

DECEMBER 1987

# THE TOASTMASTER



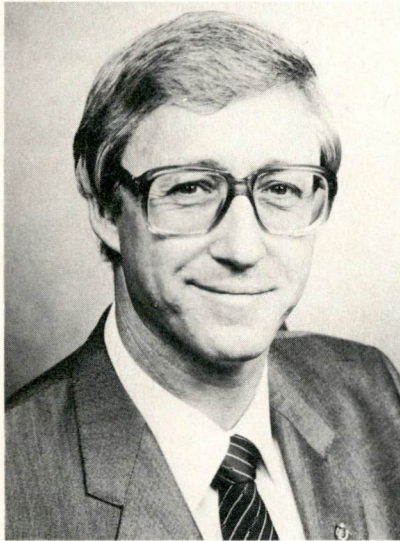
Return of the Toast

# VIEWPOINT

## TI OFFICERS AND DIRECTORS

### Make Your Club Exciting!

I recently met a Toastmaster who belonged to a club that was having some problems. Only 10 members were attending meetings, and scheduled speakers were not prepared. Officer elections were nearing, and only one member had shown interest in serving as an officer.



The member who spoke with me was, of course, concerned. He had belonged to this club for five years, and he credited the club with some of his newfound self-confidence and personal growth. His loyalty would not allow him to let this sick club die. What could he do to nurse it back to health?

My answer came from a statement by Andy Pearson, President of PepsiCo. Pearson said, "Perhaps the most subtle challenge facing us in the decade of the eighties is to ensure that PepsiCo remains an exciting place to work."

The same is true of Toastmasters. To ensure healthy Toastmasters clubs, we must keep them exciting. We must keep it exciting to learn, participate and achieve. Our members have many family, business and recreational activities competing for their time. We must help them become achievers. And we must make the experience enjoyable. Our founder, Dr. Ralph C. Smedley, was right when he said, "We learn in moments of enjoyment."

Here are ways to help your club's members become achievers:

- Present dynamic programs. Plan club meetings at least three months in advance. Schedule theme meetings, debates and other special events. Be creative, not boring.
- Encourage members to set goals for themselves. Again, members will participate if they benefit in some way. Meet with each member semiannually to discuss goals and interests. Then see that club programs and activities are tailored to meet these goals and interests.
- Track members' progress. Monitor each person's progress through the Toastmasters program and provide encouragement as needed.
- Recognize achievements. When a member receives a CTM, ATM, DTM or other recognition, announce it to the club. Present any certificates during a special ceremony. Also recognize personal and business accomplishments when they occur. Everyone likes to be congratulated for becoming a new parent, buying a home or getting a promotion.
- Promote camaraderie. Greet each member at every meeting and make everyone feel welcome. People will make special efforts to come to meetings when they know their friends are there.

As long as members benefit and achieve, they'll participate in our program and our clubs will remain healthy. So help members to grow and achieve by keeping your club exciting.

I can give you a six-word formula for success:

*"Think things through — then follow through."  
(Edward Vernon Rickenbacker)*

  
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International President**

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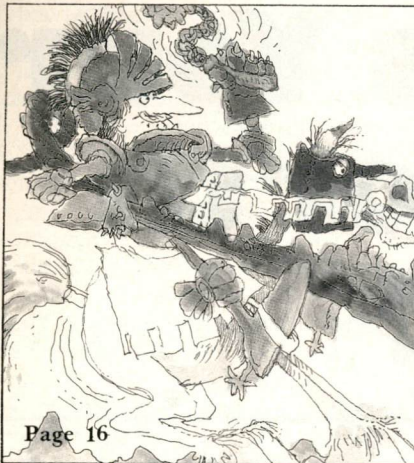
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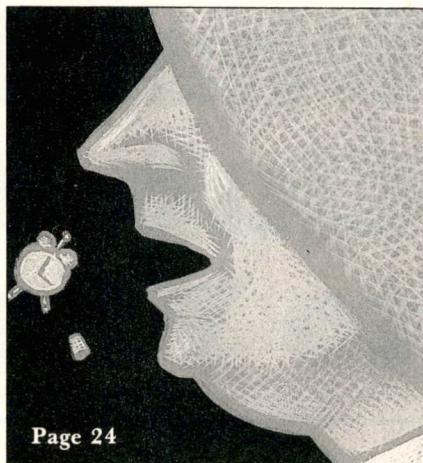
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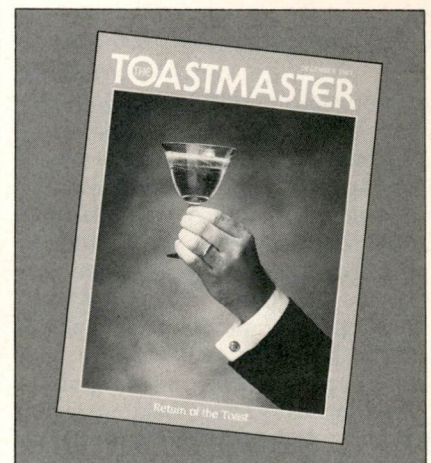
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## COVER

Make any social event memorable by offering a few sparkling words to the accompaniment of ringing crystal and cheering friends. The long neglected art of toasting again is back in style, and our cover story this month will explain the history and ancient traditions behind this felicitous custom. Become a true *Toast Master* and learn how to dazzle your friends with a witty toast.

*Cover photo by Jim Johnson*

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# What is Your Club Worth to You?

**Take seven simple steps to make your membership worthwhile.**

by Barbara Ardinger, Ph.D.

**I** was really excited when I first started attending Toastmasters meetings. But then I got busy, and the meetings took a long time, and it took even more time to prepare all those speeches, and I have trouble thinking fast enough when it's my turn in Table Topics, and everyone is better than I am, anyway. So I just don't go much anymore. You know, I'm not really sure I'm getting much out of the club."

Does any of this sound familiar? You haven't made any of these excuses yourself, of course, but perhaps you've heard them from other people, probably those who had great potential as speakers.

If only they'd stuck to it.

What is your club worth to you? What benefits do you receive from Toastmasters? How can you increase your benefits and make your club even more valuable to you both personally and professionally?

By following the seven steps outlined in this article, you'll make your time with Toastmasters so beneficial that when someone asks, "Why should I join?" you'll be able to say, "Because it's worth so much!"

## 1. Attend Club Meetings Regularly

The first step, of course, is to establish a habit of faithful attendance at club meetings. Regular attendance is the foundation of all the benefits you'll

receive.

Make a commitment to yourself and your own growth. You've made commitments in other areas—to a relationship, for example, or to education, fitness or an investment program. All these things are worth your time and energy, and you'll find that your growth in Toastmasters complements your success in other endeavors.

Dr. Ralph C. Smedley, founder of Toastmasters, wrote in 1950 that "even if I never opened my mouth in our meetings except to take food, attendance would be worthwhile for what I would learn. Open ears would bring me full value for my investment."

## 2. Get Involved in Club Activities

Although you'll learn a great deal from other members simply by attending and listening, it isn't enough. You've got to participate. Even if you're brand new, don't hesitate to take your turn at Table Topics and chat with other members during breaks.

If you're not feeling particularly extroverted one week, you still can count verbal tics—all those pesky *ah's*, *uh's* and *you know's* that come out of our mouths when we have nothing to say.

A good way to meet people and learn how the club works is to volunteer to assist the Sergeant-at-Arms with a multitude of tasks. You can also serve as timer or grammarian. All these duties are valuable to the club and

enhance your visibility.

With sufficient Toastmasters experience, you can serve as a speech evaluator, and with a bit more experience you can hold office at a meeting—perhaps be the Toastmaster or General Evaluator. Eventually, you may run for a club office.

What is the value of involvement? Speaking skills aside, the value is networking, which is both one of mankind's oldest activities and one of the hottest trends of the 1980s. Networking is a group of people getting together for information or action, giving and getting referrals for business or personal needs. When you get involved in a club like Toastmasters, other people come to know and trust you. They learn what you can do and what your connections are, and they may phone you when they need your professional or personal services. Likewise, you come to know and trust other club members. Do you need a referral for a good mechanic, printer or accountant? Attend a club meeting and look around you.

## 3. Learn to Listen

Every Toastmaster learns pretty fast that communication isn't complete without listening. As Dr. Smedley said, "Learning to make a speech is important, but almost equally so is learning to listen critically, analytically, and then give the speaker the benefit."

John Garcia, a Toastmaster since 1979 and former District Governor, is a project manager for the Orange County Transit District, responsible for the design and construction of large transportation facilities in Southern California. In this job, Garcia needs to be a good listener, and he gives Toastmasters full credit for teaching him this crucial skill. "I have to listen carefully," he says, "to find out what amenities the passengers want and what concerns or problems the people working on the project are having."

Garcia is a problem-solver, both on the job and at Toastmasters. "As a Toastmaster," he continues, "I've felt a sense of belonging to a group which aspires to self-improvement. We develop a bond as we help each other. I try to take this feeling back to my job and listen to the people I work with." He also takes his listening skills Speechcraft groups, new clubs he helps organize, and university classes at which he is a guest lecturer.

Forty-five percent of our time is spent listening, according to "How To Listen Effectively," a module from Toastmasters' Success/Leadership Series. "Ineffective listening is the cause of... accidents and production breakdowns, lost sales and lost customers, personality clashes and poor morale, poor communications and misguided management," this program tells us. Make your time at your club worthwhile by learning to become a better listener and taking your listening skills back to your family, friends and colleagues.

#### 4. Take Risks and Grow

We all know the value and difficulties of taking risks. Philosopher and psychologist William James wrote that "it is only by risking our persons from one hour to another that we live at all. And often enough, our faith in an uncertifiable result is the only thing that makes the result come true" (*The Will To Believe*, 1987).

Consider this: By virtue of being a Toastmaster, you're already successfully at risk. You took a big risk when you came to your first meeting. Even if you came with a friend, you entered a room of 20 or 30 strangers. Most people feel very much at risk when they first encounter a Table Topic, but they all live and learn through it.

Your "Ice Breaker" may have been your first big risk; self disclosure can be a challenge even to a professional speaker. But you accepted that challenge and the further risk of being evaluated.

As you work through the manuals,

you continue to take calculated risks. When you work on body language, for example, try something new. If you tend toward frantic, adrenaline-induced gesticulation, try to stand still and move with purpose. Conversely, if you stand like the mighty oak, become a windmill to learn what it feels like to move. At your sixth speech, experiment with new words. (Be careful as you dive into the thesaurus; you and I may think, but only William F. Buckley "opines.") Explore new topics and learn along with your audience.

As you learn to deal with stage fright, you may feel that you're literally risking your life. However, you'll soon

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### *Make a commitment to yourself and your own growth.*

---

realize that Toastmasters is a safe place to grow.

#### 5. Deal With Evaluation Positively

Learning to deal with evaluation is one of the greatest benefits of the Toastmasters experience. It might have been an evaluation that brought you to Toastmasters. After doing a presentation at work, your manager might have stopped you in the hall and said, "Have you ever considered taking a course in speaking?" (Translation: "While the material you presented this morning may have been valuable, your delivery really stunk, and because I see a lot of potential in you, I want you to improve your presentation skills before you embarrass yourself again.")

By watching and by doing, you learn to deal with evaluation in your club. You evaluate and you are evaluated. Remember these lessons and act on them when you discipline your children, interact with coworkers or participate in other organizations. Ask others to evaluate your performance.

Dr. Smedley often said, "We gain skill by practice, and we improve by heeding our evaluators."

#### 6. Make Use of Advanced Programs

As you grow in competence as a speaker, you also experience the worth of your club on a pragmatic level. You learn about other people—how they think and act—and about the topics of interest to citizens of today's world. You receive the benefits of networking and you learn to listen effectively. You

grow by taking risks, and even if a specific risk isn't successful, you can learn valuable lessons in areas such as planning, research and organization. Moreover, you learn to deal positively with evaluation, and become more successful at Toastmasters meetings, at home and at work.

The Advanced Communication and Leadership Program gives you the chance to specialize. Take advantage of the nine advanced manuals to sharpen new skills. Are you, for example, moving into public relations for yourself, your department or your organization? Manual 226-C, "Public Relations," shows you how to prepare many of the speeches you'll need to know: persuading an audience, dealing with a hostile audience, even presenting yourself to the media.

Four of the advanced manuals are especially useful for men and women climbing the corporate ladder. "Speaking To Inform" teaches you how to give a demonstration talk, present a fact-finding report and cover abstract concepts so that your audience understands. "The Discussion Leader" gives four different methods for leading productive discussions, and the "Technical Presentations" manual covers briefings, proposals, technical papers and team presentations. The "Speeches by Management" manual covers topics of interest by managers.

The other advanced manuals, "The Entertaining Speaker," "The Professional Spokesperson," "Specialty Speeches" and "The Professional Speaker," are for Toastmasters who want to specialize in a certain field or consider moving into professional speaking.

You could pay hundreds of dollars to take seminars on these topics. Do so if you want to, but keep in mind that you'll get the same value from Toastmasters.

#### 7. Use Your Transferable Skills

Dr. Smedley once wrote that a Toastmasters club is a laboratory: "There are opportunities to try out various applications of speech, such as may occur in daily work."

To make your club worth your time, energy and dues, use your transferable skills. Take what you learn with you when you leave the club.

Dick Hsu is a Toastmaster who has used his transferable skills with great success. Hsu joined Toastmasters in 1980 with two goals in mind: He wanted to increase his command of the English language and conquer his stage fright.

Although he'd taken English and

# My First Impression Last

Do you remember your first visit to a Toastmasters club? What impressed you so much that you wanted to become a part of that group? A visitor's first impressions of a club often determine that person's view of the entire organization, as pointed out by International President John Fauvel, DTM, in his presidential message, "First Impressions Last" (*The Toastmaster*, October 1987).

In a recent survey of members, most agreed that these simple steps are the keys to member satisfaction:

- Make people feel comfortable even before they become members. Greet all guests at the door, provide them with information on Toastmasters and show them that they're among friends.
- Once the guests become members, offer a proper orientation into the Toastmasters program. Explain the educational, leadership and social benefits available in the organization. Stress that everyone can

achieve in Toastmasters.

- Hold a formal induction ceremony, officially welcoming new members into the club. An impressive induction goes a long way toward satisfying members' needs.
- Finally, recognize all members' achievements and encourage them to continue pursuing goals in Toastmasters. A standing ovation for achieving CTM, ATM or DTM; a press release sent to the local media announcing the officer election results; even a certificate of appreciation for bringing new members into the club are all appropriate, appreciated and necessary. A club should reward its members for the time and effort they continuously devote.

The New Member Orientation Kit (Code 1162) contains information on orientation and induction ceremonies. For a complete list of membership items and ideas, contact the Membership and Club Extension Department at World Headquarters.

speech classes in college, he came to Toastmasters for the "practical week-by-week practice that forces you to use your skills" and for "the leadership experience you don't get in college."


Hsu attended regularly, got involved, took risks and grew. A significant lesson was learning to leave his "comfort zone;" in his case, small groups of fellow Chinese. "It was frightening at first," he admits. "I felt exposed and inadequate." But he stayed in the program and became club president, then area governor. He also won humorous and serious speech contests. "I never thought I could do it," he says. "Toastmasters helped build my self-confidence."

As general manager of an Acura car dealership, Hsu has used his communication skills to advance his career. For example, he has used his knowledge about club meetings to run management meetings and organize the dealership's grand opening.

Dr. Smedley has the final word on the value of Toastmasters membership:

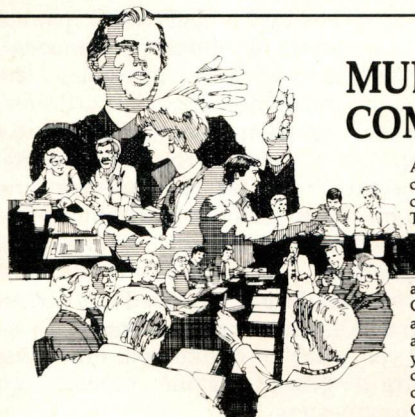
"The end of our training is better communication. In the process of learning to communicate better, we get other benefits, which come as extra dividends. As we gain speech facility, we gain in our thinking and in our listening powers. We extend our horizons and enlarge our interests. We become better neighbors. We help in the cause of human progress.

"All civilization, all progress, depend on communication of ideas. As we learn to share our thoughts with others, and compare our own thinking with theirs, we make possible that cooperative action without which there can be no progress. We promote better understanding, on which human relations are based.

"Thus we see that while most of us may have entered Toastmasters to learn to make speeches, that benefit is but the beginning of the good which may come to us, and the good which we may do for mankind." 

**Barbara Ardinger, Ph.D.** is a long time supporter of Toastmasters who helps businesses and individuals increase the effectiveness of their written marketing tools. As a professional speaker and university professor, she often recommends Toastmasters to her students.

**Editor's Note:** Dr. Smedley's comments are from his book, *Personally Speaking*, which may be ordered from World Headquarters (Code 63-B) through the 1988 Supply Catalog.



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# Build Yourself To Become A Dynamic Speaker

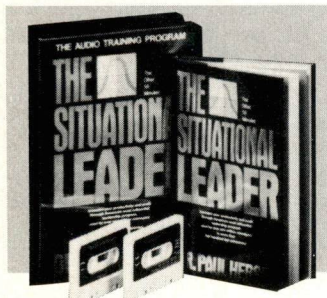
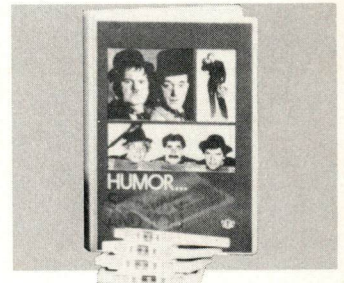
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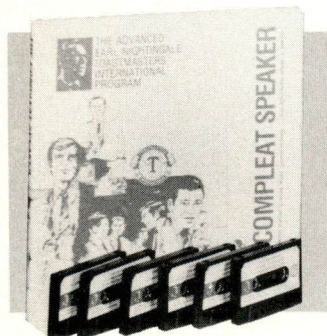
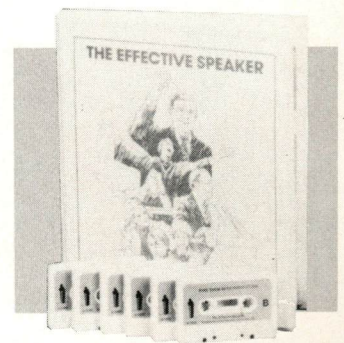
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PHOTO BY JIM JOHNSON



*Toasting is an elegant art, long neglected, which deserves attention study and practice*

# Return of the LOAST

**P**icture yourself at a large and elegant wedding supper. The best man asks you to give a toast to the bride and groom. You're both pleased and frightened. What can you say that will be appropriate and humorous? You try to recall some of the groom's college pranks. The time is at hand. Your mouth goes dry. You grasp the champagne glass by the bowl, lift it up and begin to talk, attempting to say something funny. Nobody laughs. You push your effort, only to come up with something a bit raw. You're embarrassed. You close with something like "May you be happy." The whole thing's a flop.

*by Perry E. Gresham Ph.D.*



*"Here's to you  
Here's to me  
May we never disagree  
But if we do  
Heck with you  
Here's to me!"*

## RETURN OF THE TOAST Continued from page 9

Don't feel bad. Most people do no better under similar circumstances. Wedding parties and other popular occasions often carry a level of performance that's dull, inept and sometimes even in bad taste. Toasting is an elegant art, long neglected, which deserves attention, study and practice.

Picture yourself at the same wedding supper. You stand, get the guests' attention, lift your glass by the stem and say in a strong voice, "To the bride and groom; as you embark on the sea of matrimony, may you not jump overboard at the first squall." Everybody smiles. The effect is delightful. Many will congratulate you.

Toasting is an art that's been long ignored. In the days of George Washington and Thomas Jefferson when British custom prevailed, the toast was integral to the feast. As history rolled on, the pioneers were more concerned with meat and potatoes than with giving and receiving toasts. The early Americans took a dim view of dancing and developed severe reservations with regard to the use of table wine. Even though a fetching toast can be given with water, fruit juice, coffee, tea or any other beverage, the art of

toasting at festive occasions almost disappeared.

An American dinner party came to be an occasion in which food was the central concern. The social aspects were deemed important, but secondary. Today, American dinner parties often start with an hour of socializing after which guests are seated and served. A carefully selected wine is quite fashionable.

Fortunately, the smart, witty and meaningful toast has come back in style. "A word fitly spoken" and the elegant ring of fine crystal are once again popular at tables around the world. As Toastmasters travel throughout the world or attend international conferences, they learn about other cultures and rediscover the ancient art of toasting.

### An Ancient Art

The practice of giving and receiving toasts was common among the Hebrews in Old Testament times. In Psalms 116:13 appears the line "I will take the cup of salvation and call on the name of the Lord." The word "toast" originated with the Romans who browned their coarse bread in a fire. When the bread became too hard to chew, they soaked it in wine. The

softened bread, called "sop," served the purpose of collecting the sediment accumulated with the fermentation and aging of the wine. The meaning of "toast" expanded to include the drink in which the bread had been soaked and even the person in whose honor the drink was consumed. Madame Pompadour thus became known as "the toast of France."

The ancient Greeks celebrated with many civilized and elegant toasts. It was a religious requirement that a pious citizen make a gift of wine to the gods. When Socrates received his death sentence in the form of a cup of hemlock, he asked permission to pour out a few drops as a libation to Zeus and the other gods. The stingy executioner denied the request on the grounds that just enough hemlock had been provided.

One of history's most famous celebrations is recorded in Plato's "Symposium." It occurred in the house of Agathon. Socrates, who had a lordly disregard for protocol, invited Aristodemus to be a guest at the feast. Eryximachus, Agathon's personal physician, served as "symposiarch" and proposed that, in the interest of mental clarity, drinking should be avoided. The flute girl was sent away, and the dinner party turned out to be a famous celebration when each of the brilliant guests gave a tribute to Eros, the god of love.

This famous platonic dialogue has given us the word "symposium," which designates an exchange of ideas, although it originally meant an occasion when guests "drink together."

However, the art of toasting wasn't limited to the Western world. When Confucius taught in China, festive occasions were highlighted by appropriate toasts. The Egyptian ruler Amenhotep exchanged poetic toasts with his colleagues and visiting ambassadors. Records of similar rituals exist from India, Iran and other ancient countries.

### Religious Meaning

In medieval times, the toast took on a religious meaning. People believed that Satan could be exorcised with certain rituals as described in the phrase "bell, book and candle." It was believed that the sound of church bells and the sight of the Bible so terrified the devil that he fled. The candle was the symbol of faith and prayer which pierced the darkness and defeated Satan.

It was likewise believed that the bell-like tone produced by the custom of touching goblets together could expel

Continued on page 15

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# Speechwriting and a Bottle of Wine: IN VINO VERITAS

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by Alex M. Moller

It was while I was luxuriating in the pleasures afforded by a '72 Wolf Blass Cabernet Sauvignon (yellow label) that a remarkable thought struck me: How alike the methods employed in producing a magnificent red wine are to those used by the thinking Toastmaster in manufacturing another five to seven-minute classic! The analogy bears examination if for no other reason than to allow the state of wine-induced euphoria to bear fruit.

The wine maker, having determined what his product will be, begins by harvesting his grapes, the "body and soul" of his endeavor. The Toastmaster, having selected his topic, begins by "harvesting" the thoughts, opinions and statistics which will form the "heart" of his speech.

Having extracted the very essence of his "harvest," the Toastmaster then begins "fermentation"—converting the mass of ideas into a more potent form, producing the "spirit" of his speech.

"Filtering" definitely must be employed at this stage to remove the impurities of grammatical errors, waffle, laborious phrasing and vague notions.

"Clarity" will convey confidence. A murky or opaque appearance to any wine will make any prospective imbibor nervous about the effect the liquid will have on the tongue and viscera. An indistinct thought or idea similarly will cloud the speech and make the speaker struggle to keep the audience interested in his topic.

A preliminary "bottling" is sometimes wise, as it allows the speech

*All good speeches  
should have  
lingering aftertaste.*

---

to settle and may provide an opportunity for a more objective assessment of its "balance" at a later time. This is done to ensure that all the "flavor" components, the points raised in the speech, are in complete harmony.

The secondary bottling will allow the speech to mature. It's amazing how a speech, once written and put to bed, can be subtly but effectively changed by time before being presented in final form.

A wine's bouquet is critical to the success of the vintage, but to suggest that one should smell a speech before delivery is something even this partially inebriated author could not propose.

Nevertheless, a certain amount of testing of the speech should be performed. Likewise, wines should be allowed to come in contact with air some time before serving. Allow your speech to "breathe," present it to a friend and allow this outside agent the opportunity to affect it. Not substantially, just a rough edge smoothed over here or there.

All good speeches should have a lingering aftertaste; the wine that loses its identity once swallowed is scarcely worth uncorking. The whole point of a speech is to leave a message with the audience; one that lingers, is preferably pleasant, and will encourage the recipient to look forward to another sam-

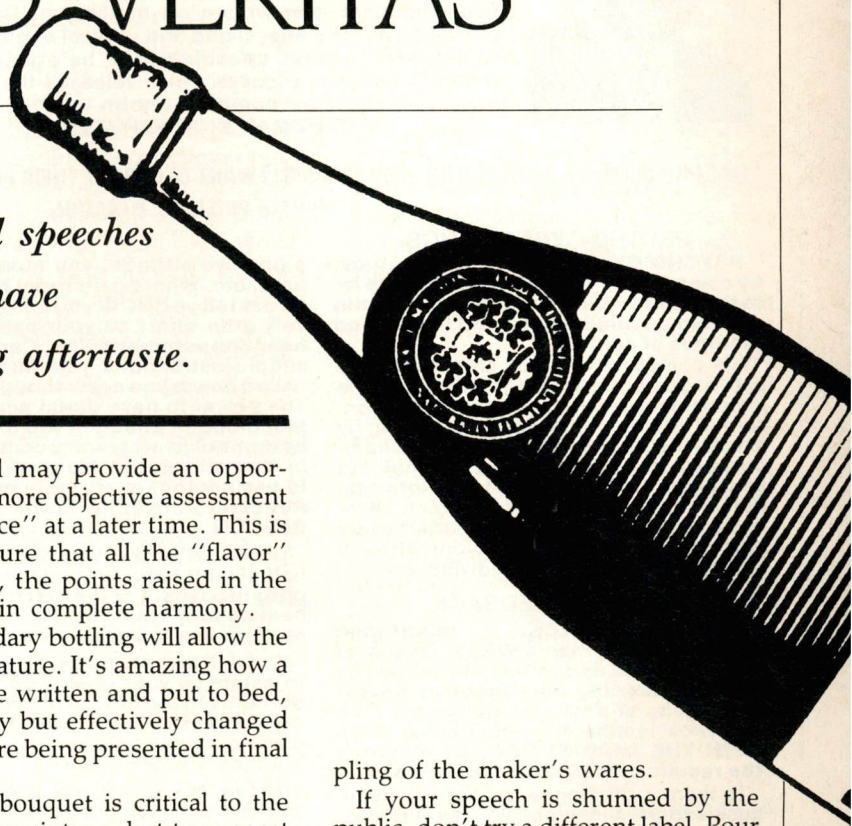
pling of the maker's wares.

If your speech is shunned by the public, don't try a different label. Pour it out and start again. A bad wine will always be just that, no matter how many additions or alterations are made.

If your speech succeeds, you may pour a glass of wine and drink a toast to yourself. Cheers! 🍷



**Alex M. Moller**, a Toastmaster since March, 1986, is President of the Aurora Club 6127-69 in Townsville, Australia. He is Store Manager for Target Australia Pty, Ltd., a department store chain. A self-described "lover of good wines," Mr. Moller is a former Secretary to the Liquor Licensing Commission of Papua, New Guinea.



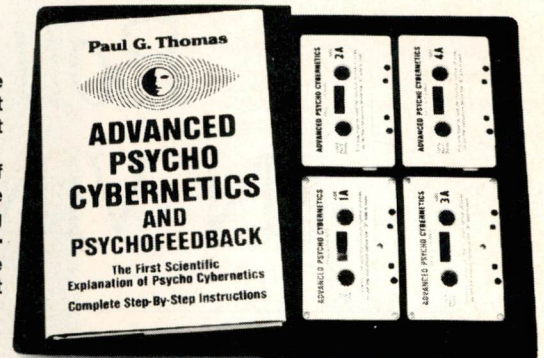
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# HUMOROUSLY SPEAKING

## It's Nice To Be Back

BY GENE PERRET

Comedian Henny Youngman used to tell a joke about a guy who goes to a doctor and says, "Doc, I can't seem to raise my arm higher than this." The doctor says, "Have you ever had this before?" The man says, "Yes." The doc says, "Well, you've got it again."

That's the way I feel about this column—you've got me again. I wrote a regular column for *The Toastmaster* a few years ago, and I'm happy to be back. The subject of my new column is humor in speaking. I've been making my living from comedy for the past 29 years. I've written nightclub material for many people, including Phyllis Diller, who introduced my work to TV. I've written and produced many TV shows and captured three Emmy awards along the way. I've also begun a professional speaking career and have addressed the Toastmasters International Convention a few times. In 1983, the International Platform Association voted me the 'top discovery in the field of humor.'

None of this makes me an expert in humor. Comedy is an elusive art. There are no experts, only those who guess better than others at what makes people laugh.

I recently attended a rehearsal for a Bob Hope television special. During the reading of the script, Hope wanted a certain joke rewritten. It happened to be one of my lines, so I was eager to fix it and get it back in the script. I made a few suggestions, but each was rejected. I tried one more and Hope had enough. He said, "Gene, when we do a joke on the show, we'd like to have people know what we're talking about." I threw my pencil down and said, "Bob, now you're getting into the higher priced jokes."

### All Opinions Are Valid

I will try to make this column informative and fun. With your help and cooperation, it could also be an exchange of ideas. If you have any ques-

tions or suggestions, or if you disagree with anything I write, please let me know. This column definitely is for you, and should be by you. Write to me in care of the magazine and become a part of the column. I'll pass your opinion to the readers because in the business of humor, all opinions are valid.

The only way your humor will work is if it's indeed *your* humor. I often hear Toastmasters complain that they "just can't do comedy." I never quite believe that statement. I do believe that

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*Put a little bit  
of yourself  
in your humor.*

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most who've tried comedy have failed miserably. Phyllis Diller once told me there's no such thing as a good beginning comic. Joan Rivers' book, *Enter Talking*, is a chronicle of her early failures. There's not a comic working today who doesn't have a litany of flops to recite. And they recite them proudly. Why? Because they're precisely the reason these comics are successful—they learned from their failures.

However, I don't mean to suggest that any of the speakers reading this column should try to become comics or even make humor the main portion of their talks. Most of us only need a touch of humor to spice up our presentations.

Nor do I want to imply that you should have years of failure to ensure later success. What I'm saying is that you shouldn't avoid humor altogether simply because you tried it once or twice with disappointing results. Stay with it and work with it. It gets better as you learn.

### Be Yourself

Some people say they can't do com-

edy because they've tried *other people's* comedy and couldn't do it well. They heard a comedian or a speaker do a funny story, so they tried it. They told a joke exactly the way someone else told it. They lifted a poignant story from *Reader's Digest* and recited it verbatim. That's doomed to failure. You have to put a little bit of yourself in your humor.

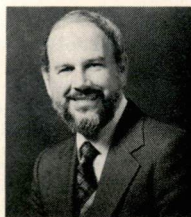
Suppose I took Bob Hope's script and gave it to Buddy Hackett, and gave Hackett's script to Hope. Each of their shows would be terrible. Why? The material is good. They both have polished deliveries. The only difference is that they're not adhering to their own styles. They're not being themselves.

In telling a joke or story, or just adding a humorous gesture or inflection, make sure you know why it's funny. Don't just include it because someone else got a laugh with it.

Only tell a story you believe in. If it conflicts with your principles or beliefs, don't use it. You won't do well unless you feel good about your material.

Tell it in your own style. Use your speech patterns, voice inflections and gestures. If it doesn't translate to your style, then it's simply not a story you should be telling.

By definition, comedy is fun. It should be fun for both you and your audience. In this column, I'll promote the use of a little humor in public speaking. I hope to take some of the fear out of comedy and put the fun back in. 🎤



**Gene Perret**, a comedy writer for many famous nightclub performers, such as Bob Hope, Phyllis Diller and Carol Burnett, spoke at Toastmasters 1986

International Convention. Mr. Perret's column on humor and speaking will appear bimonthly in *The Toastmaster*.

# Don't Be Conned by Connotation

Words have meaning as images they  
create in our minds.

by Vivian Buchan

**A**lbert Mehrabian, author of *Communication Without Words*, says, "Verbal communication contributes about seven percent to the communicative process. The other 93 percent depends on the voice and non-verbal communication." As startling as that may seem, even that seven percent can be unreliable and misleading if you don't consider the importance of the effect emotionally charged words have on your attitudes and behavior.

Such words are known as connotative because their meanings *connote* rather than *denote*. In other words, they have a meaning apart from whatever they explicitly name or describe.

## Meanings Multiply

Words themselves are merely symbols that represent what we see, hear, smell, taste, touch, think and feel. They may evoke images or emotions, but have no intrinsic value or significance.

For example: We can't drink the word *water*, ride in the word *automobile*, rest in the word *sleep*. Words are simply referents—and may prove untrustworthy at times.

One problem is that words mean different things under different circumstances, in different places, and to different persons. Most of us subscribe to Humpty Dumpty's philosophy in *Alice in Wonderland*: "When I use a word, it means just what I choose it to mean . . . no more, no less."

Let's take, for example, the word *spring* with its multiple meanings. We say, "I can hardly wait for *spring*." "Tighten the *spring* on the screen door." "Go down to the *spring* for some water." "Some mornings I just *spring* out of bed." "He's lost the *spring* in his step."

Another word with multiple meaning is *run*. My dictionary devotes almost a full page to this one word, which can act as either a verb or noun.

Words, then, have meaning only as images they create in our minds. This meaning depends on context, or relationship with other words in a sentence, conversation or speech. 'Context' also refers to the circumstance or setting for communication.

## Consider Context

Context helps determine, then, the speaker's choice of what is termed 'denotative' and 'connotative' words.

Webster defines 'connotative' as having significance apart from whatever is explicitly named or described. As a result, tempers may be aroused by connotative words as they provoke emotional reactions, either conscious or subconscious.

Here's an example: "Who's that *lady* with Robert?" connotes a different impression than "Who's that *broad* with Robert?" The first description is complimentary and the second is derogatory. Furthermore, the speaker's attitude toward the woman is reflected in this verbal appraisal of her.

We can refer to denotative words as 'workhorses' because for the most part their meanings remain stable. Take the word *hat*, for instance. We interpret: "a covering for the head." Not until we add *stunning*, or *bizarre*, for example, will our mental image alter.

Notice how words we use every day can be used both denotatively and connotatively, and how context can vary meanings:

1. The *baby* is fast asleep. (denotative)  
Why does she *baby* her husband so much? (connotative)
2. She's wearing a *red* dress. (denotative)  
Every time I see that man, I see *red*. (connotative)
3. The dentist killed the *nerve* in my tooth. (denotative)  
It takes a lot of *nerve* to rob a bank. (connotative)
4. He *used* his savings to buy a car. (denotative)  
He *used* his girlfriend to raise the money. (connotative)

We depend on denotative words because they are concrete; we enlist connotative words to arouse emotions and win responses. When you want to appear stable or reliable, you can be more convincing if you use mainly denotative words.

If you're interested in winning cooperation or arousing interest, however, you'll be more persuasive if you emphasize connotative words.

Saying what you mean takes a keen

understanding of how our language works. Unfortunately, we can never be sure just what reactions we'll arouse by our choice of words. You may remain unmoved by words that nevertheless inflame a friend or coworker.

Teachers, ministers, politicians, actors, salespersons, fundraisers, novelists and poets all depend on connotative words to arouse memories, aspirations or desires. However, engineers, mechanics, machine operators and computer analysts prefer denotative words as appropriate to their fields.

### Proceed with Caution

Connotative words must be used with caution because they can cloud our judgment, provoke hasty action and encourage extravagance.

Because words are weapons that can coerce people, we must be on guard to keep from being conned (and conning others) by terminology. Remember that time you were influenced to do something against your better judgment, or yielded to persuasive arguments and then wondered what on earth possessed you to react as you did? Maybe you were conned by connotative words.

But now you're alert to their power. Use that knowledge wisely!



**Vivian Buchan**, frequent contributor to *The Toastmaster*, has published more than 600 articles in 75 publications. A resident of Iowa City, Iowa, she is a

former faculty member of the University of Iowa, where she taught expository writing, public speaking and literature.

## RETURN OF THE TOAST

Continued from page 10

the evil spirits. The goblet was created to enable guests to hold their glasses by the stem to allow the chime effect when the goblets were touched together.

The old belief that sharing food and drink sealed an agreement of friendship has come down to us in the custom of giving toasts when heads of state meet. Important political events often are occasions for carefully prepared toasts. Some of these speeches are long and windy, couched in the language of diplomacy. Only rarely is there a lovely lilt of humor.

The best toasts are custom-made. The creative person can sense just what should be said in terms of praise, honor, humor or celebration. As long as the toast is sincere and doesn't cause someone to lose dignity, it's appropriate and will be highly regarded.

The amateur poet can put together fun rhyming toasts such as the classic:

*"Here's to you  
Here's to me  
May we never disagree  
But if we do  
Heck with you  
Here's to me!"*

At a small dinner party, the custom of standing for a toast generally is foregone. The toaster lifts his glass by the stem, speaks the words and then touches the glass of the person or persons involved. When the glass is held correctly, the beautiful ring of fine crystal enhances the event.

On large public occasions, the situation is rather different. At the appropriate time, the toaster should

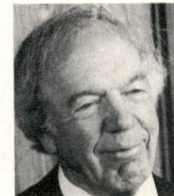
stand and say, "I propose a toast to" the person, occasion or whatever is indicated. Enough time should be provided for the guests to lift their glasses and be prepared. The words are then spoken and the wine consumed. For example, at an academic event at a famous university, the toaster stood, lifted his glass and said, "I propose a toast to Socrates—the first professor who drank himself to death." On a more serious note, in a similar atmosphere, a business school dean stood to honor his colleagues and said, "I propose a toast to the School of Business Management—the oldest art and the newest science."

Now that I'm in my eighties, toasts that pertain to old age appeal to me. If you're ever called to give a toast to one of us who are chronologically gifted, try one of these:

*May you survive to one hundred five  
Before your time is spent—  
A hundred years for having fun  
And five years to repent!*

Perhaps Mark Twain said it even better:

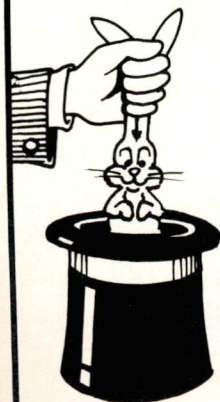
*May you live forever  
And may the last voice you hear  
Be mine!*



**Perry E. Gresham** has a doctorate in philosophy and is President Emeritus and Distinguished Professor at Bethany College in Bethany, West Virginia. He also

is the author of *Toasts—Plain, Spicy and Wry (Code 29-B)*, which can be ordered from World Headquarters through the 1988 Supply Catalog.

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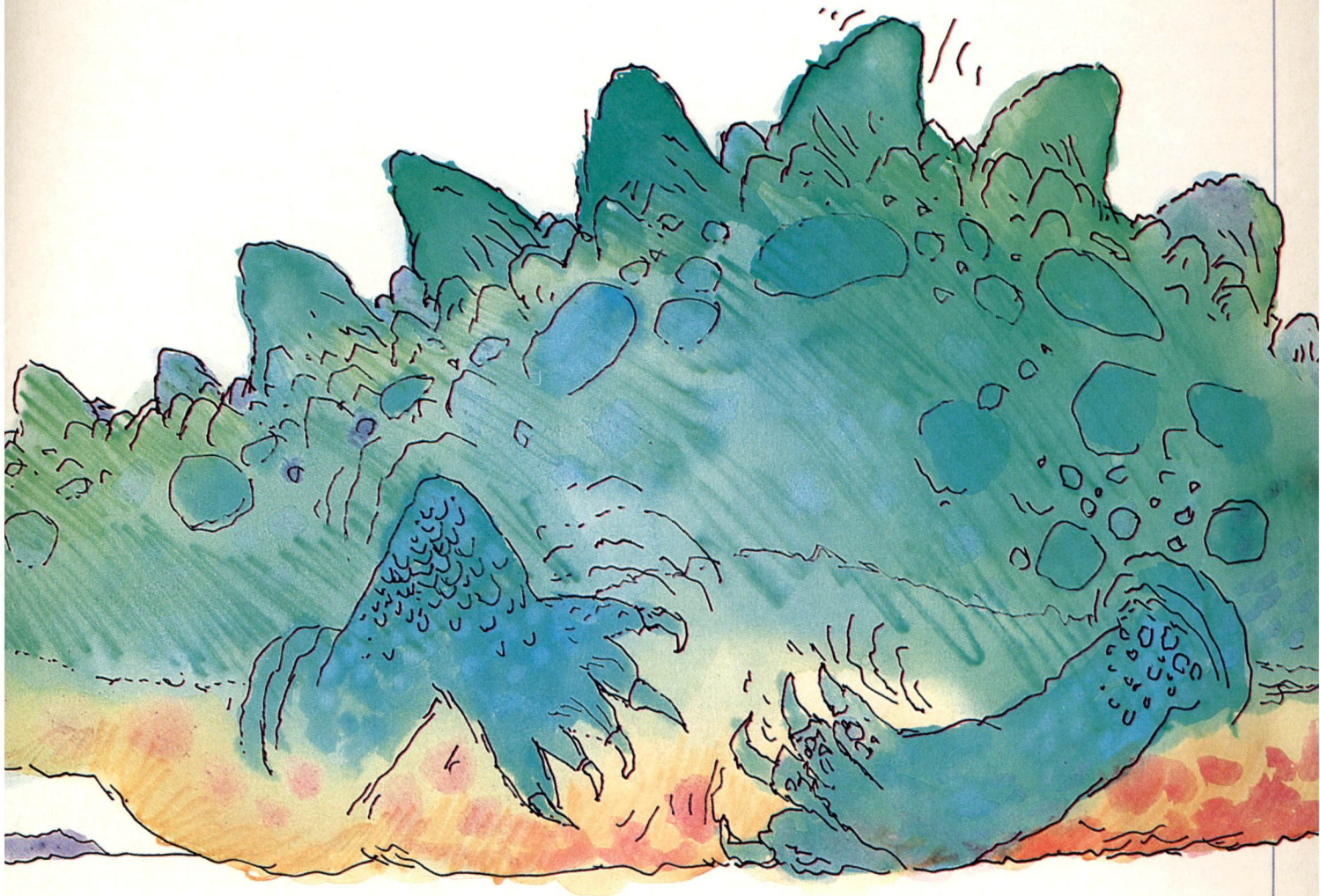


# CATCH IT BY THE TALE

BY LO-ANN Z. TREMBLEY

ILLUSTRATIONS BY JOEL BARBEE





Inexperienced and seasoned speakers can both benefit from storytelling as a means of speech practice. Telling stories helps develop confidence and aplomb in the beginning speaker. The teller is carried along by the narrative and becomes so absorbed in the story that speech delivery concerns almost take care of themselves. For the experienced speaker, the art of storytelling can be a satisfying extension of the speaker's already well-developed abilities. Storytelling is a delightful stimulus for one's creativity and imagination.

Every speaker needs to infuse variety into the speaking event. Storytelling provides a fresh way to discover and practice new ways of verbal self-expression. Storytelling encourages more spontaneous use of the face and body in the speaking event. In short, storytelling is the one virtually painless method of speech practice.

(That's one way to start this article. Perhaps the following is a better

beginning.)

*Donald was worried. He had to give a speech to the members of his Toastmasters club. Not only was he frightened by the idea of standing up in front of a group of people and talking for fifteen whole minutes; worse yet, he couldn't think of anything to talk about.*

#### **Stories Entertain**

Everyone enjoys a story. Stories speak to us in ways that simply giving information never can. Stories involve us in what is happening. They engage us on many levels: intellectual, emotional and even physical. The most effective stories are "true"; that doesn't mean literal truth, but stories that speak of what really might happen us.

*Donald thought about all the after-dinner speakers he had ever heard. He thought about the preacher's sermon last Sunday. He tried to remember the president's most recent address. How did they do it?*

*At last realization dawned on him.*

*The speeches that most vividly stood out in his memory were those that involved interesting stories. Donald rushed to the garage to retrieve those old magazines he had planned to throw out. Donald knew he could find catchy stories in those.*

*He frantically searched the garage. "Sally!" he shouted to his wife, "What have you done with all the magazines?"*

Most people assume that "storytelling" means one of two things. Either it's something that you do with children, or it's some kind of formal, structured anecdote, a clever monologue, or the guffaw-provoking joke of a professional comic. Actually, we all tell stories every day of our lives.

#### **Use Personal Experiences**

- "Honey, you'll never believe what happened at the office."

- "You should have seen Jackie's putt on the 14th green. The ball rolled over the cup, caught the lip, hung for what seemed like an eternity and

then..."

• "This reminds me of something that happened during last year's speech contest. What we did then was to..."

We put the meanings of our lives together by way of stories. We make the pieces make sense by telling stories to each other and to ourselves. True, not everyone is a natural storyteller. Even those with a flair for spinning a yarn may not have been encouraged in a culture which depends so heavily on mass media for information and entertainment.

The storyteller's art was once a prime means of diversion. The loungers



around the campfire or potbellied stove told stories to socialize and pass the time or pass on history and traditions. Parents told their children stories when there was no radio or TV, and books were rare items possessed by only a rich few.

Although the born storyteller is a specially gifted individual, the techniques of storytelling can be learned and perfected by those willing to make the effort.

*Sally stood in the doorway.*

*"What did you say?" she cried.*

*"I asked what you did with the magazines. I need them for a speech."*

*"Oh."*

*"Well," Donald asked impatiently, "what did you do with them?"*

### Refine by Practice

Children and grandchildren provide a ready audience for many practicing storytellers. Children are often eager to hear about "how it was in the old days," and can refine and polish a repertoire of personal anecdotes.

# TIPS FOR TELLING TALL TALES

BY GARY R. BUNDE

imagination, it is usually characterized by exaggeration, flagrantly false statements and the connecting of unrelated ideas or objects. It isn't a joke in the usual sense, since jokes generally are short and to the point. Yet a tall tale can be an extended joke and have a punch line.

Tall tales are best told in all seriousness. Members of the audience know they're being fooled, but seem to enjoy the story more if the narrator tries to convince them that it's true.

The best part about tall tales is that there are no rules. They don't have to be logical; in fact, the more illogical and nonsensical the story, the better it is. Crazy is the norm.

There are many ways of stimulating your creativity to develop a tall tale, but I have found three techniques that work well for me. I call them elaboration, paralleling and mind-mapping.

### Elaboration

Elaboration is taking a short joke or story and expanding it with other information, jokes or stories. You use the basic joke to hold the story together, but you digress from or support the story line with a series of events. For example, there's a story about a knight who lost his horse in battle and went to the local stables to get another. But the stable master was out of horses; a large mastiff was all he had left. The knight needed something to ride and tried to buy the dog. The stable master responded that the mastiff was like a member of his family, and that he would never send a knight out on a dog like this.

To expand this story, you could tell about Sir Lancelot who had been sent on a quest by King Arthur to get the knight out of his hair—and harem. Lancelot slew a dragon on the quest,

Many Toastmasters who can confidently deliver a serious and informative speech on short notice are intimidated when it comes to telling a tall tale. They frequently come up with excuses such as "I'm just not creative" and "I could never tell a story!"

Anyone's creative ability can be improved with systematic practice. Writing and telling tall tales is one way of exercising your creativity, and it's an exercise that can help all aspects of your communication skills.

Telling tall tales once was a major form of entertainment, and everyone had several anecdotes to contribute. But with the invention of radio and television, we seem to have turned this form of pleasure completely over to the professionals.

A tall tale is a narrative that transcends reality. A creation of the

Continued on page 20

Find a group of children and tell them some stories. The stories can be any type: fairy tales, adventure stories, or episodes from your own life story. The telling is the important factor.

Attentive listeners are sure signs of a successful story. Yawns and wandering attention are the young critics' means of declaring a story dull. Pay attention to the responses of your young audience. The reactions of children are an invaluable barometer.

If you already have what you're certain is a sure-fire stock of stories, perhaps you could benefit from a wider range of vocal or physical expressiveness. These attributes bring a story to life for the listeners, making the story more than mere recitation of canned material.

Visit a number of different locations where you can observe people engaged in various sensory activities. An ice cream shop and a petting zoo would be good places to start. Watch the ways in which people register outwardly what they are experiencing; then try to imaginatively recreate what you've observed.

### Develop Your Imagination

The work of the storyteller begins with trying to recreate the world of the story. What does it look like, taste like, sound like, feel like? The storyteller wants to be able to live in some way within the story. The storyteller must find a way to experience the story if it isn't actually from personal experience.

But having the experience of the story isn't enough. The next step is to make sure the listeners have access to the experience as well. The foremost requirement of a storyteller is an active imagination and a willingness to experiment with ways to get inside other people's lives, the past, the future, even inanimate objects.

The storyteller needs to develop the ability to draw the listener into the story, so that the listener can see, hear, taste, touch and smell the world of the story. The energy and excitement of finding out what happens next carry the teller and the listener along together within the context of the story.

The story provides its own structural integrity. You don't have to worry about arranging your material in conformity to an inflexible outline; there's no Roman numeral I, sub-head A.1.a. Everything flows of its own accord.

The next time you're around someone who is telling personal stories, pay attention to the way the story is structured.

Transmitting information is primarily

a rational enterprise. However, a storyteller is not merely a reporter of incidents, but a creative interpreter of events.

*"Sally," Donald said, fighting to retain his composure, "tell me what you did with the magazines."*

*"I gave them all to the scout paper drive."*

### Communicate Through Inflection

Use Donald's and Sally's words from the previous paragraphs to help you develop your vocal flexibility. To start, choose to work with only one person's voice and identity. Try saying the words into a tape recorder. Try to imagine that you're actually hearing those words. Try to feel what that person must have been feeling.

Use the sound of your voice to suggest different meanings for the same words. The important thing is to experiment with your voice and its ability to communicate through inflection.

---

## *Storytelling is the one virtually painless method of speech practice*

---

A variation of this exercise is to decide upon a category; for example, dogs, beverages or furniture. Try to communicate the identity of a specific member of the category. For example, if the category is "dogs," you might communicate dachshund by drawing out the word "dog," making it a very long word: "d-o-o-o-o-o-o-g". To suggest a French poodle, try it with a French accent.

The point is to develop awareness of the great potential for interpretive expression which exists in the sounds of words. In telling stories, this can provide an experiential entree for the listener. Rather than flatly announcing that "Isabel was whining," the storyteller may opt for saying that phrase in a manner that recreates the whine. It's an opportunity to make the story come alive.

Beginning speakers often must be encouraged to incorporate gestures into their public speaking. No such reminder is necessary when someone is telling a story requiring explanation or depiction of how something is done. Many people have to recreate the act in order to talk about it.

### Use Gestures

Ask people for directions and see if they keep their hands in their pockets. Ask someone how to make or fix some-

thing, and pay attention to the ways the person uses gestures in to give the explanation.

The same thing happens when a storyteller becomes involved in the story. The gestures spontaneously accompany the narrative. The key, of course, is to be involved with the story, rather than the telling of it. When the performance of the story becomes foremost, the fledgeling storyteller is likely to fall back on cliches.

For example, take the phrase, "They found themselves alone in the middle of the desert, not another soul in sight." The cliché gesture would be to screen your eyes with your hand like a visor and peer out over the distance at nothing in particular.

The experienced storyteller relates the incident by really looking to see if any other people are around. His face registers concentration, followed by persevering hope; eventually the hope is replaced by disappointment and finally, fear. His hands reach out before him as though he is feeling his way through the desolation. The key is that this storyteller really is looking for someone out on the desert. He isn't just pretending to look as he tells a story to a group of listeners gathered in his living room.

(Oh, are you wondering what happened to Donald and Sally? I'll tell you.)

*"Now what am I going to do?" Donald said, as he turned over an old paint bucket and sat down on it.*

*"Oh, honey," Sally replied soothingly, "don't be upset. A month from now you'll be laughing about this as you tell the guys over a couple of beers."*

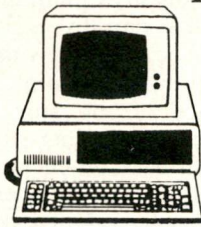
*"Tell the guys..." Donald repeated slowly, a smile spreading across his face. "Sally, you're brilliant!"*

*Donald used the story of the missing magazines in a speech to his Toastmasters club. People approached him afterward, saying, "I really know what you're talking about. I've had almost the same experience myself." It was a smashing success.*

You can experience the satisfaction of more successful speech making by incorporating the art of storytelling into your next speaking task. 🗣️

*Lo-Ann Z. Trembley has a Master's of Divinity degree from the Chicago Theological Seminary and currently is pursuing another Master's degree in interpersonal communications. A member of the American Baptist clergy, she is extensively involved in religious and educational community theatre in Milwaukee, Wisconsin.*

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## TALL TALES

Continued from page 18

even though dragons were on the En-  
vironmental Protection Agency's en-  
dangered species list. Until now he  
had used corn meal to clean off the  
crest of his shield when it became  
bloodied during his many brushes  
with death. But after he'd killed the  
dragon he ground up its teeth and  
found that teeth are better for crest  
when you can't meal after every brush.

Sir Lancelot carried the beast with  
him as a trophy, but his horse dropped  
dead from "dragon" it around. A  
storm arose and the good knight  
stopped in at an inn. The innkeeper  
happened to have an enormous  
dog. . . .

This story could easily be carried on  
for three to five minutes.

### Paralleling

Paralleling is a way of trying to relate  
two or more completely unrelated  
ideas or objects in some bizarre or  
unusual way.

Take a columned pad or draw

several columns on a piece of paper.  
Over each column write an object, idea  
or action. Below each word write a list  
of whatever that word brings to mind.  
Let your imagination go on this. When

### Mind-Mapping

Mind-mapping is similar to parallel-  
ing; you write down the name of an  
object in the center of a large piece of  
paper. Think of as many uses as possi-  
ble for this object, draw a line from the  
object and write the use on that line.  
If this brings to mind another use,  
draw another line from the first and  
write the new use. Different colored  
markers can help you distinguish be-  
tween ideas.

Take a paper clip as an example; you  
may discover that the uses for this  
common object are limited only by  
your imagination. You could make a  
dress, a chain or a curtain out of paper  
clips. You could drill a hole in a paper  
clip and use it as a straw or you could  
melt it down and sell the metal.

Once you've filled the page, look it  
over to see if anything can be related,  
even in a strange way. Circle words  
and connect them with a line.

*A tall tale is a narrative that transcends  
reality. A creation of the imagination,  
it is usually characterized by exaggeration,  
flagrantly false statements and the connecting  
of unrelated ideas or objects.*

you've exhausted the word in one  
column, go to another. When you've  
filled your columns, look for words  
that you can link together into an  
unusual story line.

I usually try to put a variety of words  
on top of my columns, including  
animals, mechanical devices, household  
items and occupations. If these initial  
columns of words don't suggest a story,  
I add some more.

A story I wrote in this way involves  
a lazy mailman who ran plastic tubes  
between people's mailboxes and an  
old pipe organ. Each mailbox had a dif-  
ferent key. As he dropped mail into a  
hopper, his wife played the organ. The  
mail was blown through the tubes by  
the air and people knew their mail had  
been delivered when they heard their  
note or chord played.

Many small stories can be added to  
this basic idea, such as what would  
happen if a package got stuck in a tube  
or if his wife hit a few clinkers and mail  
was distributed to the wrong house-  
holds. Anything's possible in a tall tale.

The difficulty in creating the tall tale  
is crossing the bridge from the normal  
to the absurd. If you use these tech-  
niques and don't seem to get  
anywhere, it's sometimes best to wait  
a few days. You'll be surprised at how  
easily creativity works when you have  
time to work on it at leisure.

Creating and telling tall tales can be  
a lot of fun. It may not seem easy at  
first, but with practice, you'll find your  
imagination working almost automati-  
cally to turn you into a master story  
teller. 🎤



*Gary R. Bunde has  
been a Toastmaster  
for a year and is  
President of the  
Corry Station Club  
6458-47 in Pen-  
sacola, Florida. A  
winner of two Dis-  
trict 29 tall tale con-  
tests, he currently is writing a book of  
tall tales.*

(Continued)

#### Four Ways To Focus

Articles should be written for a specific section of the magazine. Generally, the magazine can be divided into four such sections: (1) feature articles; (2) 'how to' articles; (3) "Idea Corner" suggestions; (4) "Update" news.

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We are eager to help you get material into print. Since your material will be competing with many other submissions, though, it's impossible to guarantee it will be published.

But if your article is well-written and the subject is good, or if your photographs are interesting and sharp, you have a strong chance of having your work published.

Even though you won't receive a paycheck for your work, if it is published you'll be rewarded in other ways, such as recognition and prestige.

But the best reward you'll experience is knowing that you've helped thousands of Toastmasters around the world in their self-development efforts. And even if your article is not accepted for publication, you'll have the satisfaction of knowing that your desire to contribute to our organization is appreciated.

## Mikie Says...

How did you celebrate the sixty-third anniversary of Toastmasters in October? The Founder's District celebrated by letting Southern California's commuters know about Toastmasters.

Toastmasters... trend up "bloated," you become "noted."

*Helena Zottarelli  
Friendly Club 3001-47  
Ft. Lauderdale, Florida*

## Modification Makes Good

The July/August issue of the *TIPS* bulletin clearly spelled out the modifications in club and district structure that will be implemented by January, 1992. At our club, however, we couldn't wait that long!

Our educational vice-presidents have felt overburdened, the duties of the administrative vice-president were less than obvious from the title, and it proved desirable to appoint a separate newsletter editor.

The modification set forth by Toastmasters International answers all our needs. As of July 1, the title of Administrative Vice-President has been changed to Vice-President Membership (with an accompanying revision of duties), and the newsletter editor



Speak Out  
For Your Success!  
Join

Sydney generally is regarded as the gateway to Australia. It also is the location of a number of the bicentennial celebrations. These celebrations, together with Sydney's already impressive tourist attractions, no doubt will attract many visitors.

Toastmasters visiting Sydney, Australia, during the 1988 Bicentenary celebration are most welcome to attend any meetings of Illawarra Club 2822-70. We meet every second and fourth Monday of the month at Illawarra Catholic Club, Hurstville. Anyone wishing to attend may contact president Lindsay Campbell on phone 546-4605.

*Brenda Jones  
Illawarra Club 2822-70  
Hurstville, NSW, Australia*

## Confusing Anchors

What an interesting cover illustration by Joe Crabtree in the May 1987 issue of *The Toastmaster*. Unfortunately, the body language supporting the flight of the anchor isn't consistent with the

## Chicago Convention Appreciated

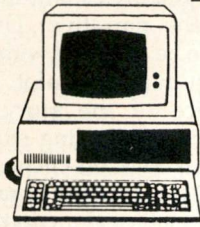
I just wanted to drop a note to congratulate everyone involved for the fine Convention just completed in Chicago. Executive Director Terry McCann and his staff, as well as the committee people in District 30, are to be commended on an outstanding performance.

Everything went smoothly and it was evident that the tremendous amount of effort that went into the event paid off. Thanks to everyone involved for a job well done.

PS: TRUE CONVENTION STORY: While walking around the shopping mall under the Hyatt Hotel during one of the breaks, I happened to be standing near some local Chicagoans as they were watching all the Toastmasters milling around in the hallways. I overheard one say to the other, "I think it's some sort of button convention."

*Dave Schneider  
Kenosha Club 1558-35  
Kenosha, Wisconsin*

## A Top Ten Tool For Your Club's Personal Computer



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### TALL TALES

Continued from page 18

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## Able Minded Speechcrafters

My first official duty as District 46 Governor was to attend a Speechcraft graduation. The Speechcraft coordinators, William Rodney, Mary Genthon and Karol Barbarula of Clifton Club 2264-96 said all class participants had least one physical handicap, including deafness, stroke, diabetes and cerebral palsy. Also remarkable was the fact that 24 members started the course and 22 finished, in spite of tremendous transportation difficulties.

I was very moved by what I saw and heard during each participant's two and a half minute graduation speech:

— Carol felt that "people inside came out."

— Sandy gave the best she

had and felt that it was a "marvelous opportunity."

— Jim felt he had "arrived at the Mecca."

— Christ, blind for 15 years, felt that "the door is slowly opening."

— Deana expressed her joy by saying, "Speechcraft is great; I love being part of this group."

— Shirley felt that "Toastmasters is contagious. . . I would be glad to spread it!"

— Peter found his group to be a "group of common folks," and saw "impressive results."

— Mike said that: "Toastmasters became a very important thing in life, and my family saw me in a very positive role."

— Chuck, confined to a

wheel chair, felt that he was on "a trail-blazing bike ride."

I truly felt, as pointed out by one of the graduates, that "although people may not be able bodied, they are still able minded." Proof of the program's success is that the graduates now want to form a Toastmasters Club on their own. This group can make it happen. We're all rooting for them.

I'd like to share my excitement and joy about the success of this unique group with Toastmasters across all seven continents. Toastmasters changed these people's lives. This is living proof. I'm very proud of their achievements.

Deanna Brown, ATM  
Aces Club 4434-46  
Kenilworth, New Jersey

## Here's the FAX

In an effort to expand membership service, World Headquarters recently has installed a FAX (Facsimile) machine. The FAX number is (714) 543-7801. The machine is available to receive transmissions on a 24-hour basis.

## Writers Wanted

If you have something instructive to say about the broad and interesting field of communications, why not venture to write an article for *The Toastmaster*? Your ideas may help 130,000 Toastmasters around the world become better communicators and leaders.

(Continued)

(Continued)

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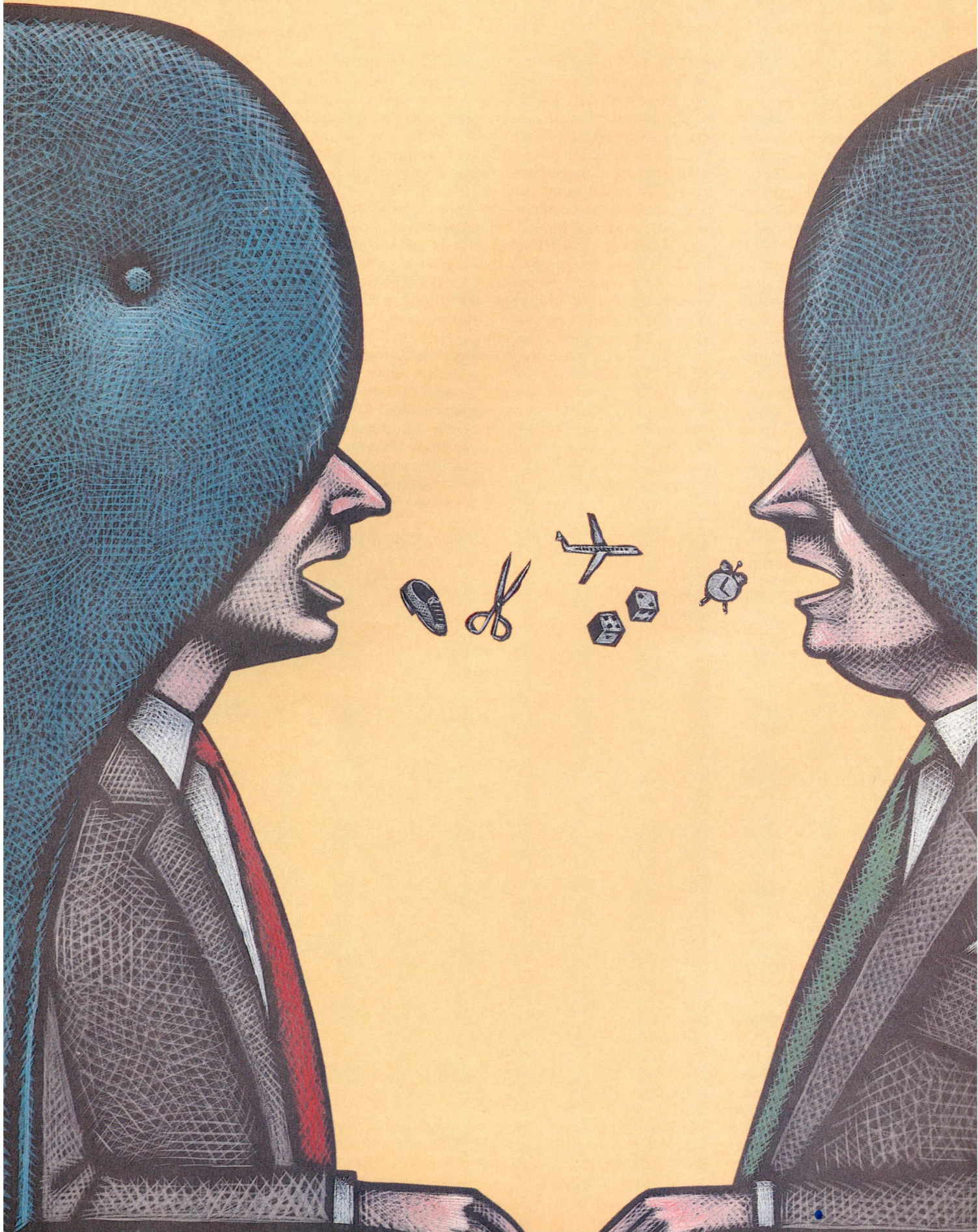
What began as a promotional project for then Administrative Lt. Governor Brenda Keeling, DTM, (now Educational Lt. Governor,) became a reality on October 1 as 15 billboards went up around roads in Los Angeles and Orange County.

Just as television and radio stations are required to regularly air free public service announcements, billboards also must frequently exhibit public service messages. The only cost is for the printing of the billboard itself, which is surprisingly reasonable.

The benefits of sponsoring these billboards became readily apparent, as the response was tremendous. Why not see for yourself? Contact a Public Affairs Representative in your area for more information.

Show others the road to success with road-side billboards.

**Speaking for Success**— From left: Mary Cervantes, Patrick Media Public Affairs Representative; B. Stephen Woods, ATM, Admin. Lt. Governor, Founder's District; Brenda Keeling, DTM, Educational Lt. Governor, Founder's District; and Randall Paulson of Jonathan Grey Associates.







# PRACTICE MAKES PERFECT

Rehearse your speech bit by bit  
in conversation with friends

**H**ow many times have you heard your evaluator say, "You seemed a little nervous at the lectern, and you relied too much on your notes"? These are clear signs of not being properly prepared for the assignment. How do you better prepare yourself? Practice!

But what's the best way to practice? The traditional answer is to deliver the speech before members of your family or, if this is not practical, deliver it to yourself before a full-length mirror. Both these methods can be useful, but I think there is a better way.

The trouble with rehearsing your speeches before family members, in addition to the fact that they may tire of being used as guinea pigs, is that they usually want to encourage you and rarely give you any helpful criticism. The problem with practic-

ing before a mirror, aside from feeling silly while doing it, is that reciting the speech verbatim several times tends to take the spontaneity out of it. By the time you get to the meeting, your speech seems old and hackneyed.

An alternative is to deliver small segments of your speech when casually talking with others. Start a conversation with someone and then try out a segment of your speech to which you want a reaction. Make a mental note of how it plays. If it doesn't get the reaction you want, consider revising that portion of your speech.

A major benefit of this system is that it lets you initiate many conversations. Many people have trouble starting conversations. One reason is that they're afraid they won't be able to come up with any good ideas or that their ideas will sound trivial.

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by Robert E. Cates, ATM

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Another reason is that they want to speak a steady stream of literary and philosophical gems, or not get involved in conversation at all. When they finally do enter a conversation, they are nervous and insecure and only able to make banal comments.

In fact, conversational *bons mots* are rare for anyone, and they only will come if you're relaxed and confident. What better way to build conversational confidence than to have speech material clearly in mind that you want a reaction on? This changes an otherwise idle encounter for which you were completely unprepared into a research project in which you are in control.

If you have trouble starting conversations or holding up your end of one, this rehearsal system can be of

use to you. As long as you have a point or two of your speech or an anecdote in mind, you've not only got something to say, you will also have that essential ingredient of a good conversationalist; you'll be attentive to what the other party has to say. In fact, you'll be very interested in the other party's reaction to your comments as you develop your speech.

#### **Be familiar with the material**

To effectively rehearse your speech in conversation, you must be thoroughly familiar with the material you're going to present. You can't duck inside your jacket or inside a purse every few minutes to remind yourself of what to say next. This type of behavior is sure to make your

conversational partner uncomfortable and not a little suspicious of your mental stability and motivations.

The conversational speech rehearsal system will only work well if the other party doesn't know what you're doing. The minute you confess that you're presenting parts of an upcoming speech, your partner will become self-conscious and lose effectiveness as an objective reactor.

This system also allows the other person to present ideas about your speech that you might not have thought of. By looking for such input and incorporating appropriate information, you can use this method as a means of doing research on your speech topic.

It probably wouldn't be wise to use this rehearsal technique with other

# The Meek Shall Inherit the Conversation

by Rick Wilson, CTM

**W**hen I was a teenager in junior high school, my reaction to a pretty girl was to ignore her, except for a glimpse when she wasn't looking. How I envied the guys who could master their shyness and control such a situation! I have improved in this area, but even now I wish my control was stronger when a table conversation confronts me—especially when it's with a stranger. I then rediscover the rock in my stomach that, in collusion with acne and a squeaky voice, plagued me as a teenager.

Have you noticed that some people can feel right at home and start a conversation as soon as they visit your

club? In contrast, other people come to the first few meetings not knowing anyone, trembling at the prospect of having to sit down, eat a meal and make pleasant conversation with strangers. These people might even prefer the agony of giving a speech to the torture of having to seem glib. After all, notes aren't allowed during the table conversation. Are you one of these shy and meek people?

Toastmasters is an excellent laboratory for easing the fear of public speaking, but it also can be a place for practicing cordial table conversation. Toastmasters doesn't have a Communications and Leadership Manual for keeping track

of your progress in table conversation, but you can design your own plan by learning more about conversation, determining your weak areas and setting realistic goals.

Many of us long for the ability to sit down at a dinner meeting with strangers and initiate a pleasant conversation—not only because it's more enjoyable than sitting glum and still, but because it's in our best interests. When we seek a promotion or a new job, our success largely depends on our ability to converse in an uncomfortable situation. Even if we're not looking for career advancement, it's likely that we miss out on potentially great friendships simply because we don't get the conversational ball rolling with compatible people. Being meek and shy usually goes hand in hand with wishing we had more friends.

#### **Practice At Your Club**

Let's decide that the place to start practicing conversation is the moment you enter the room where your club meets. Chances are you usually look for friends and sit by them. Since you already know how to talk with friends, choose another spot instead, next to someone you don't know very well. Arrange this in advance with your friends to avoid hurting any feelings, but don't broadcast your plans. Try to get to the meeting room well before the formal meeting time to allow plenty of time to practice.

Plan to make the conversation a successful experience for you. Just as in a speech, there are many things to remember. In a speech, you have to remember to properly use gestures,

members of your Toastmasters club. If you do, some members inevitably will remember segments of the speech when they hear the finished product at a club meeting.

A major advantage of not enlisting club members in your project is that speaking to non-Toastmasters gives you a fertile field for harvesting new members. Since you already are engaged in conversation, it's a simple matter to invite your partner to the next Toastmasters club meeting.

Remember that you must have your speech completely prepared and memorized in order to confidently present it to someone in a conversational setting. This system will not work on a "last minute" speech written in a panic just before the meeting. If you really want to do a good job

*You must have your speech completely prepared and memorized in order to confidently present it to someone in a conversational situation.*

and get maximum benefits from the Toastmasters experience, you must give an appropriate amount of time to each project in your manual. This rehearsal technique will eliminate the temptation to just throw together a speech and hope for the best.

Despite the fact that this system

doesn't allow a great deal of procrastination, it still only requires you to be one speech ahead of the manual. If you prepare your speech a week or so before you are scheduled to present it, you can use this system with no pressure. As a result of employing this technique, you'll not only build your reputation as a conversationalist, but you invariably will know your speech better and be more confident at Toastmasters meetings.

**Robert E. Cates, ATM**, charter member of *Electric Toasters Club 4640-23* and *Hobbs Toasters Club 537-23* in New Mexico, has been a Toastmaster since 1961. He is a professor of journalism and mass communications and a former magazine editor.

eye contact and vocal pitch, and to avoid saying things like "uh..." When preparing to converse with strangers, keep the following in mind.

Smile. Say "Hello." Introduce yourself, if necessary. Shake hands. Maintain a conversational distance. This means three to ten feet in most parts of the United States. Other cultures' norms may vary. Standing too far away may seem aloof, while getting too close may violate the other individual's sense of personal space—even that of a New Yorker who might spend 15 minutes twice a day six inches away from a stranger's face in a crowded subway car.

Don't be afraid to take a risk. Be the first to speak; it's your goal to be able to do this and to follow up with interesting talk. Nearly everyone is afraid of failing in one way or another. Your conversation partner may be extremely pleased to discover that you find him interesting enough to speak with. If you don't try, you're guaranteed to fail.

### Ask Questions

Ritual questions and the immediate situation are good beginning topics. Start with closed questions that allow short answers. Follow up with open questions that elicit a more elaborate response. However, don't stay with these topics more than a few minutes.

Be curious about the other person and be yourself, but try to be your most assertive self. And as long as you express curiosity, you might go a step further and try a little flattery; buttering up the other person has helped many conversations flow.

Seek out common grounds for

discussion and follow interesting leads, but don't be afraid of dead ends or long pauses. The ability to resume a conversation after an uncomfortable pause is a skill that nearly everyone would like to cultivate. Comment on what's going on at the moment to rekindle the talk.

Focus on the situation. The other person is interested in Toastmasters; that's why you're both at the meeting. Questions about the person's expectations and observations about the club are in order. Concentrate on positive aspects.

### Focus on Body Language

Be aware of the two-way nature of conversation. Avoid excessive use of the word "I" and assume an open posture. Don't cross your arms and legs; this communicates inaccessibility. If you're sitting at a table, lean slightly toward the person as you talk and listen. This conveys the message that you're interested in what the other person is saying.

Try to talk with only one person at a time until you feel comfortable with a group. If your partner engages in conversation with another person, wait patiently. Don't force your way back into the conversation; wait until you have something to offer or have a question to ask and unobtrusively can join in. Try to enjoy listening and learning about the participants and the art of conversation.

Don't be too discouraged if you think your attempt failed. It takes two to make conversation, and perhaps the other person didn't hold up his end. A Toastmasters meeting is a laboratory experience and, as such, doesn't always

have the expected results. If another person is nearby, try again. If you run out of chances at a meeting, try again next time, and practice in other situations with other people.

Your club may have a greeter, a person assigned to welcome visitors and make them feel wanted. The first impression a visitor has of your club often will determine whether he or she will become a member. Don't let your club's interest in attracting new members depend solely on a designated greeter who might not be available or might have his hands full with other visitors.

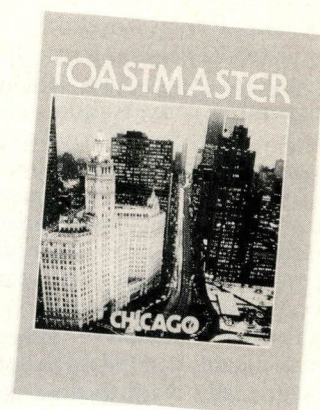
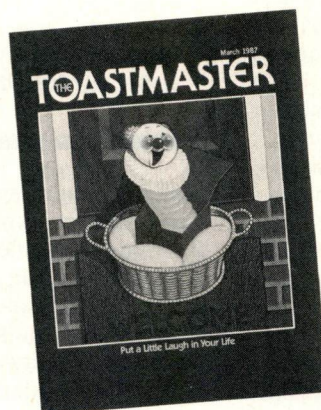
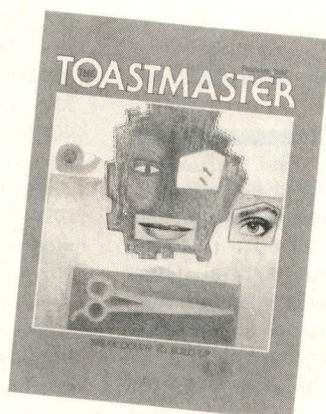
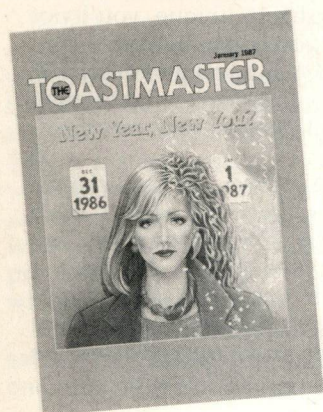
People are drawn to different types of personalities. It may be that the visitor is unimpressed by the glib type and instead prefers your uneasy but sincere manner. Some people don't feel comfortable with those who immediately act as though they've been their drinking buddies for the last ten years. They may prefer a *real* person, one who approaches them in an unassuming manner and cares enough about getting to know them to overcome conversational shyness.

Let your sincerity show in conversation; it's definitely worth the struggle for you, your new acquaintances and your club.



**Rick Wilson, CTM**, is President of *Uptown Toastmasters 538-8* in Quincy, Illinois. He has an MBA and is a *Technical Publications Manager* for *Quintron Corporation* and a freelance writer.

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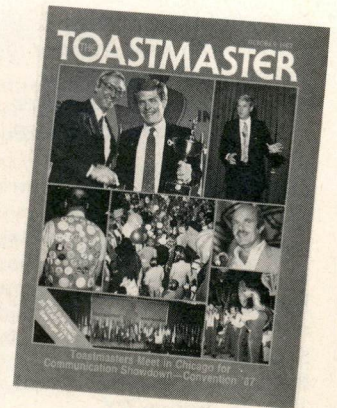
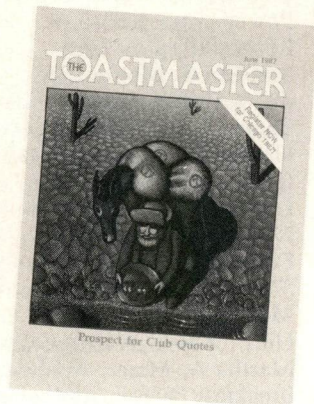
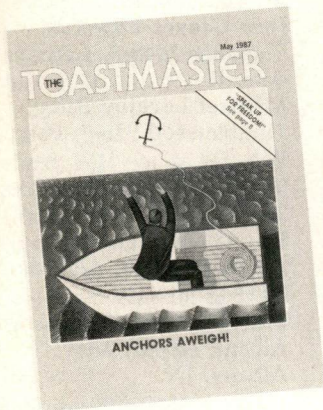
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# HALL of FAME

## DTMs

*Congratulations to these Toastmasters who have received the Distinguished Toastmaster certificate, Toastmasters International's highest recognition.*

**Richard Glasgow**, Heidelberg 1632-U, Heidelberg, Germany  
**Alex Pappas**, Kachina 1473-3, Phoenix, AZ  
**Joseph B. McBride**, Speaking Singles 6381-9, Spokane, WA  
**Barbara H. Speaker**, Irving 3365-25, Irving, TX  
**Larry Lantz**, Pioneer 97-26, Caspar, WY  
**L. Jane Farley**, Bremerton 63-32, Bremerton, WA  
**Donald William King**, Early Risers 4023-33, Las Vegas, NV  
**Mary L. Reynolds**, Pacesetter 4065-37, Charlotte, NC  
**Paul F. Tunell**, Pop-Up 3165-44, Midland, TX  
**Anthony Goodwin**, Bicentennial 5594-45, Manitoba, N.B., Canada  
**Victoria M. Naylor**, Friendly 3001-47, Ft. Lauderdale, FL  
**Velma L. Byler**, Hilltop 2058-56, San Antonio, TX  
**L.R. Cates**, Lake Charles 1225-68, Lake Charles, LA  
**Donnell A. Ramsey**, GSU Beaumont 2484-68, Beaumont, TX  
**Ruth Mary Steenson**, Gosford City 3186-70, Gosford City, NSW, Australia  
**Graeme F. Valentine**, Napier 1542-72, Napier, New Zealand  
**Adolph P. Kaestner**, Barnib 2514-74, Johannesburg, South Africa  
**Leonard Urdang**, Country Club 2636-74, Johannesburg, South Africa  
**Howard Steinberg**, River Park 5008-74, Johannesburg, South Africa

## ATM Silver

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

**Richard A. Hicks**, Conoma 454-16, Oklahoma City, OK  
**Irwin I. Selig**, Colorado Springs 555-26, Colorado Springs, CO  
**Charlene Williams**, Monday Niters 736-33, Las Vegas, NV  
**Melanie Dobosh**, Windjammers 2628-33, Las Vegas, NV  
**Jeffrey R. Akens**, Sunrise Center 3359-39, Citrus Heights, CA  
**Marion L. Gion**, Plainview Evening 2123-44, Plainview, TX  
**Linda Posner Pepe**, True Potential 5394-46, Rego Park, NY  
**James A. Hymer**, Tennessee Valley 960-48, Huntsville, AL  
**Wanda Prater**, Greater Houston 2386-56, Houston, TX

## ATM Bronze

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

**Richard B. Elliot**, Huntington Park-Bell 14-1, Huntington Park, CA  
**Jay Bakst**, TBD 2139-2, Kent, WA  
**Jane Neeley Snow**, Gentle People 2333-11, Indianapolis, IN  
**Linda Posner Pepe**, True Potential 5394-46, Rego Park, NY  
**John Hayes**, Skyway 3301-60, Burlington, Ont., Canada  
**Paul Porrit**, Skyway 3301-60, Burlington, Ont., Canada  
**Robert James Bishop**, Collieries 4831-70, Wollongong, NSW, Australia

## ATMs

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

**Frank E. Reynolds**, The Toast of Tustin 124-F, Tustin, CA

**Jerry Reynolds**, Parkers 519-F, Irvine, CA  
**Stanley R. Wright**, Edison Power Lines 1055-F, Rosemead, CA  
**Stephen E. Moore**, Peddler's 1648-F, Orange, CA  
**Sherry L. Metcalfe**, Blue Flame 2717-F, Costa Mesa, CA  
**Lynne Shapiro**, Brea, 2757-F, Brea, CA  
**Edward J. Lieber**, Tustin 3733-F, Tustin, CA  
**MouYoung Cho**, Sunset Hills, 3818-F, Whittier, CA  
**Martha A. Miser**, Anaheim Breakfast 3836-F, Anaheim, CA  
**Virginia Flanary**, Mensanity 4438-F, Tustin, CA  
**Janis S. Hunter**, Register 5643-F, Santa Ana, CA  
**Edwin W. Sippel**, Hong Kong 1364-U, Hong Kong  
**John C. Yeakley**, Mikasa 1727-U, Yokosuka, Japan  
**Ann Frey**, Easy Risers 2961-3, Scottsdale, AZ  
**E. John Mark**, Chirp 'n' Choke 5027-3, Phoenix, AZ  
**Tjitske Hartoog**, Los Olivos 5278-3, Phoenix, AZ  
**John L. Wilson**, Old Pueblo Orators 5451-3, Tucson, AZ  
**Leo Shaw**, Professional Men's 624-5, San Diego, CA  
**Edward F. Martin**, San Diego Board of Realtors 1808-5, San Diego, CA  
**Ken J. Lanning**, Progressive Speakers 4405-5, El Cajon, CA  
**Mary Porter**, Voyagers 5315-5, San Diego, CA  
**Thomas R. Brix**, Dan Patch 1280-6, Richfield, MN  
**Michael George Kuriyчук**, Lakehead 2003-6, Thunder Bay, Ont., Canada  
**Ted Povronznik**, Satires 4026-6, Edina, MN  
**Bonnie J. Hoskins**, Daylights 4807-6, St. Cloud, MN  
**Mark Willard**, Happy Talkers 5172-6, Maple Grove, MN  
**Debbie Noah**, First Masters 3866-7, Portland, OR  
**Kenneth R. Rogers**, Capitol 503-8, Jefferson City, MO  
**Joe W. Funk**, Thursday Noon 1647-8, Decatur, IL  
**Chester W. Parker**, Waynesville-St. Robert 2842-8, St. Robert, MO

**Francis J. Aufmuth**, Aerospace Center 3268-8, St. Louis, MO  
**Joan Graves-Edwards**, Shawnee 5048-8, Carbondale, IL  
**Michael Lovejoy Riley**, Tumbleweed 916-9, Pasco, WA  
**Sharon Williams**, Simcoe 3339-9, Goldendale, WA  
**Donna Carr-Jenkins**, Alliance 767-10, Alliance, OH  
**Mary Ann Fletcher**, New Albany 410-11, New Albany, IN  
**David C. Hale**, Blue-Gray 2459-48, Gunter AFB, AL  
**Marie R. Fredrickson**, Travelers Noontime 2532-53, Hartford, CT  
**Marybeth Peebles**, Key City 3479-54, Kankakee, IL  
**Jahn M. Coppey**, Galesburg 4951-54, Galesburg, IL  
**Michael A. Ott**, 1960 North Houston 2659-56, Houston, TX  
**Karen Painter**, Exxon 4946-56, Houston, TX  
**Eugene Brandaul**, Single 5339-37, LaFayette, CA  
**Fouchena Shepherd**, Downtown Charleston 4513-58, Charleston, SC  
**Donald E. Jacobs**, Endicott 2584-65, Endicott, NY  
**Ruth E. Braden**, Chesapeake 3142-66, Portsmouth, VA  
**Thomas J. Gauthier**, Cleco of Cenla 4315-68, Pineville, LA  
**Virginia Phillips**, Aurora 6127-69, Townsville, Qld., Australia  
**David James Murrie**, Collieries 4831-70, Wollongong, NSW, Australia  
**Francis Joseph Blake**, Foveaux 4978-72, Invercargill, New Zealand

## New Clubs

1181-F Buena Park-Cypress-La Palma Board of Realtors Buena Park, CA—Mon., noon, 7751 Stanton Ave., (521-3362)  
6709-U NAMA Tamuning, Guam—Tues., 6:30 p.m., McDonalds (646-7188)

**6729-39 Beale**

Beale AFB, CA—Fri., noon, comptroller conf. rm. bldg. 2417 (634-2242)

**6734-45 Circle of Achievers**

Nashua, NH—Irr. Sat., 9 a.m. (223-3243)

**340-46 Prism**

Roseland, NJ—1st & 3rd Thurs., 11:45 a.m. Prudential Insurance Co., 55 N. Livingston Ave.

**4341-46 John Deere**

Wood-Ridge, NJ—1st & 3rd Wed., noon, Rotary Engine Div., JDIT, 54 Passaic St. (916-2534)

**4082-46 Bea Pit Bull**

Morristown, NJ—Wed., noon, Electronic Data Systems, 95 Madison Ave.

**6711-46 ASCE**

New York, NY—Alt. Thurs., 12:30 p.m., American Soc. of Civil Engineers, 345 E. 47th St. (705-7220)

**6731-47 Vero Beach**

Vero Beach, FL—Tues., 6:30 p.m., Howard Johnson's Restaurant, US Highway 1 S. (231-6904)

**1843-56 U.T. Talkers**

Galveston, TX—Thurs., 12:10 p.m., Univ. of Texas Med. Branch, Teh Ashbel Smith Bldg. G.212 (761-2397)

**6713-57 State Farm Early Birds**

Rohnert Park, CA—Wed., 6:30 a.m., State Farm Insurance, 6400 State Farm Dr. (584-6757)

**6714-57 State Farm—The PM Club**

Rohnert Park, CA—State Farm Insurance, 6400 State Farm Dr. (584-6757)

**6718-57 Talksics**

Martinez, CA—Wed., noon, Central Contra Costa Sanitary Dist., 5019 Imhoff Pl. (689-3890)

**6732-57 Clearlake**

Clearlake, CA—Tues., 7 a.m., El Grande Inn, 15135 Lakeshore Dr. (995-3000)

**6742-57 Lakeport**

Lakeport, CA—Thurs., noon, Lakeport County Schools Office, conf. rm., 460 S. Main St. (275-2682)

**3114-60 Crowe's Nest**

N. York, Ont., Canada—2nd & 4th Sat., 3 p.m., Crowe's Nest, Atk. Bldg., York Univ. (783-0562)

**6721-65 Illustrious****Articulators**

Rochester, NY—Alt. Mon., 5:30 p.m., Information Assoc., 3000 Ridge Rd. E. (385-4664)

**6738-65 Skytop**

Syracuse, NY—Wed., noon, Syracuse Research Corp., Merrill Ln. (425-5100)

**6740-65 Jabberwocky**

Auburn, NY—Alt. Tues., 6:29 a.m., Anthony Peters Restaurant, 170 Grant Ave. (253-5311)

**6741-68 Movers and****Shakers**

Baton Rouge, LA—1st Thurs., 7:30 p.m., Red Carpet Inn, 2445 S. Acadian Thruway. (928-7925)

**106-69 IPOMOE**

Brisbane, Qld., Australia—2nd & 4th Mon., 6:30 a.m., Bellevue Hotel, 103 George St. (353-1153)

**6737-70 AGC Epping**

Epping, NSW, Australia—2nd & 4th Tues., 5:30 p.m., AGC Epping, 12-22 Langston Pl. (745-3266)

**6743-70 Sunrisers**

Canberra, ACT, Australia—Fri., Perpetual Trustees Bldg., 10 Rudd St. (488988)

**1974-74 Engineers**

Harare, Zimbabwe—2nd Tues., 5:30 p.m., Reimbarts, 256 Samora Machel Ave. E. (728911)

**6715-74 Acacia**

Marshalltown, South Africa—2nd & 4th Wed., 12:30 p.m., Centro City, P.O. Box 61856 (490-4197)

**6717-75 First Farmers**

Talisay, Negros Occidental,

Philippines—Sat., 9 a.m., First Farmers Milling & Mrktg. Coop. Assn., Bo. Dos Hermanas (25475)

## Anniversaries

**55 Years**

Seattle International 10-2, Seattle, WA

**40 Years**

Tarsus 532-8, St. Louis, MO

Howard Rybolt 28-47, Orlando, FL

**35 Years**

Trinity 1190-25, Dallas, TX

Waukesha 1173-35,

Waukesha, WI

Main Line 1198-38, Ardmore, PA

**30 Years**

Eyeopener 2607-3, Tucson, AZ

Jet Stream 2624-4, Moffet Field NAS, CA

**25 Years**

Minnehaha 2563-4, Minneapolis, MN

Navy Finance Center

3502-10, Cleveland, OH

Hattiesburg 3553-29, Hattiesburg, MS

North Shore 3543-70,

Sydney, NSW, Australia

Miranda 3554-70, Sydney, NSW, Australia

Melbourne 3362-73,

Melbourne, Vic., Australia

**20 Years**

Saddleback Valley 2657-F, Mission Viejo, CA

Forty Liners 2419-4, San Francisco, CA

Mt. Gambier 1537-73, Mt.

Gambier, SA, Australia

**15 Years**

76 Research 3327-F, Brea, CA

Mixedmasters 3686-F, Downey, CA

Paramount 657-6, Sandstone, MN

Downtowners 2696-15, Salt Lake City, UT

Powell River 1363-21,

Powell River, BC, Canada

Leavenworth 2301-22,

Leavenworth, TX

Cuna Mutual 2023-35,

Madison, WI

Belaborers 2221-36,

Washington, DC

Morning Knights 2875-65,

Binghamton, NY

Sunnybank 3110-69,

Brisbane, Qld., Australia

Kapi-Mana Speakeasy

1679-72, Tawa, New

Zealand

**10 Years**

Executives 1940-9, Seattle, WA

Mason Dixon 2384-18, Fort Ritchie, MD

Speakeazys 3855-30, Northbrook, IL

Speakez's 1816-35, Kohler, WI

Crown of Laurel 77-36, Laurel, MD

Albamarle 1811-37, Albamarle, NC

The Sounding Board

2149-44, Reese AFB, TX

Eastern Airlines 3754-47, Miami, FL

Shell 2556-56, Deer Park, TX

Metro 3644-58, Greenville, SC

Karamu 3290-72, Hastings, New Zealand

Manukau 3461-72, Manukau Auckland, New Zealand

## JOKES for SPEAKERS!

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

## PINS

- Miniature membership pin (5751), 1/2" diameter, \$2.00; 12 or more (5752), \$1.80.
- Large membership pin (5753), 5/8" diameter, \$2.25; 12 or more (5754), \$2.00.
- Women's membership pin (5702), 5/8" diameter with guard clasp, \$4.00.
- Club President (5801), \$6.00.
- Club President with two zircons (5802), \$14.25.
- Administrative Vice-President (5803), \$6.00.
- Educational Vice-President (5804), \$6.00.
- Secretary (5805), \$6.00.
- Treasurer (5806), \$6.00.
- Sergeant-at-Arms (5807), \$6.00.

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

## TOASTMASTER TAGS

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

- CTM tag (5942) has white letters, \$3.50.
- ATM tag (5940) has red letters, \$3.50.
- DTM tag (5941) has blue letters, \$3.50.

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

## IDENTIFICATION BADGES

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

Your ATM badge can show your level of ATM achievement. These polished bronze and silver speaker figures adhere to your ATM badge. \$2.00 each:

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

- TOASTMASTERS CLUB ID BADGE (339) . . . Small blue plastic badge, pin back with name and club name engraved in white, \$3.25 each.

Be sure to print all information for engraving. You can turn a pin-back badge into a clip-on badge with the clip-on attachment (390), \$1.00 each.

## MARK OF DISTINCTION

Provide yourself with some added recognition.

FOR CTMS: CTM Pin (5920), \$6.00.  
FOR ATMS: ATM Pin (5939), \$6.00.

- ATM Bronze Chevron (5951), \$3.00.
- ATM Silver Chevron (5952), \$3.00.

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

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

DTM Medallion (5798), \$15.00.

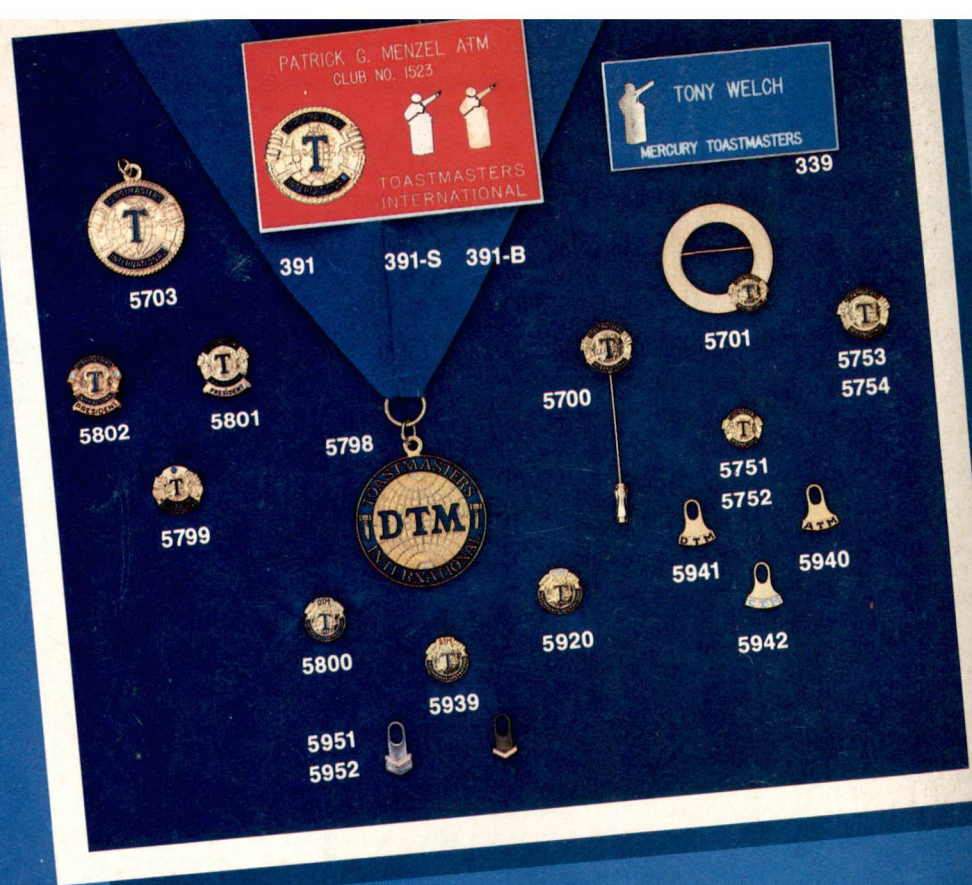
## FOR OUR WOMEN TOASTMASTERS

- Scarf-Pin (5700), \$3.75.
- Membership Brooch (5701), \$9.00.

## OFFICIAL TI PENDANT

Gold antique finish, TI emblem, with polished back for engraving (5703), \$12.00

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



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

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

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ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE/PROVINCE \_\_\_\_\_

COUNTRY \_\_\_\_\_ ZIP \_\_\_\_\_

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

\*Please print engraving requirements here: \_\_\_\_\_