., Canada



22. **Ron L. Harger, DTM**
Olathe, KS



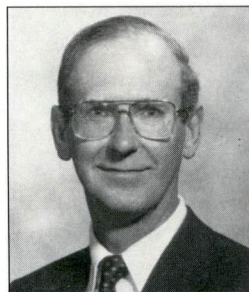
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Albuquerque, NM



24. **Robert D. Glaze, ATM**
Omaha, NE



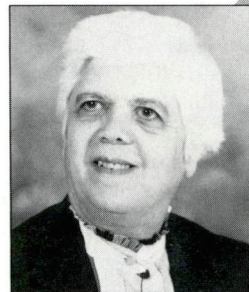
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Wichita Falls, TX



26. **Ed Seely, ATM**
Ft. Collins, CO



27. **Jo E. Condrill, DTM**
Alexandria, VA



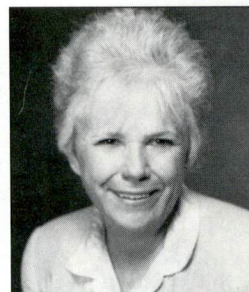
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Toledo, OH



29. **Betty Hehn Massey, DTM**
Mobile, AL



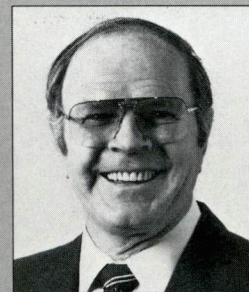
30. **Bettye Stanford, DTM**
Burnham, IL



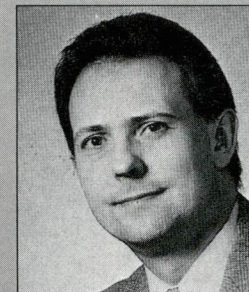
31. **Carole Downey, DTM**
Braintree, MA



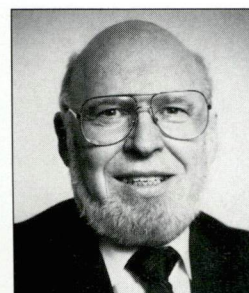
32. **Margarete Campbell, ATM**
Tacoma, WA



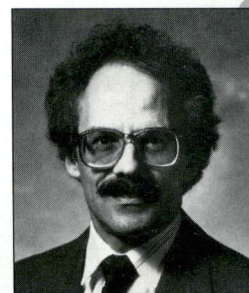
33. **Bobby Williams, DTM**
Las Vegas, NV



35. **David L. Schmitt, DTM**
Sheboygan, WI



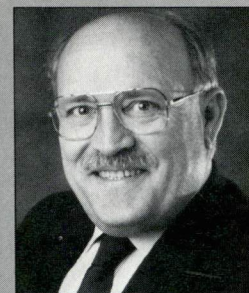
36. **Barry Sherman, DTM**
Olney, MD



37. **Dennis Vickland, DTM**
Winston-Salem, NC



38. **Patrick Trotta, DTM**
Lakewood, NJ



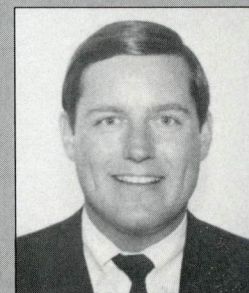
39. **Alan Swanson, DTM**
Roseville, CA



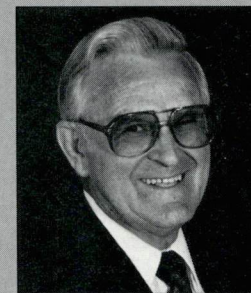
40. **Marry C. Fertaly, ATM**
Dublin, OH



41. **Nancy Hansen, ATM-B**
Sioux Falls, SD



42. **David J. Fulton, DTM**
Calgary, Alberta, Canada



43. **Lynn H. Pafford, DTM**
Cordova, TN



44. **Mary J. Moore, DTM**
Lubbock, TX



45. **Bob Goldman, DTM**
Winchester, MA



46. Richard F. Maemone, ATM-S
Woodbury, NY



47. James Edward Waters, DTM
Jacksonville, FL



48. Susan L. Douglass, DTM
Huntsville, AL



49. Fanny Vyas, DTM
Honolulu, HI



52. Shirley A. Hunter, DTM
Hollywood, CA



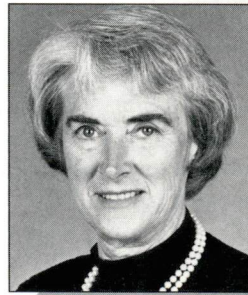
53. Murale Gopinathan, ATM
Farmington, CT



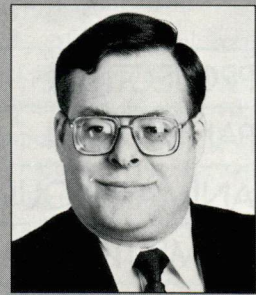
54. Beth Ann Levra, ATM
Westville, IL



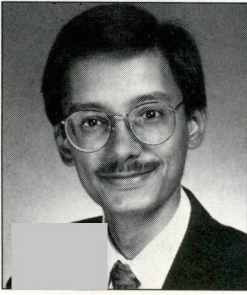
56. Alene Haynes, DTM
Houston, TX



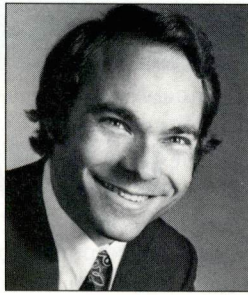
57. Patty-Cole Ulrichs, DTM
Kensington, CA



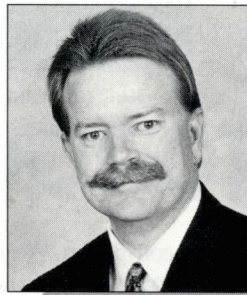
58. Warren Floyd Powell Jr, DTM
North Augusta, SC



60. Kai Rambow, DTM
Toronto, Ontario, Canada



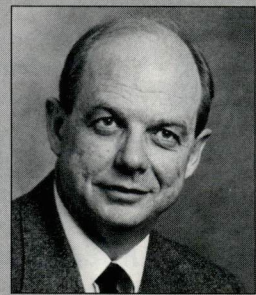
61. Jacques Waisvisz, DTM
Ottawa, Ontario, Canada



62. Dr. Kai A. Sorensen, ATM-B
East Lansing, MI



63. Peggy Elliott, DTM
Brentwood, TN



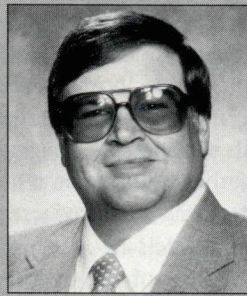
64. Rudi Peters, ATM
Selkirk, Manitoba, Canada



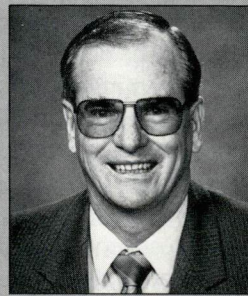
65. Alfred E. Smith, DTM
Rochester, NY



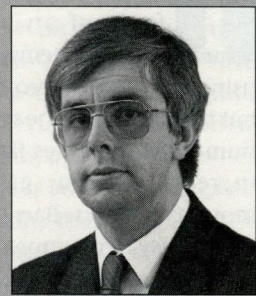
66. Grace E. Williams, DTM
Suffolk, VA



68. John Paul Haley, ATM
Kenner, LA



69. Vernon Flood, DTM
Maryborough, Qld., Australia



70. Ward Penman, DTM
Woden, A.C.T., Australia



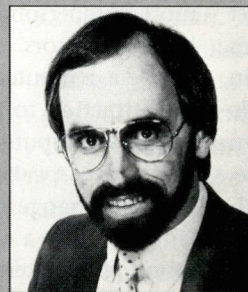
71. Meryll Coe, ATM
Aylesbury, Bucks, England



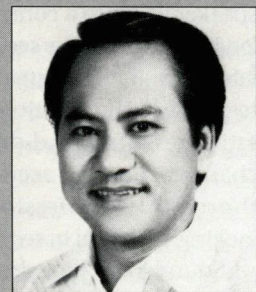
72. Gaelle Deighton, DTM
Remuera, Akld., N. Zealand



73. Les Ager, ATM
E. Bentleigh, Vic., Australia



74. Ian Flint, DTM
Kengray, Rep. S. Africa



75. Ernesto Limkakeng, CTM
Cebu City, Philippines

"A projection panel is no substitute for good basic speaking skills."



PROJECTION
PANELS CAN
ANIMATE YOUR
COMPUTER
GRAPHICS.

ADDING LIFE TO YOUR VISUAL AIDS

By John K. Borchardt

Imagine a speaker in front of an audience. He seems to be using an overhead projector but the images on the screen hum with life. Sales figures increase and bar graphs move as he talks. Bars grow and new bars appear as projected sales figures climb and time passes. Then someone asks a question. The speaker walks to a computer keyboard, and a few seconds later the graph changes in response to the question. No estimates, no hand-drawn changes, but an accurate, thoroughly professional-looking visual aid in seconds.

Sound like a pipe dream? The technology is here now. It's rapidly spreading from

large corporations to smaller companies. What's involved? To have the dream visuals of this story, the speaker will need a personal computer, a graphics program, an overhead projector, and the magic ingredient: a projection panel.

The projection panel is a liquid crystal display similar to those used in clocks, watches and calculators. This unit connects to a personal computer which supplies the images. It sits on top of an overhead projector which projects the image onto a wall-mounted screen. Most projection panel models need a fan to protect them from the heat of the overhead projector.

So far this all sounds like an expensive and more cumbersome alternative to using overhead projectors. However, anyone who has played a computer game is aware of the amazing attraction to programs that can animate images. Computer software is now available that allows speakers to prepare animated images that change as the presentation proceeds. Unlike using a videocassette recorder and monitor, speakers are not locked into just showing prerecorded images—they can modify the information and thus the displayed im-

ages in response to "what if" questions or criticism from the audience.

COMMON GRAPHICS PROGRAMS

Graphics programs are available for most computers commonly used in business: IBM, IBM-compatible and Macintosh, as well as other Apple computer models. For animation, the IBM M-Motion Video Adapter/A card is available for the popular PS/2 computer series. This enables the computer to capture and digitize video images. The input can be Super VHS, NTSC as well as PAL video images and audio. The speaker can edit, synchronize and use these dynamic images in conjunction with computer-generated charts, graphs and diagrams. These can be displayed as full screen images or as "windows" occupying only a portion of the screen. The speaker can insert explanatory text or graphics in the remainder of the screen.

The **Desktop PRESENTER** (General Parametrics Corp., Berkeley, Calif.) comes with a graphics card that provides 1,000-color capability on IBM personal computers. Among its features are an on-screen pointer.

The **VideoShow Professional** (General Parametrics Corp.) lets speakers combine and display photographic images in 100,000 colors with computer-generated graphics in 5,000 colors.

HotShot Presents (Symsoft Corp., Los Altos, Calif.) is as much a presentation management program as it is a tool for creating dramatic graphics. The speaker can start, stop, reverse or automatically run a series of presentation images at a preset pace. Special effects can be inserted between charts and graphs. These include fade-outs, screen wipes and iris effects. Typed words can be automatically translated into slides. Graphics prepared using a variety of other programs can be imported into HotShot Presents for insertion into a presentation.

IBM's **Storyboard Plus Version 2.0** also provides

special effects such as fade-outs, dissolves and blends. However, its main feature is its animation capabilities. This program also has music and 11 sound effects that can be programmed into presentations.

PROJECTION PANELS

Using the output of these graphics programs with a projection panel can add life to a presentation. Projection panels are available that will work with different types of computers. Both black and white and color projection panels are now on the market. Projection panels are usually about 1 to 1.5 inches thick, measure about 12 to 13 inches on a side and weigh from 3.5 to 7 pounds.

The **Magniview 480** (Dukane Corp., St. Charles, Illinois) works with IBM personal computers equipped with a video graphics adapter (VGA), enhanced graphics adapter (EGA) or color graphics adapter (CGA), and with 100 percent IBM-compatible computers. This unit can also be used with the Macintosh II and Macintosh SE computer series. Up to 16 colors can be projected simultaneously. The OptiView Color Mapping System can automatically select the color shadings that provide optimum contrast and image visibility. It comes with Presentation Partner graphics software and a remote control unit.

The **Proxima Data Display Multimode** (Computer Accessories Corp., San Diego, Calif.) is very similar in its features and accessories to the Magniview 480.

The less expensive **Magniview 400** also has 16 shades of color. It can be used with the IBM PC-AT, PC-XT, and 100 percent IBM-compatibles equipped with an EGA or CGA. The **Magniview 200** is a black and white unit that can be used with these as well as with Apple II computers. The high resolution black and white **Magniview 342** is designed for use with Macintosh computers.

The Magniview 200 and the **Data Display Model A200** (Computer Accessories Corp., San Diego, Calif.) are manufactured by the same company and are essentially identical. The **Sharp QA-25** is very similar to the Magniview 200 but can provide color output when used with computers equipped with a CGA. The **Sharp QA-50** is an upgraded color version that can receive input from a variety of IBM and IBM-compatible computers.

The high resolution **PC Viewer 6448AV** (InFocus Systems, Tualatin, Oregon) can be used with IBM PS/2, PC-AT and PC-XT computers,

and IBM-compatible models equipped with a VGA, CGA or EGA. By purchasing an optional video adapter box, PC Viewer can also be used with Macintosh computers. Unlike the other projection panels, the PC Viewer can withstand the high temperatures of overhead projectors and does not come equipped with a cooling fan.

Liquid crystals in projection panels are temperature sensitive and can be damaged by freezing temperatures as well as by heat. Therefore business travelers should not pack projection panels in checked luggage.

All this equipment – the personal computer, projection panel and overhead projector – can be compactly stored and used on a wheeled cart. The computer keyboard can be positioned on the top shelf so the speaker doesn't have to bend over to use it.

REMOTE CONTROL

Speakers do not need to make many changes in their public speaking techniques to take advantage of this new technology. Standing motionless next to a computer keyboard is boring for both the speaker and the audience. Handheld remote control units allow speakers to control the projected images while moving. Thus, they can better hold the audience's interest, and they don't have to worry about tripping over a cord. Of course, speakers cannot allow their movements to become distracting. One such remote control unit is the **Remote Keyboard** (Forte Communications, Sunnyvale, Calif.). The Remote Keyboard is similar in size and appearance to a television remote control.

A larger wireless unit, the 100-key **Toteboard** (nView Corp., Newport News, Virginia) is also available. This device is more suited for use from a lectern during presentations when many control commands are required. Speaking from the lectern rather than standing next to the overhead projector/projection panel promotes better eye contact with the audience. Speakers also have easier access to note cards and other speakers' aids when standing behind a lectern.

The same rules that pertain to designing charts, graphs and text slides also apply when preparing conventional overhead transparencies. Don't become overwhelmed by the array of colors available. To provide continuity, use the same background color in all your slides. Sometimes black is too harsh and a dark or royal blue background is more restful on the eyes. Another means of giving continuity is to

continued on page 28

“Handheld remote control units allow speakers to control the projected images while moving about.”

Most Improved Speaker," said the Vote-counter, "Kevin McReynolds."

I was disappointed as I walked up to receive my ribbon. Best Speaker was my goal. I told myself I'd invest more time for my next speech. I shook the Toastmaster's hand and turned to return to my seat. "You might as well stay there, Kevin," said the Vote-counter. "Best Speaker, Kevin McReynolds."

"But I can't turn a double play at second in softball," I said with delight and surprise.

My double play meeting ended with a good evalua-

tion that pointed out the value of visuals. "Your visuals were very professional and held our interest. Your visuals really added to your speech," said my evaluator. He added that most visuals used in the club had been hand-written flipcharts.

I've always taken professional-looking visuals for granted. Working in public relations and teaching college, I either had the budget to produce visuals or they were supplied by publishers to supplement textbooks. Recently, I've started doing my own visuals on a personal computer (PC) – not a fancy PC and probably just like the PC you have in your office. But why should the average Toastmaster invest preparation time on visuals, even with a computer?

A POWERFUL TOOL

Students in my speech classes have to use visuals or their grades suffer. Effective Toastmasters often employ visuals. The winner of our serious speech contest used visuals.

COMPUTERIZE YOUR VISUALS

By Kevin McReynolds, CTM

YOUR PC CAN PRODUCE
PROFESSIONAL-
LOOKING VISUALS,
BUT WATCH OUT FOR
GRAPHICS OVERKILL.

"Visual aids," states the Communication and Leadership Program Manual (page 59), "can be powerful tools for effective communication."

The manual points out that visuals:

1. increase understanding
2. save time
3. enhance attention
4. promote attentiveness
5. help control nervousness

A widely reported study by the Wharton Business School Applied Research Center, under a grant from 3M, found favorable evidence for the use of visuals. When using supporting visuals, presenters won 67 percent of votes to "go" with their proposition. When visuals were used to support a "no go" vote, the proposition failed 67 percent of the time. Meeting time was also reduced by 28 percent when visuals were used.

TOO COSTLY, ONCE

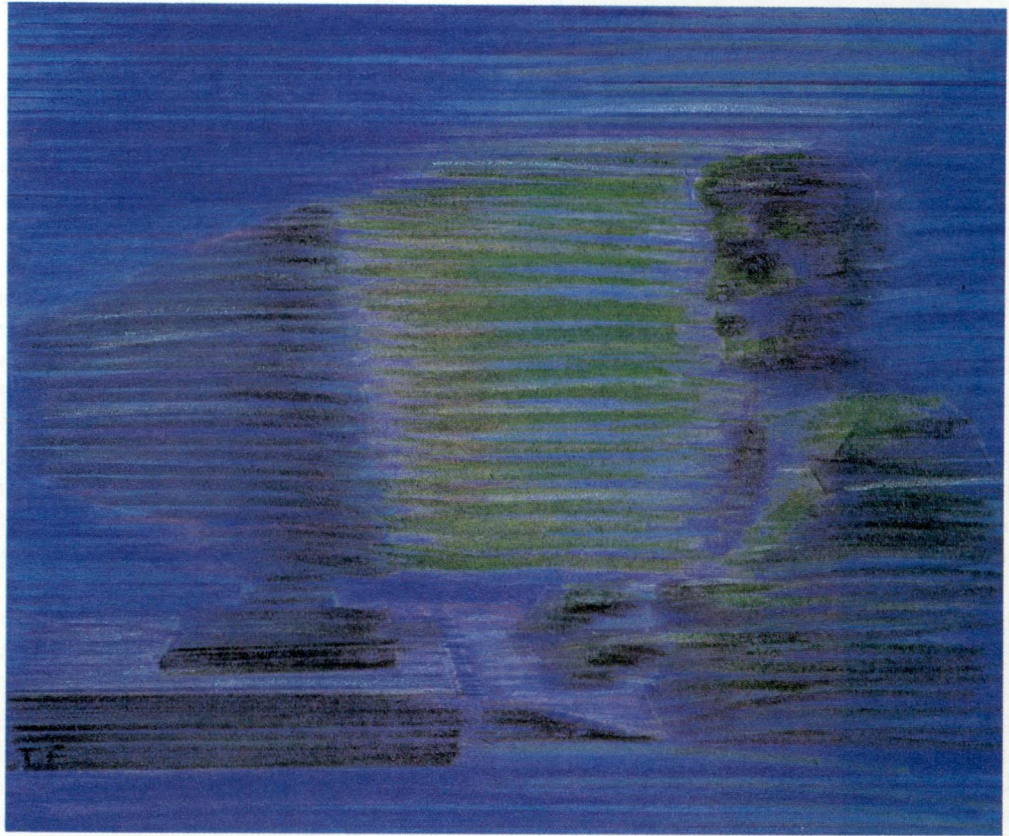
Not too long ago, professional visuals cost \$100 each and required long turnaround time.

In 1982, I was the public relations director for a hospital that was seeking regulatory approval for a \$45 million expansion. We invested more than \$10,000 for a 10-minute videotape program and 25 color slides. We paid \$200 for each slide, but the total \$5,000 for the slides alone was a fraction of the \$45 million, and was considered a necessary expense.

One slide was not used because we found a typo and didn't have time to redo it. Each of those slides was hand pasted onto an artboard and photographed into slide film with a confusing array of filters. Many late nights were spent completing the slides. We also paid premium prices to have color slide film hand processed on weekends.

A \$450 visual software program, an average PC, and a slide service could have created those 25 slides for \$500 instead of \$5,000 – a savings of 90 percent. Without spending \$1,000, the options of using visuals in 1982 were limited: a typed page turned into an overhead, a handwritten flipchart, or nothing. I often settled for nothing. A PC makes it easy to computerize your visuals and get professional results at do-it-yourself prices.

"A PC makes it easy to computerize your visuals and get professional results at do-it-yourself prices."



COMPUTERIZE YOUR VISUALS

Putting down \$5,000 for a computer system and presentation software is not necessary. To computerize your visuals, consider these options:

Use what you have. The most popular business software for years has been Lotus 1-2-3. Lotus can generate pie charts, bar graphs and line charts. These charts can then be copied onto transparencies on the office copier; the quality is better than "typewriter transparencies." The same is true for many word-processing, desktop publishing and drawing programs.

Borrow. The PC in my office has a dot matrix printer. After preparing my visuals, I ask a secretary in another

department to print them on her laser printer. (We have the same software.) The high resolution output on a laser printer makes for much better transparencies. The local community college also has a PC lab with laser printers and presentation software.

Use a graphics service. I like to use overhead transparencies. A local blueprint company charges \$16 a master to make single-color overhead transparencies. Turnaround time was less than two hours. Other services are available that can make slides or overhead transparencies directly from your disk. The Yellow Pages listing under "Graphics" is the place to start.

Check your hardware. Before you run out and buy a graphics program, make sure you have the right computer. Visual software programs require a graphics card for the monitor and have large appetites for memory, so check compatibility before you buy.

Get a mouse. If your system checks out and you are going to buy some software, I'd recommend also buying a mouse. This little electronic drawing tool, priced under \$200, will save time.

Buy a program. Visual software packages range widely in cost and capabilities. A low-end program can cost under \$100 and produce black and white paper output (with an expensive color printer they can generate color output). Complex presentation programs cost around \$500 and usually can directly produce slides. Pick one that fits your budget and needs. Let's look at some of these programs:

VISUAL SOFTWARE

I went to Businessland to look at a presentation program. I asked a salesperson for help and got a frightened look. "I don't know anything about presentation software. Let me get somebody that does," he said. He walked off like someone fleeing the lectern after a speech.

Selecting software can be confusing. For Toastmasters, I have divided visual programs into two groups: low-end graphics programs and presentation programs.

Following are a few popular programs. The prices I've listed are suggested retail, but sale prices abound. Large distributors often run multiple page ads announcing sales or discount prices in computer magazines.

LOW-END GRAPHICS PROGRAMS:

PrintShop. (\$59.95) Prints posters, fliers and stationery, and has a library of pictures. Published by Broderbund.

PC Paintbrush. (\$99.95) This easy-to-use program has won numerous awards and has a wide range of drawing tools.

Gemdraw/3 Plus. (\$219) Includes text editing, zoom features and image manipulations.

PRESENTATION PROGRAMS:

These programs have slideshow features, allowing a speaker to place a series of graphs, charts and text slides in a desired order for the presentation.

Harvard Presentation Graphics. (\$495) Harvard is the number one selling presentation program and can import files from other programs. Recently updated with draw features.

Lotus Freelance Plus. (\$495) The artistic brother of Lotus 1-2-3 is second in sales to Harvard. Those who are comfortable with Lotus 1-2-3 might like this one. Has good freehand drawing capabilities.

Applause II. (\$495) Comes from the makers of the very popular Dbase products. It is full-

featured like the others and includes business and technical charts.

CorelDraw. (\$595) A little higher priced, this program has a lot of drawing features found on computer aided design programs. CorelDraw has received much praise from PC magazines.

Aldus Persuasion. (\$595) This package has strong family roots. Its parent, Aldus, makes PageMaker, a leading desktop publishing package. Each slide can contain text, tables, diagrams and graphs. A template feature makes for easy application of a common design for a series of slides. This software was once only a Mac product, but is now available for MS-DOS computer. Reviews speak highly of its ease of use and editing capabilities.

Presentation graphics software is a hot computer product at the moment. Leading computer magazines (*PC Week* and *PC Magazine*) have done extensive writing and reviews on the latest graphics software and hardware. Check the reviews before you buy.

GRAPHICS OVERKILL

I know a secretary who got a fancy word processing program that could do graphics and other typesetting-like functions.

Every memo that she sent became a mini-newsletter: large type, little pictures and borders.

It was overkill, and she got nicknamed "the memo queen." After the newness of the graphics wore off, the memos went into the trash without being thoroughly read. The additions were easy with the PC, but not necessary. The same can be said of computerized visuals.

The Communication and Leadership Program Manual recommends that key visuals be used "whenever they might enhance a speech." The key word is "enhance." I don't use more than three visuals for a 10-minute speech. Question each visual: Is this tied to my outline? Am I just using this to be flashy? Does it enhance my speech?

The advice I was given in high school English about when to use a comma applies to visuals: "When in doubt, leave it out." **T**

Kevin McReynolds, CTM, is a member of the Fabricators Toastmasters Club 8140-23 in Rio Rancho, New Mexico.

■ Color adds extra punch to visuals. People prefer color. How long has it been since you have owned a black and white TV?

For very important speeches, I recommend going beyond merely computerizing the visuals, and trying to add color. Look in your Yellow Pages under "Graphics" and for companies that will make slides and transparencies from your computer disk. Blueprint firms can also help.

If that doesn't work, consider the following national companies. They offer 24-hour service and can receive files by modem:

AUTOGRAPHIX, 63 Third Ave., Burlington, MA 01803; (800) 548-8558, (617) 272-9000; \$12 per slide, shipping extra. Transparencies and prints also available.

Genigraphics Corp., 2 Corporate Dr., Ste. 340, Shelton, CT 06484; (203) 926-8808; \$12 per slide, \$9.95 per slide for 27-hour economy service. Produces overheads and hard copies also.

GETTING COLOR SLIDES AND OVERHEADS

By Kevin McReynolds, CTM

Brilliant Image, 7 Penn Plaza, 11th Floor, New York, NY 10011; (800) 727-3278, (212) 736-9661; \$10 per slide for 24-hour service, \$35 for 4-hour, and \$8 for 48-hour service. Charges \$5 per hour extra for PostScript files (i.e., in PageMaker, QuarkXpress, and most other Aldus software packages).

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Call for a user's guide before working with a service. Don't use a service at the last minute, or you might get some surprises. Your navy blue might be light blue on the slides. Slides look different than what you see on the computer screen.

Overall, slide services are cost effective, and support most popular programs. **T**



MANNER OF SPEAKING

TONE IS HOW YOU SAY IT.

IT'S NOT WHAT YOU SAY

By Carol Richardson

I'm a big fan of the letter page of the *L.A. Times* Sunday Calendar section. Here, readers take on critics, stars, other readers, and even the Calendar's bulk, bloated by countless stereo ads. Calendar letters are trenchant, rarely gentle, and often pretty funny. Some letters become a serial, week-to-week repartee. Like the time someone took a pot-shot at Sonny Bono. The following week, ex-wife Cher wrote defending his honor. Her rejoinder inspired weeks of published jests about Cher's calling as a critic, her eye for talent, and on and on.

But my favorite letter was a simple, one-sentence question: "Do you know where I could buy a good record player?" On first reading, the letter seemed merely odd. Until I recalled the 50-pages of ads for CD players, VCRs, cassette decks, and speakers that clutter every Calendar. What made this swipe so masterful was its seemingly innocent tone. Through sly understatement, the criticism hit its mark, bloodlessly, elegantly.

Tone is, in fact, what gives all writing, including speech writing, its character, its flavor. It's what makes writing captivating, and what makes a good speech irresistible. Grammar and syntax are merely bones. Even your ideas are not intrinsically interesting. What makes your audience sit up and take notice is your attitude toward your subject. How you cast your ideas, your tone, makes or breaks your speech.

Though the term sounds vague, even dreamy, tone is actually determined by a number of deliberate choices you make as a speaker. Are you going to approach your topic seriously, ironically, or lightheartedly? Will your words be chatty or formal? Will you be speaking in first, second, or third person? Is past, present, or future tense more appropriate? Often your choices are largely determined by the nature of your subject. It is probably not a good idea to present the definitive report on cold fusion in the jaunty style of the *New Yorker's* "Talk Of The Town." An academic audience expects a certain degree of precision of speech. Likewise, you would not expect a best man's toast at an old roommate's wedding to be impersonal and detached. A salute to a friend calls for something informal and intimate, perhaps even humorous.

But in many cases, your choice of tone might be less restricted. For example, you could decide to report on your month in China as a third-person reporter, with a more factual approach. Or you might equally choose to give your first-person impressions as a Westerner in an unfamiliar culture.

What doesn't work is to mix tones. Shifting between objectivity and subjectivity is confusing. If you begin by recounting your quest for the perfect mu shu, don't get sidetracked by guidebook trivia about ancient dynastic history, popu-

lation data, or immunization requirements. A skillful speaker might somehow weave in such interesting facts, but always as the first-person adventurer en route to the plum-sauced prize.

Your choice of tone is particularly critical when your subject is potentially controversial, or your audience is likely to be unsympathetic. Presenting your strategy for solar-powered cars would likely be much different for a General Motors board meeting than for, say, Greenpeace. An in-your-face exposé on how oil is the alpha and omega of environmental evil will get you nothing but a fast, unleaded taxi ride out of Flint.

Consider, instead, the masterful strategy of *A Modest Proposal*, a controlled, though merciless, indictment of eighteenth century Ireland. In this essay, Jonathan Swift enumerates, with utmost sobriety, the many benefits — from economic to gastronomic — that would accrue to Ireland by eating its children. Only after reflection did horrified readers understand Swift's incisive irony, that he was in fact denouncing the terrible political and economic practices of a government that in essence devoured its children.

Of course savaging one's audience, even circuitously, is speaker suttee. Tone is not primarily for concealing opinions. Quite the opposite. Your tone is a Rorschach that divulges your opinions and attitudes beyond the mere content of your topic. Your mother was right. It's not what you say. It's how you say it. **T**

Carol Richardson, a former college English teacher, is a freelance writer living in Laguna Hills, California. Her column on language appears bimonthly in *The Toastmaster*.

Continued from page 23

use a common design feature, such as a border or corporate logo, on all your slides. Color can create associations, such as using green to indicate profits and red, losses. One advantage of a projection panel is that the speaker can quickly alter colors if a particular combination doesn't provide the contrast or appearance needed.

AVOID CLUTTER

Avoid the temptation to over-design your visual aids. The many options offered by computer graphics programs can be very seductive. However, an overly elaborate image can detract from your message rather than reinforce it. For example, multi-color three-dimensional graphs are often quite stunning in appearance. However, frequently a simpler two-dimensional graph will

convey your image more effectively. Three-dimensional bar and line graphs are often hard to read.

Be sure the lettering on charts and graphs is large enough to read easily. Avoid ornate type faces such as Old English or Gothic, which are often difficult to read. Using the same typeface on all your slides provides continuity.

Don't try to cram too much information onto one text slide - limit yourself to six to eight lines of text. Blank space on either side and between lines of text makes the slide easier to read.

Avoid using data tables whenever possible. Your audience will remember the essentials of the information better if you present it as a graph. Also, it is much easier to work animation into a graph rather than a table. For instance, you can show a bar chart depicting company profits for the last five years. Then the sudden appearance of recent profit data in bars of contrasting colors can illustrate the effect of introducing an exciting new product.

Use the proper type of graph to convey your information effectively. Bar graphs are excellent for making comparisons between different sets of information such as sales by quarter or shipments made in 1990 vs. 1989. Pie charts are more effective for showing pieces

of a whole, such as the market shares held by your company and its various competitors. Line graphs are best when you have a lot of data and want to show trends.

Rehearse your talk and project your slides onto a screen using your projection panel. Sometimes graphs and animation effects that looked fine on your computer monitor don't work well when projected and enlarged. For instance, upon being passed through a projection panel and enlarged by an overhead projector, colors often appear softer and lose contrast. A timely rehearsal will allow you to fix these problems before your presentation.

Effectively using a projection panel can convert a well crafted speech into a truly memorable presentation. A projection panel is no substitute for good basic speaking skills. However, using a projection panel with well designed visual aids can increase the impact of your presentations. This will aid in closing sales or anytime you want to persuade the audience to accept your point of view. **T**

John K. Borchardt is an industrial chemist with Shell Development Company in Houston, Texas. He is contributing editor to a national professional fraternity magazine, *The Hexagon*, and has served on the staff of *Industrial Chemist* magazine.

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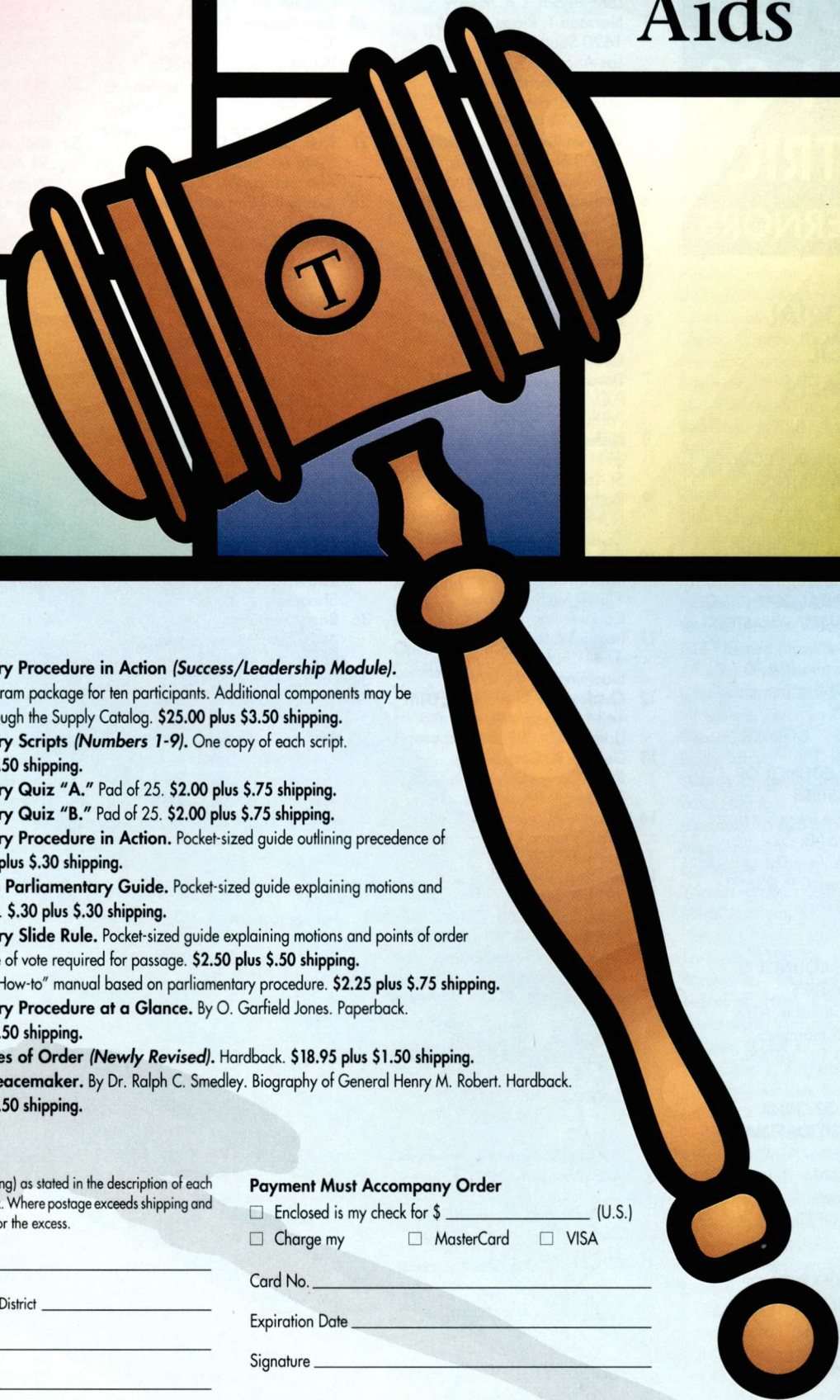
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