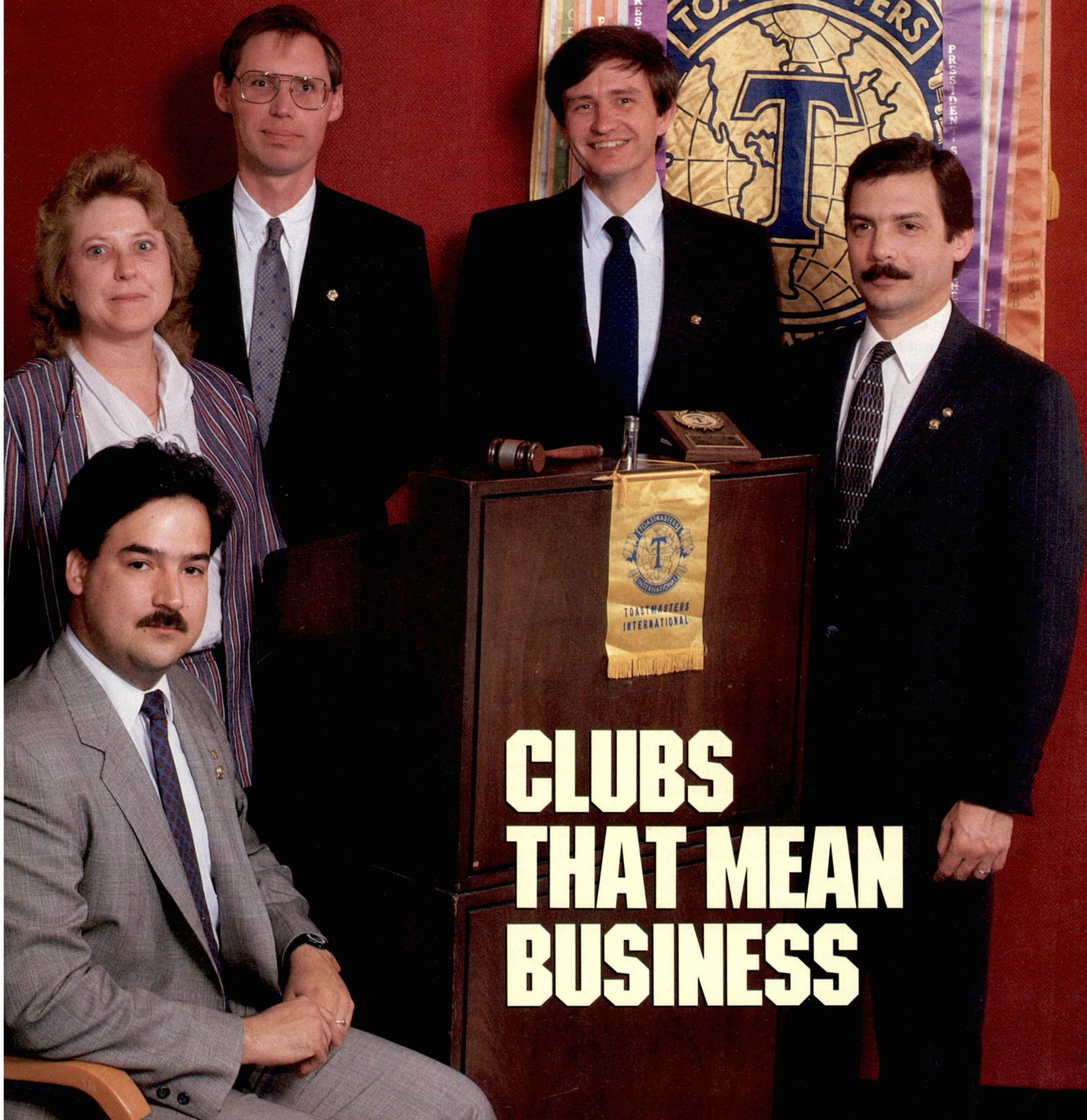


THE Toastmaster

February 1990



**CLUBS
THAT MEAN
BUSINESS**



Customer Service is for Toastmasters, Too

The same principles that make businesses such as McDonald's, the Marriott Corp. and Nordstrom successful will, when adapted and applied to a Toastmasters setting, make our clubs dynamic and responsive to members' needs.

These outstanding companies practice not only good customer service, but service that exceeds the standard. They provide the type of customer service that is legendary, that people will talk about, tell their friends about and hurry to experience.

To these businesses, customer service is a means of gaining a competitive advantage. They have learned the greatest business secret in the world: The rewarded customer buys, multiplies and comes back.

So what does all this have to do with Toastmasters? Customer service has everything to do with our organization because a Toastmasters club is, in effect, a small business. McDonald's practices a consistency of quality that extends from restaurant to restaurant, no matter its location. The Marriott hotels' standard of service is designed to attract the corporate traveller. Nordstrom department stores, on the other hand, focus on making the customer feel important—making the shopping experience memorable through friendly customer service.

Our Toastmasters clubs must be managed by club officers who provide this same quality of customer service in each and every meeting. By implementing the following four principles at every club meeting, your club will be on its way to successful customer relations:

1. Offer a greeting that is warm, friendly and consistent.
2. Include manual speeches and carefully prepared evaluations to add strength, substance and power to the Toastmasters experience.
3. Fill each meeting with fun, fellowship and variety.
4. Carefully measure members' progress by providing recognition through officer induction ceremonies and for special achievements, such as educational awards or contest successes.

When providing superb customer service in each of your club meetings, your club meetings will become the members' preferred place to be.

Your rewards for applying these business principles of consistency, maintenance of standards and total focus on the member (our customer) are the satisfaction of being an effective leader and helping your members to build and grow in Toastmasters International. You will acquire a skill that is valuable in your role in your family, community and at your work.

"In the Toastmasters club, as in all other worthy enterprises, we find that progress leads to further progress. Understanding leads to the revealing of new ideas to be understood and used."

Dr. Ralph C. Smedley

JOHN F. NOONAN, DTM
International President

THE Toastmaster

EDITOR Suzanne Frey
ART DIRECTOR Bob Payne
ASSOCIATE EDITOR Brian Richard
TYPOGRAPHER Melanie Monros

To Place Advertising Contact:
Toastmasters International
Publications Department
2200 N. Grand Ave., P.O. Box 10400
Santa Ana, CA 92711
(714) 542-6793
FAX: (714) 543-7801

TI OFFICERS AND DIRECTORS

Founder

Dr. Ralph C. Smedley (1878-1965)

OFFICERS

President

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

Senior Vice-President

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

Second Vice-President

Jack Gillespie, DTM
114 Savoy Crescent, Winnipeg, Manitoba, Canada R3R 2N9

Third Vice-President

Bennie E. Bough, DTM
4807 Ordinary Court, Annandale, VA 22003

Immediate Past President

Tom B. Richardson, DTM
2704 Sleepy Hollow Drive, Lafayette, IN 47904

Executive Director

Terrence J. McCann
Toastmasters International, P.O. Box 10400
Santa Ana, CA, 92711

Secretary-Treasurer

Frank Chess
Toastmasters International, P.O. Box 10400
Santa Ana, CA 92711

DIRECTORS

Robert E. Barnhill, III, DTM
2506 61st Street, Lubbock, TX 79413

Donna L. Brock, DTM
6719 Peacock Drive, Huntsville, AL 35802-2826

Earl Chinn, DTM
13745 Rostrata Rd., Poway, CA 92064

Renate E. Daniels, DTM
907 S. Thompson St., Carson City, NV 89703-4930

Ian B. Edwards, DTM
4017 Stonebridge Rd., W. Des Moines, IA 50265

William (Bill) Gardner, DTM
34 Ivy Green Crescent,
Scarborough, Ontario, Canada M1G 2Z3

Pat Kirk, DTM
5 Oak Shore Drive, Burnsville, MN 55337

Doris Anne Martin, DTM
409 N Street, S.W., Washington, D.C. 20024

Clare Murphy, DTM
172 Lutzow St., Tarragindi, Brisbane, Qld., Australia 4121

Jay R. Nodine, DTM
1316 N. Juniper Ave., Kannapolis, NC 28081

Joseph Orzano Jr., DTM
15 Stewart Place, White Plains, NY 10603

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

Charles Rodgers, DTM
202 Third Street, Collinsville, IL 62234

Pauline Shirley, DTM
2220 Stirrup Iron Lane, Herndon, VA 22071

Patricia Van Noy, DTM
3138 Welch Dr., Indianapolis, IN 46224

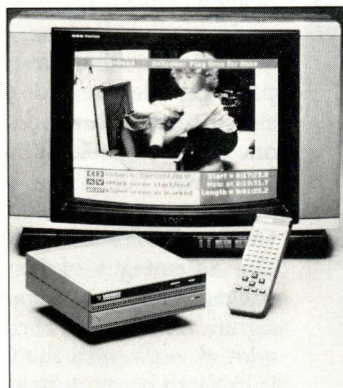
Eileen V. Wolfe, DTM
905 West 16th Avenue, Vancouver, B.C. V5Z 1T3

William W. Woolfolk Jr., DTM
210 Easy Street, #19, Mountain View, CA 94043

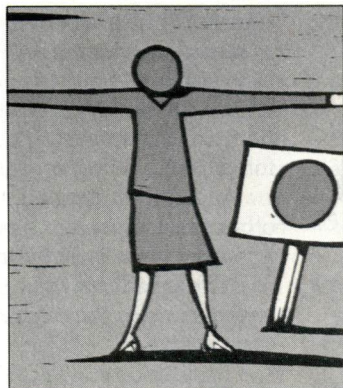
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by Mike Cornair



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What's New in Audiovisual Aids?

Videotape packages, captions and computer generated visuals are in vogue for the '90s.

BY LEON FLETCHER

As a Toastmaster, you've no doubt already learned how audiovisual aids can grab the attention of listeners. You've changed from merely pouring out words to writing key phrases on a chalkboard, showing slides and presenting graphs.

But while those well-established tools continue to be powerful, recent years have brought three new significant developments in audiovisual aids:

- videotape packages
- videotape captions
- computer-generated visuals

1. Videotape packages combine a variety of traditional audiovisual aids: chalkboards, flannel boards, flip charts, opaque projections, overhead transparencies, slides and filmstrips. The major advantages are standardization of presentation, ease in handling, focusing

of attention and the possibility of more effective, dramatic, productive speeches.

A speaker can display a mix of charts from newspapers, for example, plus slides of a company's products, photos of someone using the products, clips from promotional films produced by a public relations office—all presented as a unified package on videotape.

You can either have these videotape packages prepared for you by a professional, such as an audiovisual specialist or corporate media staff, or you can create your own.

Getting Professional Help

The advantages of having audiovisual packages prepared by a professional are significant. You are, of course, relieved of a lot of work, and the finished product is likely to be more polished. The major disadvantage is the high cost. For example, in the summer of 1989, one typical California producer charged \$.10 a foot to transfer film to videotape; \$.35 per slide to record on videotape; \$.55 per photo—"any size to 11" by 14", color or black-and-white"—to record in videotape; \$10.00 an hour to add music, and \$25.00 an hour for editing, titling and recording.

In addition, he had various prices for other services: wipes, special sequences, artwork, visuals, scripting, etc.

The good news is that prices may well decline as the market becomes more competitive.

Besides cost, one of the big problems of commercially prepared videotaped audiovisual packages is the range of quality. At a recent high school reunion, I met a man who was videotaping the event as a commercial project. He said he'd take the recordings back to his home, sequence the scenes, add narration, music and titles, then offer copies of the tape for sale to those who'd attended the party. His qualifications for such technical services? He was a retired salesman who had been "videotaping my own parties for a couple of months."

Before you select a particular producer it's wise to review real-life packages made by the producer for other speakers. Don't select anyone on the basis of a slick demo tape. These days, many companies have in-house audiovisual services. To use such services, it will probably be expected that your videotape package will be for speeches about company subjects.

Doing It Yourself

In light of the high cost and ranges in quality, most speakers will probably prepare their own audiovisual package. Fortunately, this is getting easier all the time.

With a good camcorder, you can tape visuals in any sequence, using built-in editing features to move material around, changing the order as you like. You can narrate the video while it is being made, or you can do a "voice-over"—adding narration after the visuals are recorded.

One of the minor but vexing problems you'll face as you create your own packages is the new vocabulary you're expected to know. When visiting a video store to gather information for this article, a sales clerk gushed at me a two-minute oration—some 300 words—but about all I understood were "I," "you," "fun," and "The price is..."

Indeed, a newcomer, before he or she even shops for equipment, is expected to understand and translate terms such as "genlock device" (Amiga), "MOS Image Sensor" (Hitachi), "ergonomically designed bodies" (Kyocera), "pixel CCD" (Olympus), "Electronic Image Stabilization" (Panasonic) and "luminance carrier signal" (Sony).

Your first attempts will probably result in rather rough creations—splices that leave momentary blank spots, one slide too dark followed by one that is too light, titles that may be hard to read or audio that might vary in clarity and volume. But while making such tapes can be very time-consuming and frustrating, remember that practice makes perfect.

Making your own videotapes to enhance your speeches can be a stimulating challenge. Most significantly, they can help you deliver your most powerful speeches ever.

Adding Captions to Videotapes

2. The second innovation in audio-visual aids is closely related to the videotape packages: the greatly increased sophistication, flexibility and ease by which you can now add captions to videotapes. Again, you have two options.

The first alternative is to add captions through camcorders. On a typical camcorder that has the capability for character generation, you push a button and the letters of the alphabet and the numbers zero through nine appear in sequence. When the character you want in your visual appears, you push another button and the character is "memorized" by the camcorder. So you can either insert titles between the videotaped scenes you already have—between the slides or transparencies you've recorded on your videotape—or over your visuals, superimposed so the captions you add are seen with your previously recorded visuals in the background.

Your other option is to buy a con-

troller especially designed to add captions to your videotapes. One of the leaders in this field is Videonics, which markets a unit called "DirectED PLUS." With it you can add to your videotapes 20 graphics, 12 title styles and 17 special effects. The titles are "digitally generated in 64 colors."

This controller also allows you to add to your videotapes a variety of special effects—wipes, dissolves, swirls and other "dazzling effects."

However, the cost may be prohibitive. Although the controller is "priced at less than \$1,500," according to a company announcement, you'll also need the two videotape recorders, a monitor (TV set)

computer's information into slides.

While this process may seem complex and cumbersome, it is certainly much easier and faster than the usual tedious process of conventional designing, typesetting, paste-up, photography and film developing.

Some speakers may think this equipment is too expensive to use only for making visuals for speeches. However, you can, of course, use computer-based equipment for many other tasks, including the directly related work of designing speeches.

Besides, Toastmasters will presumably be buying their fair share of the \$27.5

It's wise to review packages made by the producer for other speakers. Don't select anyone on the basis of a slick demo tape.

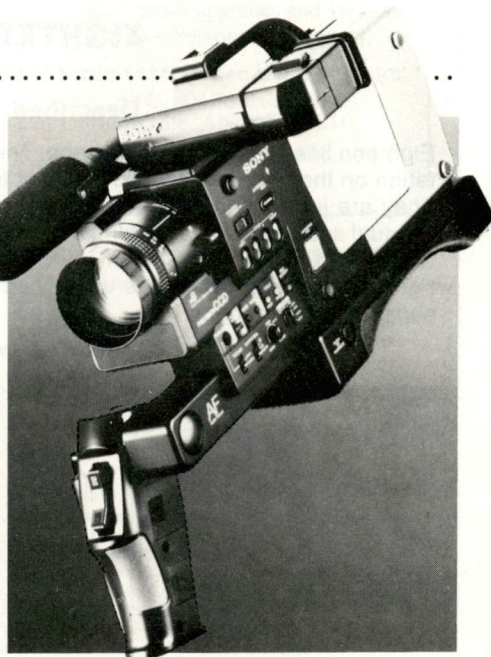
..... plus cables. As Videonics points out, "a user can create a high-quality in-house video production system for less than \$5,000."

Computer Generated Visuals

3. The third innovation in audio-visual aids for speakers is the creation of visuals on computers. Although creative computer users have been making overhead transparencies from computer-produced graphics for several years, only recently has there been a real emphasis on the computers' potential for preparing visuals for public speakers.

One of the leaders in this field is "Apple Desktop Media" (a service mark of Apple Computer, Inc.). It works with a Macintosh computer, an Apple scanner, and an Apple LaserWriter. According to a company brochure, you can "create presentations on your desktop that will make people think they came from a professional A/V production house." Here's how:

The visuals you design on the computer can include graphs, charts, pictures and words—all in a variety of formats, sizes and colors. If you want to use those visuals as overhead transparencies, you can produce them on a laser printer. If you want color slides, you can get them from peripheral devices connected to your computer, or you can download (send via regular telephone lines) to special companies that will convert your



billions that the Electronic Industries Association expects Americans to spend this year on electronic equipment.

All this is clearly a far cry from the few pennies in cost and the instant readiness of the good old reliable chalkboard. Perhaps you'd best follow the advice of Alexander Pope, the English poet who more than 200 years ago wrote:

"Be not the first by whom the new are tried, nor yet the last to lay the old aside." ♦

Leon Fletcher is Emeritus Professor of Speech at Monterey Peninsula College in California. His book, *How to Speak Like a Pro*, is available from Toastmasters International.

Picture Perfect Presentations

With desktop presentation software readily available, the trick is knowing when to use a visual and what makes a good one.

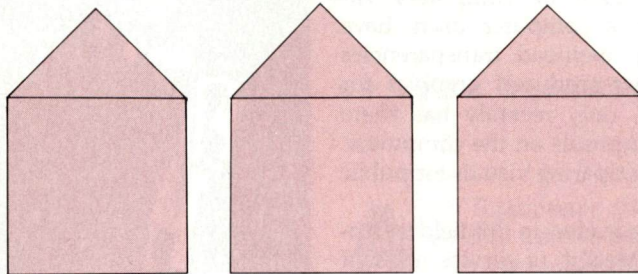
BY VIRGINIA JOHNSON

EIGHTEEN LINES

Described with words:

Eighteen lines are printed on a page. The relationships of the lines and their orientation on the page are as follows: 12 of the lines are seven-eighths of an inch long. They are joined end to end at right angles to each other so as to form three individual squares. The remaining six lines are joined in sets of two each, joined end to end so as to form three individual right angles. The two outside points of each right angle are joined to the upper corners of each square, so as to form three separate pentagons.

Described with graphics:



It's been said that a picture is worth a thousand words. If that's true, imagine how much more material you could incorporate into a 30-minute training presentation if you added visuals. Eight images alone could add 8,000 words!

3M Company sponsored two studies by the Wharton School's Applied Research Center and the University of Minnesota's Management Information System Research Center that examined the impact of overhead projection and computer-generated visuals on presentations and business meetings. Both studies give

strong scientific support to the widely accepted perception that visual aids do indeed increase the effectiveness of presentations.

Now, imagine stating that last, long sentence in a training session, while you flash on the screen a transparency that says, "When visuals are used, retention is increased 10 percent."

The fact is, using visual materials does increase audience attention and retention. According to the University of Minnesota study, when visuals are added to an oral presentation, retention is increased by about 10 percent and visuals can make a presentation up to 43 percent more persuasive.

Equally important, the studies show that a trainer who is just an average presenter can become a much better presenter by using strong visual support. In fact, speakers who use visuals are perceived as better prepared, more professional, more persuasive, more credible and more interesting.

With such strong scientific support, it makes sense to use visuals in presentations and to take the time to learn to use them well.

With the availability of desktop presentation software, PC-users can create high-quality visuals. Computer-generated charts and graphics can then be printed directly onto transparency film.

When to use visuals

Visuals work in presentations because people think in graphic images and respond to strong graphic presentations. That is why information—especially masses of figures—should be put in

visual form whenever possible. But to be effective the graphics must be designed to enhance the presentation and give it impact. They must be attractive, easy to read, and clear in the statements they make.

Following are some ideas on the best uses of visuals:

- *To open the presentation.* Use an arresting title or image to get the group's attention.

- *To channel thinking.* Select visuals that guide the group's thinking to predetermined conclusions.

- *To emphasize key points*—not every sentence.

- *To present statistical data in understandable ways.* Numbers can be meaningless when presented orally. Depicted on a graph, they take on meaning.

- *To make comparisons.*

- *To show relationships.*

- *To explain new concepts.* Pictures and diagrams can be helpful when explaining details.

- *To show items too big or too small to display at a meeting.* For example, you could use photographs to show a steamship or a microchip.

Creating effective visuals

Keep in mind that visual images are just idea carriers. Audience members are still listening to what is said while seeing words or graphics. This "double message" reinforces the memory process.

For good design, remember some basic guidelines:

- Use visuals only to illustrate key points.

- Use only one idea for each visual.

- Use only one illustration for each visual.

- Use no more than six or seven words on each line, and six or seven lines on each visual.

- Be sure to make letters big and readable. Presenters shouldn't have to read the visual to the audience; it should be readable from any point in the room. One good rule calls for titles and main headings to be three inches high when projected in an average meeting room.

- Use no more than three sizes of letters on each visual; uniformity makes for easier reading.

- Use no more than four colors on type-only or graphic visuals.

Color has impact

Color brightens a presentation and draws attention. Color can also be used to emphasize a key point. For example, when four lines of blue type are followed by one in bright red, the red type screams

"this is important."

A study on color versus black-and-white advertisements in magazines by the Bureau of Advertising showed that readership of color ads was 80 percent greater than that of black-and-white ads; that sales of the products advertised increased 50 to 85 percent when color was used; and that the retention of ad content was increased 55 to 78 percent when ads were printed in color. Similar benefits should be expected in colorful visual presentations.

Psychologists have shown that when people are accustomed to color, presentations that are not in color receive less attention. In today's world of color printing and color television, everyone has become color-oriented.

Color visuals can be created using color printers such as ink-jet plotters. A less expensive alternative is a thermal transparency maker. Black-and-white

People think in graphic images and respond to strong graphic presentations.

.....
 originals can be fed into a transparency maker with infrared transparency film. Within seconds, clear, easy-to-read overhead transparencies are produced in up to five different colors. The transparencies can then be layered for multi-color images.

The technology is available and the study results are in. The fact is, using visuals in a meeting or training session improves attention and retention levels, increases the perceived value of the material and the speaker, and creates a more interesting and professional atmosphere.

But most important, if you're not using at least eight color visuals in your next presentation, you could be coming up as many as 8,000 words short.

Virginia Johnson is manager of the 3M Meeting Management Institute's Audio Visual Division in St. Paul, Minnesota, and is co-author of *How to Run Better Business Meetings*.

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CLUBS THAT MEAN BUSINESS

BY CAROL RICHARDSON

Those of us on the West Coast who live with the simultaneous certainty and unpredictability of earthquakes are familiar with the hapless seismologist who is suddenly thrust in the glare of the evening news camera. Clearly uncomfortable, she struggles to explain the technicalities of faults and Richter scale readings to a vast, lay audience. Nothing in Earthquake 101 prepared her for this.

Or again, listen to the Nobel laureate who is interviewed after winning the prize for his lifetime of impenetrable work in particle physics. He is at a loss when the reporter asks him to characterize his work. He, too, is inexperienced at fielding questions from a non-technical audience.

The fact is, nearly all of us find ourselves in a spokesman's position from time to time, whether we are briefing our supervisor on a new project or chairing our second-grader's Halloween party committee.

Toastmasters consider a confident, articulate speaking manner not only a social asset, but a powerful career enhancer as well. Many Toastmasters first joined a club to be able to give better technical reports, to improve sales tactics or to hone leadership skills.

The fact that Toastmasters clubs produce accomplished communicators has not gone unnoticed by businesses. In a society marked by declining literacy and an impatience for thoughtful, measured discussion, the employee who is lucid and persuasive leaves a thunderbolt's mark. As training costs skyrocket, more companies are forgoing expensive, one-shot seminars and are looking to in-house Toastmasters clubs as a source for cost-effective, continuous training. In fact, 50 percent

of new Toastmasters clubs are corporate clubs.

Both a training ground and social outlet

As might be expected, many employees initially join the corporate Toastmasters club for specific, job-related reasons. Some with technical educations find themselves briefing supervisors, vice-presidents, even stockholders. A corporate club is not only convenient for them, it provides them with an audience that can evaluate the content as well as the manner of their speeches.

Roy Thompson, Senior Technical Analyst for General Dynamics in Fort Worth, Texas, and president for the Noon Express club, one of General Dynamic's 24 Toastmasters clubs, finds that many engineers join the club to help them prepare briefings and other presentations they are called on to make. Engineers at the Rockwell plant in Downey, California, also find their Toastmasters club a training ground for the reports they make to upper management or even NASA. Others, like Rockwell's Mixmasters club president, Nelva Cary, who hopes to move into management, use the club to polish their leadership skills. "Sure, I enjoy the social aspects of the club," says Cary. "But I'd say the biggest benefit from our corporate club is how it helps on the job."

Not that every corporate club is solely an employee training ground. Most allow their members to pursue both personal and profes-



sional goals. But whether these clubs are springboards for promotion or for simple self-improvement, they are gaining in popularity.

We spoke to a number of corporate club presidents and past presidents to find out the secrets to their clubs' success. We asked about their

policies, their practices, and for tips for building successful clubs. And while allowing for wide variances, their advice was remarkably similar.

Avoid the pitfalls of the closed population

While the corporate environment has the advantage of employing many people with some kind of shared interests, it also poses certain membership hazards. What happens when an enthusiastic member gets transferred? What about the member who takes a new job nearby? Can he still attend if he likes? Can the club survive layoffs or budget cuts? In short, is there a large enough pool of people to draw from?

"Sometimes a closed company club has a problem recruiting new members and can't survive as well as a community club," states Mike McCrackin, past president of the Fluor Forensic Forum Toastmasters club at Fluor Daniel, an engineering and construction management firm based in Irvine, California. He credits the club's survival to its flexible membership policy, established during a time of retrenchment and dwindling membership. The Forensic Forum welcomes all, whether they work at Fluor or not. As a result, the club has flourished and a second club was formed, the Fluor Fluent Philosophers. And to accommodate the advanced members, a third group meets on weekends.

Similarly, the Pentagon's Helmsmen club, in

military during our breakfast meetings. Our club gives me a chance to meet other people and listen to other points of view."

Of course, if your work force is large enough, recruitment might not be a problem. General Dynamics of Fort Worth, Texas, for example, has 24 clubs in one division alone, representing four to five hundred members. But most clubs without that luxury find that flexible membership rules enhance their vitality and longevity.

Get management's support

All the club presidents we interviewed emphasized the key role management plays in a club's success. In a few cases, management's support is financial. Generally, the closer the Toastmasters club is affiliated with human resources development or employee training, the better funded it is.

The Dow Toasters club of Dow Chemical in Ontario, Canada, is a club originally started by Dow management, and so has a history of strong management support. Today the club is given a budget that pays for membership dues and lunch during club meetings. New employees are encouraged to attend as part of their training.

In some organizations, financial support varies among departments, if the departments are independent enough. The Justice Department, for example, pays membership dues for the Pentagon Helmsmen club, while the armed services depart-

Corporate

Toastmasters

clubs are

becoming more

popular;

appeal to

staff and

management

alike.



Arlington, Virginia, admits non-Pentagonians to its ranks. Though many of the members worked in that military citadel at one time, the club is open to anyone. Indeed, that's one of the club's attractions to Helmsmen President Sergeant Major Allan Grady: "I enjoy stepping out of the

ments do not pay the dues for its clubs.

But even if most companies don't spring for membership dues, most absorb the costs of the meeting facilities (if the club meets in a company room) and some printing and mailing costs. Fluor helps its clubs with the purchase of trophies.

After getting out of business meetings that regularly start 20 minutes late, I love coming to our meetings where things start on time."

*Fluor Forensic Forum
President Mary Howell*

Many corporations' personnel departments consider the company Toastmasters club a resource, even if they have their own training program. General Dynamics includes a pitch for its many clubs as part of a new employee's orientation. Rockwell International, the giant aerospace firm, will suggest Toastmasters to employees who find themselves giving more briefings to upper management and NASA than sitting at their drafting tables.

Executives at the Department of Energy in Oak Ridge, Tennessee, are so impressed with the training offered by the three in-house Toastmasters clubs that they have gone one step further and requested the clubs to conduct at least two Speechcraft programs a year for senior management.

Participants, who get paid for attending, are pleased to receive training on how to perfect their community presentations. "They learn to think on their feet and develop self-confidence," said Speechcraft coordinator Myrna Williams, a secretary in the Department of Energy.

Whether a company provides monetary help, or simply encourages employees to join, virtually all club presidents agree that management's enthusiasm and recognition are factors in their clubs' success.

Make your meetings short and effective

Deadlines and schedules regulate the work day. While the corporate club meeting might be a respite from work pressures, it can't afford to be inefficient. Most clubs meet for lunch or breakfast, so meetings must begin and end promptly. Again, club presidents have good advice for keeping meetings on schedule.

All the clubs we contacted produce and stick to a written agenda. Roy Thompson, president of General Dynamics' Noon Express club, says his club makes up meeting agendas two to four months in advance and indicates the time allotted for each portion of the meeting in the program margin.

Others find conducting club business at another time a way to keep the meeting on track. "We have an aggressive agenda of three to five Table Topics, three manual speeches and evaluations all in 45 minutes, so we have our executive board meetings once a month, outside of the regular meeting," says Mike McCrackin of the Fluor Forensic Forum. Forum President Mary Howell is gratified at the club's punctuality. "After getting out of business meetings that regularly start 20 minutes late, I love coming to our meeting where things start on time."

Promote your club ceaselessly

Like any club, a corporate club lives and dies with its membership. If a new employee never hears of your club, if your programs aren't visible, your club will shrivel and die. Club promotion and membership recruitment can take many forms. The most ingenious clubs take advantage of the shared communication system at work.

The Pentagon Helmsmen club puts up a

Toastmasters information booth in the hallway during membership drives. The ubiquitous computer is a convenient way to announce club activities. Dow members are reminded of meetings via electronic mail. Other clubs publish meeting times and invitations in their company newsletters.

Another interesting way in which some clubs recruit members is by volunteering through the personnel or human resources departments to conduct training sessions using one of the Success/Leadership modules, such as "How to Conduct Business Meetings" or Speechcraft. The course is advertised as a company program or listed as a service of a company human resources department, though sponsored by Toastmasters. This exposure helps not only to recruit new members, but keeps the club in management's eye. The point is: no one knows you're there unless you tell them.

The interest in the Speechcraft programs held at the Department of Energy in Oak Ridge, Tennessee, led to the chartering of a new in-house Toastmasters club, the Tic-Talk club 5711-63, where plans to conduct the Success/Leadership modules on listening and evaluation are underway.

Tom Dell, a former training manager for Nissan Motor Corporation in Carson, California, has frequently used the Success/Leadership modules *How to Listen Effectively* and *How to Hold Productive Meetings* to train corporate managers and staff.

"The modules on listening went over really well, especially with the consumer affairs people," Dell said.

Of course, high-tech announcements or sponsored training programs aren't the most common, or even the most effective, way to bolster club membership. The simple, personal invitation is probably what gets most people to their first Toastmasters meeting. Both club presidents Thompson of General Dynamics and Angela Seiloff of Dow Chemical got their start in the club at the invitation of a co-worker. And once new members attend, they stay as much for the friendship as for the new skills and challenges that Toastmasters gives them.

Getting started

If you think your company might benefit from a corporate Toastmasters club, there are a number of ways to get started. If you can, attend a club meeting at a nearby company. Talk to the members. Club officers can give good suggestions about conducting meetings during the work day. You might consider the earlier suggestion of offering a course in Speechcraft or some other Toastmasters program to build a club's membership. World Headquarters staff are pleased to offer suggestions for getting started and advice on materials for programs.

Carol Richardson is a freelance writer from Laguna Hills, California.

Teaching others while educating yourself

You have to know how to adapt the information to suit the needs of the participants.

BY BRIAN RICHARD

Choosing to run a Success/Leadership module is a lot like initially deciding to become a Toastmaster: both are giant steps toward bettering your communication skills.

Unfortunately, presenting a program isn't as easy as joining a Toastmasters club. But there are things you should know, before ordering any modules from Toastmasters' World Headquarters, that will add more stepping stones to the crossover from participant to program coordinator.

Using some sage advice offered by a few seasoned Toastmasters can make the first time you present a Success/Leadership module a little easier. Also, knowing why you should present a module and what courses are available can make the whole idea of coordinating a program less intimidating.

You learn, along with your audience

The 11 modules, which range in price from \$12 to \$45 (not including postage and handling), are designed by qualified professionals and set up so that any Toastmaster can coordinate them.

"The best way to learn something is to teach it," says past International Director Ralph Joslin, DTM, of Tulsa, Oklahoma. "I have participated in the 'How to Listen Effectively' course many times. But when I taught it, I had a better understanding of it."

Tom Dell, ATM, of Whittier, California, who recently was promoted to corporate office manager from his training manager position at Nissan Motor Corporation, explained: "There's a huge difference between giving a speech and presenting a training program. It's a real

art to direct and conduct a discussion." He added that the modules are a great way for Toastmasters to get hands-on training experience.

Presenting a module to community or corporate groups will also build public relations and can even be used as a "foot in the door" for setting up future speaking engagements.

Presenting a module is unlike a speech in that two-way communication and audience feedback is much greater, usually consuming between 25 to 40 percent of the presentation time.

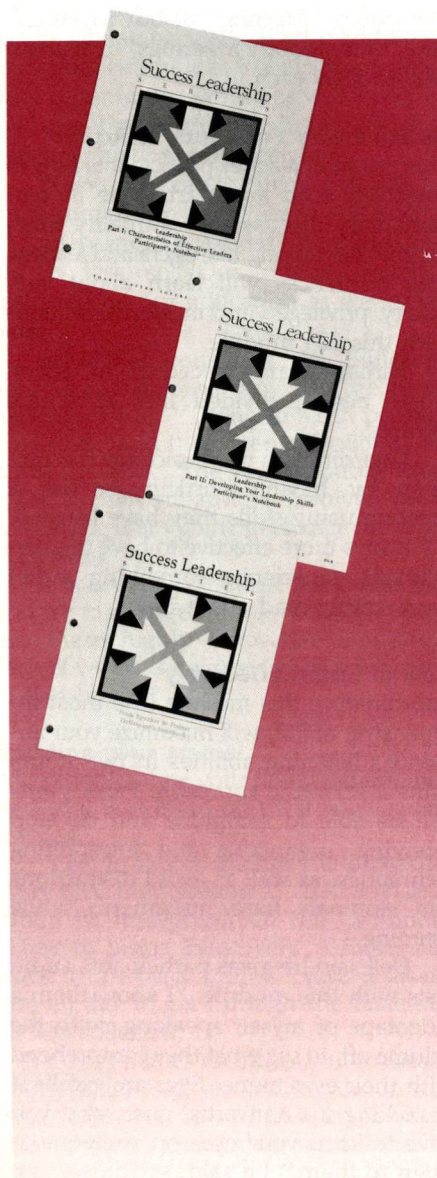
You do not have to wait until you're ready to achieve ATM-Bronze status (for which you must do two modules within two years of applying for the award) before doing Success/Leadership programs. Do them now, and get sinfully ahead of yourself!

Two new modules

The latest modules are "From Speaker to Trainer," which became available in August 1989, and "Improving Your Management Skills," which will be available in early 1990.

"From Speaker to Trainer" is a four and a half hour program that teaches participants how to develop and present training programs. The module covers the five steps involved in preparing and presenting a training program using adult learning principles, the roles of trainers and the differences between public speaking and training.

The "Improving Your Management Skills" module, which takes about two and one half hours to present, helps participants develop skills and qualities required to be effective managers.



“‘From Speaker to Trainer’ is excellent,” said past International Director Richard Schneider, DTM, of Oklahoma City. He has coordinated about 200 Success/Leadership programs during his 28 years as a Toastmaster.

“Realistically, you want to present this module in three time blocks. You go back and reiterate portions. Repetition is effective,” he said. “Any program is bet-

hour meeting, but wanted to devote half of it to the modules. I’ve always been able to figure a way to do it.”

Schneider recommends practicing a module presentation in front of your Toastmasters club or local advanced speakers club. “You don’t want to do it blindly—there’s too much chance of blowing it,” he warned.

Joslin said he likes the overhead

ing public speaking skills is always important,” he noted.

How to Conduct Productive Meetings
This program, for \$28, will teach your audiences how to conduct productive business meetings and how to put an end to the time-consuming ineffective meetings held in conference rooms all over the world.

“Many organizations want you to come in and do this module specifically,” Schneider said. Every two years, he presents this four-hour program to a group of hospital administrators who periodically call on him in renewed efforts to weed out wasted meeting time.

Dell uses two short, but expensive, videos by Monty Python comedian John Cleese in conjunction with this program. “They do more in a half hour than a presenter can do in two hours,” Dell said. The videos, “Meetings, Bloody Meetings” and “More Bloody Meetings,” run about \$700 to \$800 each.

Parliamentary Procedure in Action
This program teaches participants how to effectively lead and participate in parliamentary discussions—a quality that’s sought-after among managers and leaders. Your audiences will learn about subsidiary, privileged and incidental motions with this \$25 module.

Parliamentary Procedure in Action works best if divided into 15-minute lectures.

Coordinators may spice up the program by having participants run a meeting using skills they have learned. It’s always more effective to have the participants experience something rather than simply read about it.

How to Listen Effectively
Coordinating this module (the most inexpensive, at \$12) will maximize your audience’s listening abilities in two hours using a scientific approach. Participants will be able to recognize and develop receiving, organizing and interpreting techniques, as well as avoid distractions and eliminate hasty judgments while listening.

Dell said he gives participants audio tests with this module. “I show them a videotape of myself speaking, with the volume off, to see what they comprehend with their eyes alone. Eyes are excellent at picking up nonverbal cues, and you have to keep your eyes on someone to listen to them,” he said.

Later, he replays the tape with the volume turned up. This allows the audience to check if they interpreted his

Presenting a module to community or corporate groups will build public relations and can also be used as a “foot in the door” for setting up future engagements.

.....
ter if it’s presented in more than one time block.”

Preparation and presentation

Both Schneider and Dell advise reading through modules carefully before presenting them. Give yourself several weeks to look through and become familiar with the materials.

“Use all the materials (with the kit), including the visual aids,” Schneider advised. “Try to see how different things will fit into your style. Reading from a script is not the most effective way to do it.

“Follow the material closely and be sure to include all salient points. Be sure to relate the material to the group you’re preparing for. You have to know how to adapt the information to suit the needs of the participants.”

Dell agrees that a program should be specifically adjusted for the audience. “You should compare the package and program with the needs of the target audience. Consider time, the size of the group and the physical environment,” he said. “For example, if they can’t supply you with a projector, you may need to prepare a flip chart on paper.”

Most Toastmasters use the advised presentation time for a module as a guideline. It’s a good idea to give yourself more time than what is recommended in the module to make sure you don’t cut your audience short.

“Part of customizing a program involves setting up your own time,” Dell said. “I’ve done three modules within their time limits, but would have felt more comfortable doing them with more time.”

“I once presented both Leadership modules I and II to a group of bankers,” Schneider recalled. “They had a one-

transparencies that come with most of the modules, but they slow down his presentations. “I don’t find the overhead as useful as photocopies of it,” he said. He uses the overheads as handouts and sometimes presents the overheads as an introductory outline for his talks.

Dell suggests preparing a script that “would tell you when to hand things out and what you’re going to say.” He also recommends using a word processor to save time preparing and revising the script.

Leadership: Parts I and II

These two \$38 modules define the qualities that determine effective leaders (Part I) and teach skills and techniques needed to be an effective leader (Part II), such as contracting for goal achievement, team-building, motivation and coaching.

“The best part is when (Part I) asks participants who their favorite leaders are,” Dell said. “Then they pin down what characteristics those people have and find out how they can develop those in themselves.”

Speechcraft

For \$13.50, you can own this program package, used by more Toastmasters than any other Success/Leadership module.

Speechcraft is an eight-session program designed to develop skills in leadership and speaking in a seminar-style format. Participants write and deliver speeches, practice impromptu speaking, learn the use of audiovisual aids and body language, and are introduced to the art of effective listening.

Schneider said he uses a number of people to help run his Speechcraft programs, but only one person receives credit for the work. He uses Speechcraft more than any other module. “Develop-

body language correctly.

The Art of Effective Evaluation

This module, which teaches your audience how to give constructive criticism, can be conducted in just two hours. The \$30 program concentrates on building self-esteem through evaluation and determining evaluation strengths and weaknesses.

Joslin, an engineer for American Airlines, said a co-worker who manages a large engine overhaul shop uses this module frequently. "He likes the employee performance review aspect of the module," Joslin said. "It makes his employees feel good about themselves when they leave his office."

Building Your Thinking Power: Parts I and II

These modules, for \$35 each, will teach audiences how to become mentally flexible in solving problems (Part I) and how to explore techniques to help them produce better ideas (Part II), as well as delving into brainstorming, hypothesizing and imagination enhancement.

"If you can keep the mind stimulated, it will continue to learn," Joslin explained. "A four-year-old is 'excited,' but a 30-year-old is less so. Our minds become restricted by our education as we grow older."

Schneider considers the Building Your Thinking Power programs the most difficult to run. "Trying to teach people how to expand their mental flexibility is hard," he said. "The general public isn't going to rush out and get involved with something that's going to change the way they think."

If you want to assume the challenge and try to change the way people think, use these highly innovative modules, each of which is designed to be presented in two hours.

Building your arsenal

After coordinating your first program, the next step is to build on what you've just learned.

"People should change the program every time they present it," Dell advises. When he first presented the two-hour "How to Listen Effectively" course, he stuck to the basic format. Now, it takes him all day to get through the material he has collected.

The possibilities for adding on to these modules are endless, and as you do so, your audiences, as well as yourself—the collector and researcher—will benefit more each time. ♣

Brian Richard is a freelance writer in Corona, California.

ENHANCE YOUR USE OF THE SPEECHCRAFT MODULE

BY DORIS E. GILLESPIE, DTM

The Speechcraft program is designed to help people advance—in whatever endeavor they choose—by helping them develop and strengthen their speaking skills. Speechcraft is one of the most effective means of recruiting new members for a Toastmasters club and for revitalizing complacent members.

A few years ago I negotiated an agreement with the director of the Environmental Protection Agency to make Speechcraft an EPA training course. It proved to be very successful and substantially lowered the EPA's training costs, since similar outside training services are much more expensive.

In addition to the financial savings, any agency or private company can benefit from similar agreements with Toastmasters clubs. During the eight-week course, individuals develop and improve various aspects of public speaking: writing and delivery techniques, listening skills, introductions, and the use of visual aids.

The communication skills taught in the Speechcraft program increase employees' self-confidence, which ultimately leads to improved interactions with fellow employees and a more productive work force.

How to start an in-house Speechcraft program

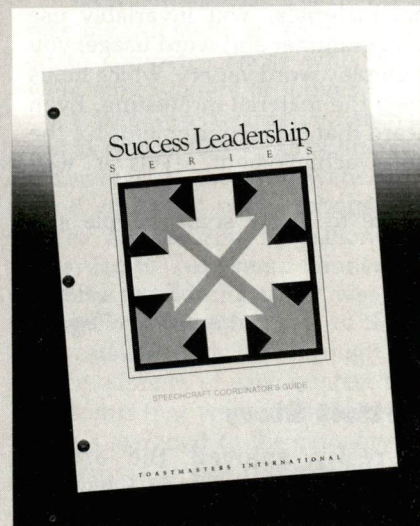
Contact the agency or company training officer and negotiate an agreement (in writing) to conduct a set number of Speechcraft courses within a set time frame for a specific fee.

Guidelines for this agreement

The agency or company officer ideally should adhere to the following guidelines:

- Provide facilities—a properly equipped classroom
- Prepare and post course announcements
- Handle course registration

Doris Gillespie, DTM, of Temple Hills, Maryland, is District 27 Governor.



through an agency or company training form

- Cover cost of materials—(you need to establish an exact fee)

The Toastmasters club, in turn, will do the following:

- Conduct a set number of Speechcraft courses per year at regularly scheduled intervals

- Arrange that each course be one or two hours per day once a week for eight consecutive weeks

- Instruct a maximum of 12 students per course

- Provide one coordinator and one or two assistant instructors

- Include advisers

- Invite qualified guest speakers

- Furnish handbooks and certificates

- Prepare and post course announcements

This arrangement is easy to implement and has tremendous benefits to the agency or company as well as for the Toastmasters club: The agency or club can offer an excellent course at a nominal fee and the Toastmasters club often recruits new members.

Put your Toastmasters training to work for you, your club and your agency/company through Speechcraft.

Kudos From Editor

As an English major in college and now an editor, I want to compliment you on the way you use the English language in your magazine and educational materials. You invariably use correct grammar and word usage; you also employ word variety, which helps to keep the material interesting. Even the card that lists requirements for the various achievement levels is well written.

Nice to know some people still care.

*Sarah Laurent
Alexandria, Virginia*

Heartfelt Story

I really enjoyed the article "Toastmasters Teach Special Olympics Athletes to Speak Up" in your December issue. It was one of the most warm and heartfelt stories I have read. Mark Swiconek is truly a credit and inspiration to Toastmasters everywhere.

I am proud to be a Toastmaster and will try even harder after reading about the accomplishments of these dedicated people.

*Judy Sampson, CTM
GSA Club 4073-32
Auburn, Washington*

International Family

In October my husband and I visited Canberra, in New South Wales, Australia. Before leaving I contacted WHQ and received a list of Australian clubs and their meeting locations.

I was privileged to attend the Monaro Division humorous and evaluation contests. I also attended and spoke at Woden Valley Toastmasters (Canberra's oldest club) and Weston Creek Toastmasters (Canberra's most enthusiastic club).

Toastmasters is truly an international family. My experience with meeting fellow Toastmasters was exhilarating and added to the knowledge I gained from our trip to this

fascinating country.

I urge Toastmasters to take the opportunity to expand beyond their own club. Plan to attend and speak at another club. You will grow and the club you visit will grow. It is a win-win situation!

*Mary Innes Wagner
Club 1831-65
Rochester, New York*

In Defense of Small Newspapers

Your December issue was excellent in many ways, but I would like to call your attention to what I feel is rather an inaccurate put-down of small, local newspapers. In the article on page 12, with its pun head "'Release' Your Press," the tenor of the material is that it's all right to "follow up by calling the reporter to verify the release was received and to offer any additional information that may be required. However, don't call to follow up with reporters at larger metropolitan papers. They receive a lot of press releases, are busy and don't want to be bothered by a lot of 'pushy PR people.' They'll call you if they are interested. Try to be as accommodating as possible."

I note with alarm and regret that this article is part of the *TI Advertising and PR Kit* (code 1150).

The idea that large newspapers don't want to be bothered, but those of us on "small local newspapers" are waiting around for someone to call us is absurd, and frankly not true.

As a 15-year Toastmaster, as editor of District 26's bulletin, *The Sage*, and equally important, as publisher of a small five-day daily newspaper, I want to express strong protest to this attitude. I am sorry to see it in our international magazine. And even sorer to learn that it is a part of one of TI's publications.

May I suggest that when the publication is reprinted that the reference to the "small local newspapers" be omitted and that emphasis be given the vital importance of a name, an identification of that name and a valid telephone number in case any reporter or editor wants further information.

*Anne M. Thompson, ATM-B
Rocky Ford, Colorado*

The Ralph C. Smedley Memorial Fund

Contribute to the Ralph C. Smedley Memorial Fund.

- Keep the legacy alive
- Increase the benefits of membership in Toastmasters
- Extend the benefits of Toastmasters' membership to others.

Examples of activities the fund supports

- Increasing public awareness of Toastmasters, through the production of television and radio public service announcements.
- Development of new and improved material to help meet member and club needs.

Your donation to the Smedley Fund is tax deductible.

- Donate \$10.00 or more and receive a Toastmasters International paperweight.
- Clubs donating \$50.00 or more receive a special club ribbon.
- Contributors of \$100.00 or more have their name inscribed in a permanent plaque at World Headquarters in Santa Ana, California.

All contributions will be gratefully acknowledged—Support the Ralph C. Smedley Memorial Fund

RALPH C. SMEDLEY MEMORIAL FUND — Contribution Form

I/We support the Ralph C. Smedley Memorial Fund

Name _____

Address _____

City _____ State _____ Zip _____

Club _____ District _____

Country _____ Amount _____



*"Education is our business. It has been so since the beginning."
—Dr. Ralph C. Smedley, Founder*

If you wish to make a donation in honor of an individual or if you wish to make a memorial contribution, please describe below where acknowledgement of your donation should be sent. In such cases, the amount of the donation will not be disclosed.

Send to: Toastmasters International, Ralph C. Smedley Memorial Fund
P.O. Box 10400, Santa Ana, CA 92711

Try TV for Free Publicity

I would like to share an idea that our club has recently used to promote Toastmasters.

In our area, as in many areas, public television stations have membership drives and public auctions, during which they need volunteers. Our club recently volunteered three hours in exchange for free publicity. During those three hours, we displayed our banner, provided the announcers with information about Toastmasters, answered phones and "pitched" individual Toastmasters clubs on live television. This was broadcasted in upstate New York and the Canadian provinces of Ontario and Quebec.

If you have a public television station in your area, you may be able to exchange Toastmaster volunteers for free publicity, like we did.

*Ella M. Duffy-Adams
Watertown Club 6804-61
Watertown, New York*

Speechcraft Pulls AHEAD

HP Toastbusters Club 5825 in Palo Alto, California, with the support of company management, uses Speechcraft to meet the career development needs of Hewlett-Packard employees.

Hewlett-Packard, like many large, global companies, has many foreign-born employees who speak English as a second language. HP Toastbusters uses the Speechcraft program to help these employees improve their communication and leadership skills, and Hewlett-Packard pays for the training.

The eight-week Speechcraft course is offered through the company's continuing education program, HP AHEAD (HP After Hours Education and Development) as "Public Speaking Skills for Foreign-Born Professionals" and includes instruction in intercultural communication as well as fundamentals of public speaking.

HP AHEAD takes care of all publicity, administrative matters and costs, including instructors' fees.

The first time the course was offered in the fall of 1989, 20 people signed up, and several had to be put on a waiting list. The class was divided into two Speechcraft groups, each with its own coordinator.

Since graduating from the course, three students have joined HP Toastbusters and at least two others have joined other Toastmasters clubs.

The course has received excellent reviews and is now a permanent part of the HP AHEAD curriculum. It offers improved communication and leadership skills for the participants, provides effective, cost-efficient training for the company, and is a very successful affirmative action recruitment tool for the club.

Talk 'Til You Drop

Members of the El Paso clubs participated in a Talk-Til-You-Drop Talk-a-Thon after reading *The Toastmaster* article that suggested we should dare to be different in the way we publicize Toastmasters in our communities.

The Talk-a-Thon was based on the idea of seeing who could talk the longest on a given subject. The rules were simple: no pause longer than four seconds; no more than four "ahs" or other filler words; and no getting off the subject. Three people spoke at the same time. As one speaker was disqualified, the remaining two continued until the second was disqualified. The last speaker won the round.

Winners from each of the three rounds went into the finals.

We all had fun discovering a new way to exhibit our speaking skills, but more importantly, we received great coverage from two of our local television stations and two of our newspapers.

In addition to the Talk-a-Thon, two TV stations carried locally produced interviews with El Paso Toastmasters. Total air time was approximately 28 minutes.

And, to top off the publicity, a Toastmaster cap was sent to Willard Scott, who displayed it on the *Today Show*!

*Linda D. Swink, CTM
Ideal Toastmasters Club 2282-23
El Paso, Texas*

A Toastmasters Pentathlon

Do you want to add variety to your club meetings? Maybe you love the feeling of competition. Try what Thursday Noon Time Toastmasters did!

We held a "Toastmasters Pentathlon," which included contests in five areas: Table Topics, dramatic reading, joke telling, evaluation and public speaking.

Each contest was the theme of a meeting. All members were encouraged to compete. Those who did not were either timers or judges.

Prizes were awarded for each contest as well as for overall winners. The individual contest prizes were first, second and third place ribbons. Gold, silver and bronze medallions were awarded to the overall winners.

The grand champion was determined by the importance of the contest category. The first through fourth place winners of each contest received points that were multiplied by the points assigned to the category's importance. At the completion of the events, the Toastmaster with the most points was named "Best All-Around Toastmaster."

The pentathlon added variety, fun and friendly competition to our meetings. We look forward to our "Toastmaster Pentathlon" next year.

*Sharon Wooten
Thursday Noon Time Toastmasters
Club 2669-37
Charlotte, North Carolina*

A "Bid" of Fun

Our club recently held an auction to raise money for the club treasury. In the process, we had fun and learned new skills. Each of us brought along a small item (something bought or a family heirloom) and described the delights of it to the prospective buyers. Between hard selling and flights of fancy, we ensured that everything was sold to satisfied customers!

Other clubs might like to copy this version of Table Topics. It provided good practice for the day we might have to sell something that "doesn't sell itself," and it was an opportunity to clear things out of the attic.

Be sure, though, to have the treasurer keep an account of the bids—it would be easy for someone to forget he made a bid for something, or to suffer "buyer's remorse."

*Anne Dustan
Genesis Club
Jackson Heights, New York*

H A V E A STRANGE HOBBY? Welcome to the Club(s)

If you want to join, a group exists for you.

BY CHARLES DOWNEY

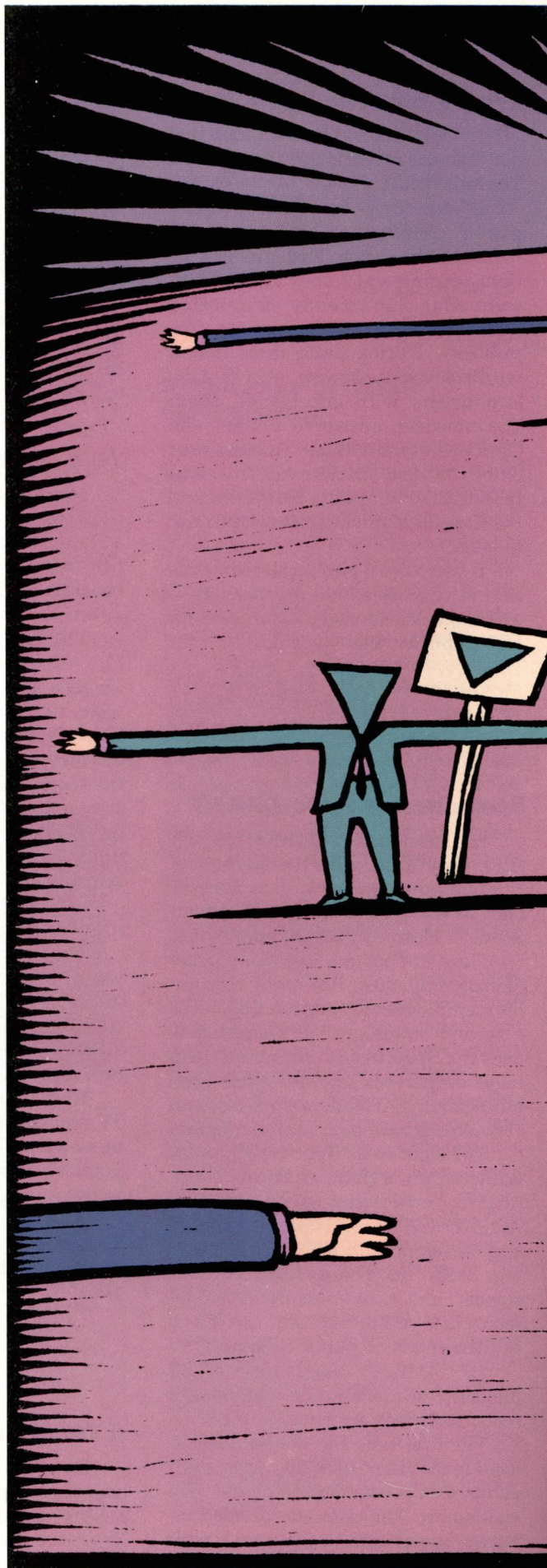
I t seems there are clubs for all reasons. If you're adventurous or dull, handsome or homely, tall or short, or even a lover of aardvarks, there's probably a group somewhere to share your outlook, characteristics or hobbies.

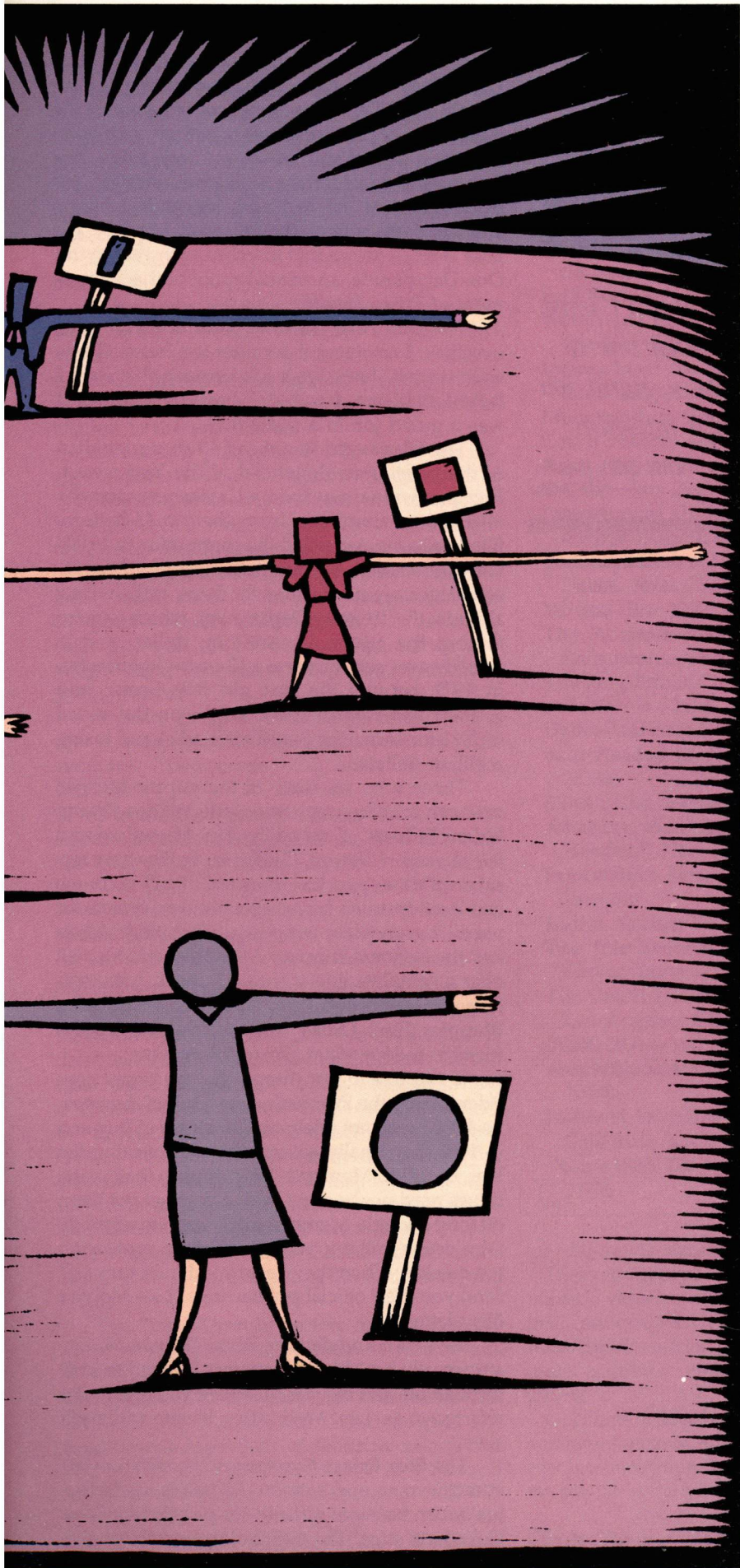
If you like your sports spiced with more risk than usual, the **Dangerous Sports Club of Britain** may be for you. Among their more interesting activities, club members recently staged quite a spectacle at a Swiss ski resort by attaching skis to bathtubs, stepladders, bicycles and a grand piano. (Mozart was played on the piano on the way down.) Members also have harnessed themselves to huge elastic ropes and then plunged off tall bridges like California's Golden Gate where, well, they just hung around until the thrill wore off.

A bit more tranquil are the **Young Fogey's of Britain**. According to the Young Fogey handbook, members tend to wear their fathers' clothes and express their grandfathers' opinions. Widely known to be distrustful of anything modern, a Young Fogey's favorite mode of transportation is a quaintly rusted one-speed bicycle with a wicker basket. The Young Fogey's ideal woman is his mother. For obvious reasons, the Young Fogey's will not speak to the 125 members of another British club—the **Descendants of the Illegitimate Sons and Daughters of the Kings of Britain**.

More modern is the **Worldwide Association of Space Explorers**. To date, there are only 200 members from 13 countries. The single requirement for joining: You must have orbited earth in a spacecraft at least once.

Much more down to earth is **WORMS—World Organization to Restore Male Supremacy**. WORMS members have a goal of making at least one woman squirm daily. "Because of the advances women have made in all areas of life, we figure it's time to get men off the hook," says founder Bob Fenton. "We want men to rise up from the ground."





People who squirm daily, however, are those surnamed Fink. So Bob Fink of Houston, Texas, founded **Finks International** to let people everywhere know that Finks have an honorable history. (Frederick the Great had a tutor named Fink and there was a German philosopher named Eugene Fink.) Every four years the Fink Olympics are held on National Fink day in—where else?—Fink, Texas. Games in the Fink Olympics include the raw-egg chug-a-lug, the very popular bathroom scales squeeze and a Fink marathon—a run of one mile.

Other clubs are name-sensitive, too. **The Fred Society** wants the world to know that not every Fred is a dumb caveman with a whiny wife. Using bumper stickers and slogans like "Better Fred than Dead," "Fred and Proud" and "I Brake for Freds," Fred Daniel of Santa Ana, California, hopes to destroy the stereotype instilled by Fred Flintstone, Freddie the Freeloader and the bumbling Fred Mertz on "I Love Lucy." The Fred Society also offers members diamond-shaped caution signs for their cars that read: "Fred on Board." This fall the Fred Fest will host any Fred who can make the trip to Southern California.

Another disgruntled group that seeks respectability, even though its letterhead is printed upside down and it insists on signing up new members against their will, is the **International Organization of Nerds**. The club boasts 372 members in North America. Most unwittingly join when well-meaning friends send their names to the club's headquarters.

The Worldwide Fair Play for Frogs Committee was formed to protect the frog against undue harassment and to promote goodwill everywhere for the oft-maligned creature. "We think it's extremely unfair that the word 'croak' has become slang for dying," says a club spokesman. Speak unkindly about, or do ill to frogs and you're liable to be listed in the Frog Lovers Hall of Shame.

The International Association of Professional Bureaucrats also is trying to overcome a general lack of goodwill. It hands out annual awards to bumbling bureaucrats. The club's slogan: "When in charge, ponder; when in trouble, delegate; when in doubt, mumble." The club once challenged the U.S. Post Office by sending two letters from Philadelphia. One went by regular mail and the other by a Pony Express-style rider. The horse-carried letter won, hands down.

Letters, memos and other directives are collected by the **Memorandum Club**, which publicizes examples of wordy, unclear communications in business and government and then makes awards in several categories of utter confusion. Last year's winner from Australia reads: "Officers will be obliged to adopt reconceptualization in respect to any high stream in-basket situation, and to maintain perspective based upon an interaction matrix. Officers should parameterize upward com-

patible cybercrud wetware, and sub-optimize any long-bomb hardwired binary chop bootstrap programs."

One group that clearly advertises its needs is the **Couch Potatoes**, an international society of guilt-free television addicts. The women's auxiliary is the **Couch Tomatoes**. The club boasts 7,500 or more semi-active members worldwide, and provides its members with an official Couch Potato handbook; a newsletter, "The Tuber's Voice"; and Couch Potato rabbit-ear pennants and bumper stickers that proclaim: "Couch Potatoes Don't Do It at All—They'd Rather Watch."

Other club publications include "Dr. Spud Talks to Couch Potato Teens" and "The Couch Potato Etiquette Guide." Says Dr. Spud, who in real life is club founder Bob Armstrong: "There are actually fairly strict rules about talking during TV programs. For instance, if there's a grease fire in the kitchen, you would discreetly mention it during a commercial."

In research now by Couch Potatoes are sunglasses with built-in miniature television screens; a fez (the official Couch Potato hat) with a built-in TV antenna so a viewer can simply tilt his head to adjust the set; "Tuberland," a Couch Potato theme park like Disneyland; and a portable, umbrella-sized satellite dish to use with a hand-held TV.

The Couch Potatoes' sworn enemy is **SET**, the **Society for the Eradication of Television**. Its 350 members refuse to own a TV and hope one day all sets will be dumped into an ocean. SET claims TV "retards inner life, destroys human interaction, squanders time and draws viewers into abject addiction."

The **Great Wall of Texas Society** is concerned with limiting human interaction. Its 2,500 members have to date raised \$35,000 for construction of a 3,449-mile, 40-foot-tall brick wall around the Lone Star state. "That would be twice as long as the Great Wall of China because everything in Texas is big," says Kenny Bob Parsons of Dallas, the society's president and founder.

The **International DENSA** (Diversely Educated, Not Seriously Affected) Society was founded by writer Stephen Price. Its 600 members have united behind the slogan: "Why be tense when you can be dense?" Price says he started DENSA because he was weary of meeting so many MENSAs members, the club for people with very high IQs.

DENSA has its own DQ (density quotient) examination. Prospective members must fill a bathtub to its brim. "If you displace any water at all when you get into the tub, you are dense enough for DENSA," Price explains.

Questions from the official DENSA quiz handbook include: "True or false: people who eat food live longer than people who do not eat food... Decide which word doesn't rhyme: bar, car, far, jar, miscellaneous, star, tar... Who doesn't fit in: George Washington, Abraham Lincoln, John Adams, Liberace?... What is the speed of dark?... How many stars are in the sky?" (Answer: All of

“
I was once
turned down for
a job because
they said I lacked
charisma.
I wouldn't have
minded but it
was a guard job
in a museum.”

Dull Folks founder,
Joe Troise

the above.)

If you find the DENSA exam too tough, you always can join **International Dull Folks Unlimited**. That club is a good choice if you bought cable TV for the 24-hour weather channel, if your idea of hors d'oeuvres is pretzels, or if your reversible jackets are brown on both sides. Accessories needed for the dull pride lifestyle are black-wall tires, white bread, souvenir ashtrays and a back-up spot on the Precision Attache Case Drill Team, a group that marches each year in the Doo-Dah parade, an annual spoof of the Tournament of Roses Parade.

The Dull Folks' favorite piece of furniture is a recliner. Laments club founder Joe Troise: "I was once turned down for a job because they said I lacked charisma. I wouldn't have minded but it was a guard job in a museum."

The 67-year-old **Bonehead Club** is custodian of the prestigious Bonehead of the Year award. Previous winners include a California man who attached an aluminum lawn chair to 43 helium-filled balloons and sailed the contraption to 16,000 feet—the Federal Aviation Administration later filed charges against the man for flying at the wrong altitude; the Treasury Department, which won for issuing the Susan B. Anthony dollar, a coin nobody ever sees or uses; a 13-year-old girl who, in 1979, became the first girl Boy Scout; and Herbert and Nelson Hunt, who won the award in 1981 for cornering the silver market and losing a billion dollars.

Those who are wary of the yuppie lifestyle now can join the more mundane **Yuffies (Young Urban Failures)**. Formed by Alex Murashko and Jeff Markell of Orange, California, yuffies have forsaken BMWs, gourmet mustard, T-bill accounts and laser-operated home entertainment centers for used Chevys, plain-wrap ketchup, lottery tickets and the National Enquirer. Murashko and Markell offer a complete line of yuffie T-shirts, hats, buttons and bumper stickers. There also are clubs for **Bluppies** (Black Urban Professionals) and **Sippies** (Senior, Independent, Powerful Persons).

If you like to put things off, you might consider joining the **Procrastinators Club of America**. Its 4,000 members celebrate Christmas in July and in 1967 they finally got around to protesting the War of 1812. Members have found that many things need not be done at all if you just put them off long enough. Membership is open to anybody who doesn't fill out and return their application too quickly. When they get around to it, they will send you their official publication, "Last Month's Newsletter."

Says club founder Les Waas: "Procrastinators are actually healthier. We are less inclined to rush through life and die young. When you die, you're referred to as 'late.' We'd rather be late while still alive."

The **Frog Prince Conspiracy** is a club for very attractive men and women. Members say life actually can be more difficult for people who look like movie stars. The club holds workshops and social events for gorgeous singles and couples.

"There's a tendency for people to equate being good-looking with not being too bright," says Jerry Lipkin, club co-founder.

Uglies Unlimited also claims to suffer prejudice because of appearance. The group was formed to convince non-uglies to accept people for what they are rather than what they look like. "We think being pretty is a curse because you have to fix yourself up every day," says Bobby Wilkerson, past president. The club holds an annual Ugly Stick Competition, a "beauty pageant" for members.

Other clubs concerned with appearance are: **Bald Headed Men of America**, whose 10,000 members are determined to convince you that skin is in. And there's **Ladies Against Women**, whose members want to return women's rights and fashion to the era of 1900.

It's not only plain people who want their images improved. The 500 worldwide members of the **Short Snout Society** are dedicated to improving the public's image of pigs. They hold an annual Swine Ball to raise funds and are convinced of the pig's good nature. "Pigs make wonderful pets," says Jack Tate, club founder. "Our 600-pound pig lies on the couch with us every night and watches TV with us. Pigs are very intelligent and very clean. They don't even have sweat glands."

Another group of dedicated animal lovers is the **American Association of Aardvark Aficionados**. Their motto: "It's aardvark, but it's worth it."

Information Please is a group that has revived the old farmer's tradition of the liar's club. Said one member when asked what he does for a living: "I work at the Olympics. I'm a javelin catcher." Another member claimed that where he lived was so cold he spotted a politician standing on a street corner with his hands in his own pockets. Yet another member earnestly argued his town was so small, they had to extend the town limits to make room for a phone booth, that the school bus there was a skateboard and that the local 7-Eleven store had to be renamed a 2-Five. The club named a local weather forecaster an honorary member.

If you collect items and not tall tales, your choices are many. **The International Barbed Wire Collectors Association** has 18-inch hunks of barbed wire from 15 countries. Members of the **Lilliputian Bottle Club** garner miniature liquor bottles. One member claims to have 20,000 bottles, some of which are shaped like King Tut and Laurel and Hardy.

The Count Dracula Society collects literature about horror films and maintains a Horror Hall of Fame. Members of **SCROOGE (Society to Curtail Ridiculous, Outrageous and Ostentatious Gift Exchange)** collect unwanted Christmas gifts. The **Amphibious Auto Club of America** collects cars that travel on both water and asphalt; the **National Valentine Collectors' Association** rounds up tokens of affection from bygone days. And the "GWTW" ("Gone with the Wind") **Collectors Club** seeks and keeps memorabilia used in mak-

HOW TO CONTACT THE WORLD'S WEIRDEST CLUBS

Dangerous Sports Club of Britain—Write to the club in care of Oxford University, Oxford, England.

Young Fogeys of Britain—Write Alan Watkins, Spectator Newspaper, London, England.

Worldwide Association of Space Explorers—Write Rusty Schweickart, c/o NASA, Houston, Texas.

Fred Society—Phone (714) 540-8199 for recorded message.

Worldwide Fair Play for Frogs Committee—Box 94, Lyndonville, Vermont 05851.

International Association of Professional Bureaucrats—National Press Building, Washington, D.C. 20045.

Memorandum Club—Box 979, Eldridge, California 95431.

Couch Potatoes—Box 249, Dixon, California 95620.

Great Wall of Texas Society—Box 581126, Dallas, Texas 75258.

DENSA—Box 214338, Dallas, Texas 75221.

International Dull Folks Unlimited—Write Joe Troise, Yellow Ferry Harbor 19, Sausalito, California 94965.

Bonehead Club of Dallas—Texas Tumbleweed Inn, 14775 Midway Road, Dallas, Texas 75244.

Yuffies—Box 1292, Brea, California 92622.

The Procrastinators Club of America—1405 Locust St., 11th Floor, Philadelphia, Pennsylvania 19102.

The Frog Prince Conspiracy—6121 Rock Ridge Blvd., South Oakland, California 92618.

Uglies Unlimited—1714 Merrimac Terrace, Garland, Texas 75043.

Bald Headed Men of America—Box "BALD," Dunn, North Carolina 28334.

Short Snout Society—60 Liberty Lane, Greenville, South Carolina 29607.

American Association of Aardvark Aficionados—1726 Florida St., Westfield, New Jersey 07090.

Information Please—Burlington Chamber of Commerce, Burlington, Vermont

Ladies Against Women—1600 Woolsey St., Berkeley, California 94703.

The International Barbed Wire Collectors Association—Write Jack Glover, Sunset Trading Post, Sunset, Texas 76270.

The Count Dracula Society—Write Donald Reed, 334 W. 54th St., Los Angeles, California 90037.

SCROOGE—1447 Westwood Road, Charlottesville, Virginia 22901.

Amphibious Auto Club of America—3281 Elk St., Yorktown, New York 10598.

National Valentine Collectors' Association—Box 1404, Santa Ana, California 92702.

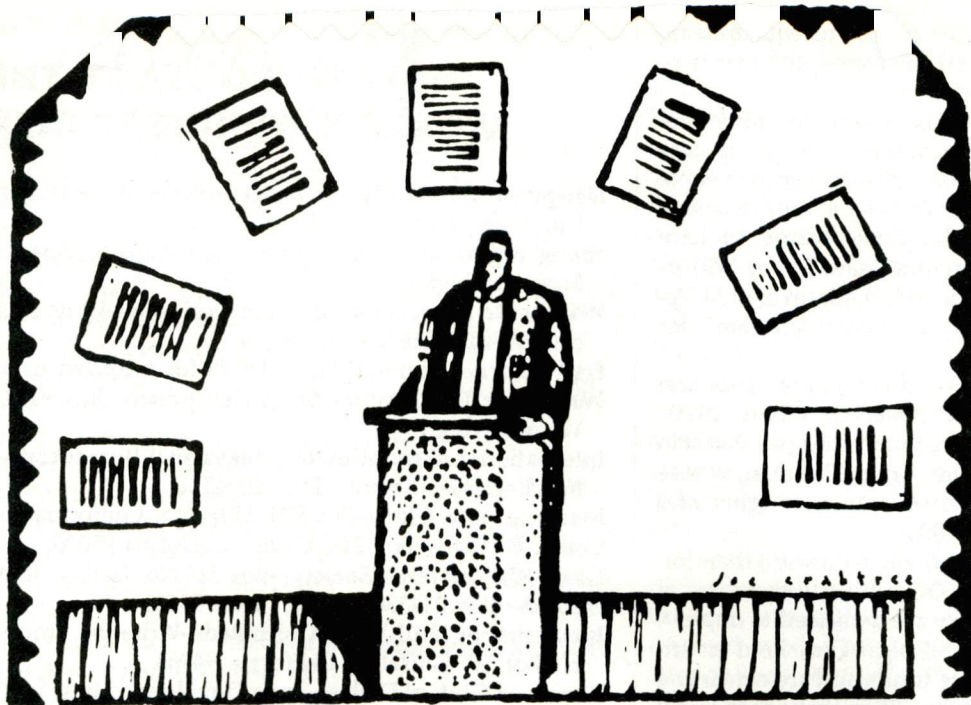
"Gone With The Wind"—8373 Discovery Blvd., Walkersville, Maryland 21793.

ing the movie classic.

There also are collector clubs for people who like military vehicles; wooden money; British beer mats; antique bicycle clocks and locks; wax letter seals; figurine-styled bottle openers; international reply coupons; numismatic errors and ration tokens.

Of course, if there are no organizations at all that suit your interests, or if you're a person who joins absolutely nothing, you could always start a club for stay-at-home people with few pursuits. ♣

Charles Downey is a freelance writer from Fawnskin, California.



Lecterns are for Notes

Don't risk winging it; use notes to keep your speech on track.

BY PHIL L. WASHAUER

“Wow! Wasn't that terrific! He spoke for almost an hour without using any notes!”

Do people say that about you? Should you give a speech without notes? Unless you are a professional speaker or have an extremely rare talent, the answer is an emphatic NO!

Why risk “winging” it? What are you trying to prove? The audience is taking time to hear your message. If you attempt to speak without notes, you may leave out important points. Then what have you accomplished?

After more than 35 years of speaking and observing other speakers, it has become clear to me that notes are a vital component in delivering an effective speech.

What should you use?

But what kind of notes? That question puzzled me for years. I watched speakers use everything from 3” by 5” cards to newspaper clippings and I finally realized that there is a very simple answer: Bring to the lectern the notes or materials you feel comfortable with for that speech and for that occasion.

Use 3” by 5” cards, 8½” by 11” sheets or legal paper. The choice is yours; there is no one way for all speakers.

Feel more comfortable with your speech written out in its entirety? Fine, do it! This is an especially good idea if you are preparing a technical talk with a substantial amount of statistical information.

Do you prefer to use an outline, or just key words and phrases? The notes you use depend entirely on your own style and, of course, the type of speech you are giving.

One of the primary causes of “platform jitters” is that we are afraid we will forget something, or make a mistake and be embarrassed.

When attempting to speak without notes, we are sometimes more concerned with what to say next than what we are saying at the moment. Notes give you security and peace of mind and help minimize “stage fright.”

Is there a best method?

The important thing about notes is learning to use them effectively and unobtrusively. Thanks to modern technology I have devised a method that enables me to use my notes (unobtrusively) and yet

maintain eye contact, step away from the lectern or use broad gestures if I care to. (I had some special "lectern" eye-glasses made that enables me to see my notes from a greater distance than my regular bifocals.)

Whether you wear glasses or not, I recommend typing your notes on plain white paper, leaving a margin of about an inch and a half at both top and bottom and on either side. Then enlarge them about 30 percent on a copy machine. With enlarged notes, you now have a range of movement and action at the lectern that is impossible with standard type or hand written notes. If you have an electric typewriter or a word processor, try using the "orator" or "presenter" type for the enlarged effect.

Use different color highlighter on key words, paragraphs or stumbling points, or phrases you want to emphasize. The color helps you find your place as you progress through the speech.

Tips on note preparation:

- The notes you use when delivering the speech must be the same ones used while rehearsing. Even if you have additions penciled in and items scratched out, you are familiar with them. Many speakers have made the regrettable mistake of typing a set of new notes just before delivering a speech.

- Type your notes double-spaced. (Single space if you are going to have them enlarged.) If you write by hand, print. It is easier to read than script at a lectern.

- Use heavy paper (at least 20 lb. weight). Thin paper is more difficult to see and the pages may stick together.

- If you are not using a lectern, 3" by 5" cards are easier to handle and less distracting.

- Number the pages or cards. Check them just before speaking to be sure they are in sequence.

- Make extra copies of your notes, and keep them in a separate place in case the originals get misplaced.

- Never staple the pages. Use a paper clip.

- Do not put notes on the lectern ahead of time. Someone speaking before you may accidentally pick them up.

Using the notes:

- Get to the meeting room early. Put your notes on the lectern and check the lighting. (It's amazing how many rooms have inadequate lighting in the lectern area. I always bring along a tensor lamp and extension cords.) Check the microphone at the same time.

- When you get up to speak, take your time. (It gives the audience time to quiet down after your introduction.) Arrange your notes where you can view them easily. Bring along some masking tape in case they tend to slide down out of your eye level.

- Never flip your notes or lay them in view of the audience. Master the art of sliding them over as you progress through the speech. This can be done without the audience ever being aware, and without breaking eye contact.

Remember, the audience is on your

side. They want you to do well. They really don't care if you use notes as long as you tell them what they came to hear. Well prepared notes properly used will minimize nervousness, decrease chances of leaving anything out and insure that you will make a successful presentation.

Phil L. Washauer is a 20-year Toastmaster and was a finalist in the 1970 International Speech Contest in Calgary, Alberta, Canada. A professional speaker, he operates his own seminar business.

SPEAKING WITHOUT NOTES

BY A. LEE NORTON

Imagine that the next time you stand up to deliver a speech you confidently leave all notes behind. You know the words are going to flow, and you only have to concentrate on the message and tone.

The following seven-step procedure will give you the confidence to leave those notes behind. It will help you to memorize your presentation by visualizing it many times.

- 1 Think about your speech subject until an outline forms in your mind. Concentrate on your speech at night just before retiring. In the morning write down your main thought and note the references you want to use.

- 2 Draft a basic outline or just write the speech as it comes to you. At this stage it is important to get your thoughts down on paper and not worry about grammar, flow or transitions. In a speech it is the ideas that count, so don't get hung up on the choice of words.

- 3 Make an outline from your written speech by writing only one word for each paragraph. Concentrate on ideas.

- 4 Start speaking into a tape recorder, using your outline as a guide. Keep speaking and playing back, each time changing the order of words until the speech flows and you're satisfied.

- 5 Rewrite your speech from your tape. The purpose for this is to find concepts that you have missed or that you may want to exclude. After re-writing the speech, write one key word for each paragraph to be used as your summary.

- 6 Speak into the tape recorder again, to refine your speech for the final take. Use the key words you saved for the summary to trigger your memory, then just speak one paragraph at a time. Keep changing the words until you are satisfied with the overall image. When recording, it helps to stand in front of a mirror or a video recorder to develop your body language.

Note that in some cases you may wish to repeat steps 5 and 6 several times before you are comfortable with the outcome and ready to go on to step 7.

- 7 When you are comfortable with your speech, play it back the next day as this may initiate other ideas. Keep playing the tape regularly, perhaps as you drive or do your daily chores, to commit your speech to memory.

A final resource when preparing your speech is to have someone, a friend, spouse or fellow Toastmaster, serve as a sounding board and to give constructive criticism regarding your speech. As an exchange you may evaluate their speeches. Most successful writers and speakers have such a person to keep them on track.

There will always be three kinds of speeches: the speech you have thoroughly prepared for, the one that you give, and the one that you wish you had given. Following the above procedure will ensure these three speeches are as similar as possible.

A. Lee Norton resides in St. Catharines, Ontario, Canada. He is a one-year member of the Garden City Toastmasters Club.

The Memory Method of the Masters

BY PHOEBE BORMAN



You are standing behind the lectern, and you start to sweat. As you shuffle through your notes trying to find your place, you become uncomfortably aware that the audience is growing restless. "Doesn't she know her subject?" you can imagine them thinking. You have to find a better way.

Every Toastmaster knows that people don't like to be read to; they want to be talked to. When you talk to your audience you can easily maintain eye contact, sense areas of interest and tailor your talk to the the audience. To do this effectively, you need to rely on memory rather than lengthy notes that interrupt your rapport with your listeners.

Greek and Roman orators held their audiences spellbound for hours without the help of notes. They used a memory system called topology or "location." Although little known, remnants of this system still linger in our speech. In fact, our word topic means "place," and we still say "in the first place" and "in the second place."

Location as Memory Aid

How efficient is location as a memory aid? We often use location to enhance memory in everyday activities. We retrace our steps to find a missing object. When driving to an unfamiliar place, we note certain features by which to find our way back; left at the gray church, right at the gas station, etc. When we park our car at a large mall we remember its location by orienting its position to a nearby landmark.

Remarkable memory feats were commonplace for the classical orators who developed topology skills. One story

describes a Greek poet named Simonides who attended a banquet with almost two hundred other guests. Simonides was called away early.

Tragically, the building collapsed while he was gone and killed all the other guests. Their bodies were unrecognizable, posing a problem for the authorities who were faced with identifying the bodies and returning them to their families for burial.

The task seemed impossible until someone remembered that Simonides had been present. When he was called back, Simonides stood in the center of the disaster area and identified every body from where he remembered that person was sitting while he was there.

Construct a Mental Scene

Using the classicists' system of topology to guide you through a speech requires two steps:

First, construct a mental scene with at least ten easily imagined features that must be memorized and reviewed regularly. The scene can be based on reality (your home or landmarks you pass on your way to work, for example), or it can exist only in your imagination.

For demonstration purposes we'll use an imaginary garden scene. The first feature is a garden gate. Picture it clearly in your mind. The second feature is a lilac bush; the third, a rosebush; fourth, a fishpond; fifth, a bench; sixth, an oak tree; seventh, a bed of geraniums; eighth, a rock garden; ninth, ornamental statuary; and tenth, a hedge. If you customarily use more than ten topics, add more features.

When you prepare your speech,

divide your subject into topics. Reduce each topic to a key word that will call the topic to mind. Choice of the key word is crucial. It must help you to easily recall the topic and be attachable to the feature in your scene. You may select and reject several key words until you find one that works.

Suppose you are to present a speech on the need to raise funds for the community hospital. In preparing your speech you will organize the subject into six topics. A carefully selected key word cues each topic. Then visually attach each key word to a feature for recording in your memory. The process works like this:

Visualize Key Features

The first topic is the past and present benefits of the hospital to your community. Your selected key word is "benefits." The first feature in your garden scene is the gate. Envision the gate in your mind and "see" the key word image: a man named Benny, having a fit at the gate.

The second topic concerns the need for new services such as treatment for drug and alcohol abuse. The key word is bottles. Imagine bottles of liquor and pills hanging on your lilac bush.

The third topic is the need for more money for qualified staff. The key word is money. Picture dollar bills blooming on your rosebush.

The fourth topic is a proposed new wing for the hospital. Wing is the key word. Call up the image of the pond and put wings on the fish.

The fifth topic is needed repairs. The key word is tools. Imagine that the garden bench is broken, or picture a hammer and saw on top of the bench.

The last topic entails future benefits that the well-funded hospital can offer the community. "Benefits" can key this topic, too. Simply imagine Benny having a fit by the oak tree.

After you have greeted the audience, envision your first feature: the garden gate. Next to it will be Benny having a fit. You launch your talk by describing past and present benefits of the hospital to the community (helping people like Benny).

At the end of that topic you move on to the lilac bush. You will see the bottles swinging on the bush and can expound on the need to extend hospital services to modern addictions that beset the community.

When that topic is completed you call up the next image: the rosebush studded with dollar bills. This takes you to an

Continued on page 29

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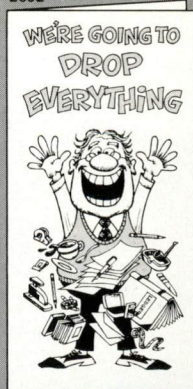
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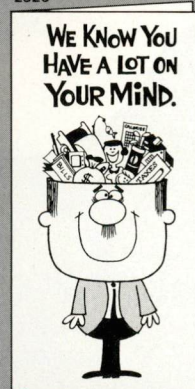
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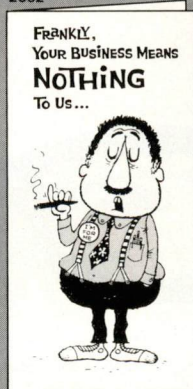
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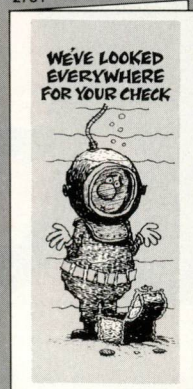
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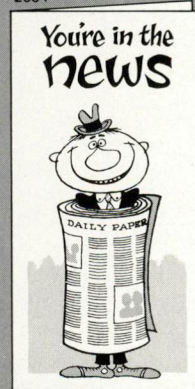
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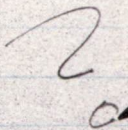
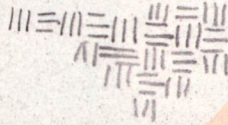
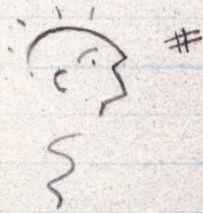
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MEETING:



Stuck in Another **BORING** Business Meeting?

Use these tactics to make your meetings prompt and progressive.

BY MILT GRASSELL

While meetings may be the only successful way to identify a problem and determine the best way of solving it, they often waste too much time and money and accomplish little. Too many people have attended meetings that should never have been scheduled.

Useless meetings could be avoided by asking questions like these:

Is this meeting really necessary?

Is there a better, quicker or easier way to reach the same objectives?

Could the same results be achieved with a memo or phone call?

Planning ahead

If a meeting is necessary, plan ahead. Here are the basic steps:

1. State the purpose: Beginning each objective with the word "to" clarifies the purpose:

- To determine if we should start a neighborhood watch program
- To evaluate the accomplishments of last year's goals
- To prepare a recommendation for corporate headquarters
- To implement a new policy
- To decide which proposal to accept

2. Select the chairperson. Whoever runs the meeting must be able to:

- Begin the discussion
- Motivate, guide and keep the discussion moving within the limits of the agenda
- Make necessary decisions as the meeting progresses

3. Select the meeting participants. Ideally, every person you ask to participate should be involved in some way with the problem, or be

knowledgeable about the situation or problem.

Realistically, you may not have a complete choice in selecting participants. Etiquette may require you to invite individuals who have little or no stake in the matter.

4. Invite the participants. Unless the meeting has to be called on short notice because of an emergency, give the participants adequate notice and sufficient details about the meeting. Here's an example of a meeting announcement that you can modify to your own needs:

Date _____
To _____
From _____, Chairperson
A meeting has been scheduled:
Place _____ Date _____ Time _____
Topic _____

Purpose of the meeting _____
Those in attendance will include _____

(departments, divisions or individual names if the meeting is small.)

Preparation for the meeting _____
_____ (materials to bring, etc.)

Please Note: If you can't attend, please phone my office (phone number) on or before (week-day, time, date).

Enclosures:

- copy of the meeting agenda
- copies of background materials you need to study before the meeting begins
- a list of items to look up before the meeting

Too many people have attended meetings that should never have been scheduled.

Be sure to emphasize the purpose. Here's a specific example:

A large midwestern firm sent out a meeting announcement to selected individuals in each of their plants. The topic, "Better Business Writing," was clearly stated in the announcement. But nothing was said about the purpose of the meeting.

How did the recipients feel?

They were indignant! They thought they were being sent to the meeting because they lacked basic writing skills. But the real reason they were asked to come—although it wasn't mentioned in the announcement—was to get their input before revising the company's current "Business Writing Manual."

5. Select the site. The success of a meeting is enhanced by comfortable seating, adequate ventilation, proper lighting, good food and convenient parking. Your own office, plant or headquarters building may be ideal. At other times, you may want a "neutral" location, such as a restaurant with meeting facilities, a hotel or a conference center.

If participants come from out of town, consider a hotel or motel with easy access to freeway ramps. If they arrive from several states, consider an airport meeting facility. If you want to add academic credibility to the meeting, consider a college conference center. And if the participants are affluent, consider a luxury hotel or resort. The rule of thumb: Select a site that is somewhat more elegant than the places your participants normally frequent.

6. Select the seating arrangement. Seating arrangements have more to do with the success of a meeting than most people suspect. For example, an auditorium or theater-type seating arrangement—where all the participants face the speaker—limits the meeting to a lecture by an authoritarian chairperson.

On the other hand, oblong, oval, diamond, square and U-shaped seating arrangements permit most participants to see each other face-to-face. In these arrangements, the leaders can sit at one end of the table to emphasize their status or sit among the group to de-emphasize it.

The round table seating arrangement ensures that everyone sees each other face-to-face. It enhances informality, brings the leader into the group and de-emphasizes the chairperson's role.

Getting off to a good start

At the beginning of the meeting, the chairperson is responsible for explaining the purpose of the gathering, why it was called, how and why the participants were selected and for making clear their role at the meeting.

▪ **Clarify the purpose.** Regardless of how well the purpose was explained in the announcement, it doesn't hurt to elaborate.

(Example #1: A request for information.)

"Corporate headquarters agrees this policy needs revision. But before beginning the revision,

they want to know what we think. So we need to come up with material for consideration in the revised copy."

(Example #2: Request for a decision.)

"The purpose of this meeting is to make an important management decision: 1) Should we continue with our own internal consultants? or 2) should we bring in an outside, independent consulting firm to help us find the real problem?"

(Example #3: Implementing a policy.)

"This new policy has been handed down to us from corporate headquarters. It is not the purpose of this meeting to debate the policy, but to determine the best way to implement it."

▪ **Disseminate introductory/background information.** Audiovisual aids enhance your message. Research shows that 83 percent of the information that reaches the brain comes from sight; only 11 percent comes verbally or by way of sound. The remaining 6 percent comes through smelling, tasting and feeling. Research also shows that people retain information that they both see and hear up to 55 percent longer than what they only hear.

▪ **Generate discussion.** The best way to get people to speak up is to ask non-threatening questions. Two basic types exist:

Close-ended questions. These require very little thinking. Most can be answered with a few words. Sometimes they only require a "yes" or "no":

"Should we call another meeting?"

"Should we meet on Thursday or Friday?"

"Can you have the meeting agenda typed before noon tomorrow?"

Open-ended questions. These require more thought and longer explanations:

"Why do you feel we should not call another meeting?"

"Why is it better to meet on Thursday?"

"Why is it impossible to get the meeting agenda typed before noon?"

The quickest way to stop the flow of conversation is to tell people what you think before they have had an opportunity to share their thoughts.

(Poor) Chairperson: "You've seen the figures. Sales are going down each month. Now let me tell you what I think is happening. Then I'll ask for your opinions."

(Better) Chairperson: "You've all seen the figures. Sales are going down each month. Why do you think sales are slipping?"

▪ **Keep the discussion moving.** The whole idea of a meeting—particularly when you're seeking information—is to keep the discussion flowing. Questions are your best tactic because anything you want to say can be stated as a question and, psychologically speaking, no one can get upset at you for asking a non-threatening question.

However, that doesn't mean you don't have to use judgment in phrasing questions. For instance, if your question is sensitive, implies an accusation or includes emotional words, soften it

Continued on page 30

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“When you are making a success of something, it's not work. It's a way of life. You enjoy yourself because you are making your contribution to the world.”

Andy Granatelli

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Topology

Continued from page 23

appeal for more money to improve the professionalism of the hospital staff.

From there you go to the fishpond where you see your winged fish. That reminds you that the hospital needs to build a wing to house these new services.

By the fishpond is a bench that is broken or heaped with tools. Here you speak of the need for funds for maintenance—a new roof, perhaps.

When you call up the next feature, the oak tree, there is Benny having a fit again. You are reminded to talk of the future benefits your community will derive from its newly improved hospital.

Since your next feature, the geranium bed, has nothing attached to it you know that your topics are finished and you can end your talk to—we hope—thunderous applause.

Although the first and last key words are the same, there should be no interference because you know you started with past benefits and will end with future benefits.

Preparation is critical when you use the topology system. You must create the scene beforehand and familiarize yourself with each feature.

Can you use the scene for another talk? Of course. If the images you attached are not reviewed, they will decay and new images can be attached. The formula is simple: subject to topic, topic to key word, key word to image.

Developing this skill increases your effectiveness and persuasiveness. Without the need to look down at notes, you will maintain eye contact, display full knowledge of your subject and observe your audience for immediate feedback. You can expand some topics and shorten others depending upon observable audience interest. You also can take questions without losing your place. Best of all, you are talking to your audience, not reading to them or relentlessly pursuing a topic when the audience is signaling with a loss of interest.

If you absolutely can't venture before a group without something written down, write your key words on very small cards—no larger than 2½" by 1½"—that can be concealed in the hand.

Glance down at the first key word. Immediately move it to the back of the stack, and deliver the topic. When you have finished, your eye will fall on the next key word. Move it behind the others and continue. Although this is not quite as impressive as the location system, you will break eye contact for the shortest

*Greek and Roman orators
held their audiences
spellbound for hours
without the help of notes.*

*They used a memory
system called topology
or "location."*

.....
possible time.

Never speak to your audience when you are looking down. Wait until you have achieved eye contact. Pauses are as effective as words. They give your audience a chance to mull over what you have just said.

The best example I can offer for this rule is former President Ronald Reagan.

Regardless of your political views, you must agree that his title, the Great Communicator, is well deserved. Much of his charisma came from gazing directly into the camera as he spoke. On the other hand, President George Bush, who often speaks with his eyes cast down, is a speaker who has much to learn. How memorable are his talks?

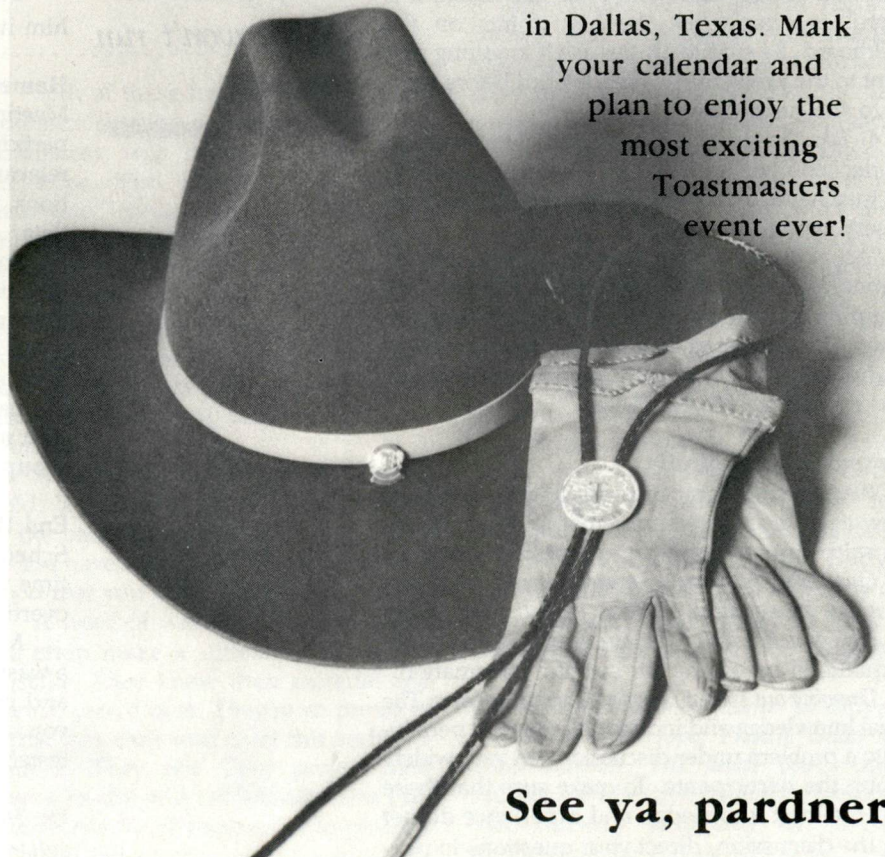
To be an outstanding speaker, practice the topology system of the great Greek and Roman orators. Review the features in your scene every day. Prepare your talk according to the steps outlined. You will convey confidence and subject mastery and soon achieve a reputation as a master speaker. ♦

Phoebe Borman of Wanseon, Ohio, teaches memory methods and systems for universities, civic groups and corporations.

Bustin' Loose in Big D

Dallas, Texas, August 14-18, 1990

Enter a world beyond your imagination. The 1990 Toastmasters International Convention will be held at the Loews Anatole Hotel in Dallas, Texas. Mark your calendar and plan to enjoy the most exciting Toastmasters event ever!



See ya, pardner!

Boring Business Meetings

Continued from page 26

with expressions such as:

"What seems to be the problem between sales and marketing?"

"Just suppose that we were causing the problem..."

"In your opinion, do you..."

If your question isn't sensitive, don't soften or cushion it. Ask directly:

"Tammy, that was a good suggestion. How do you think it should be stated in the revised copy?"

"Vic, you said you liked the proposals. If you had to make a recommendation, which one would you choose? And why?"

How to stay on track

Two of the chief complaints about meetings are: 1) the discussion gets off track and 2) the same thing gets discussed over and over. Here are four helpful solutions to those problems:

1. *Bring the discussion back on track tactfully.* Never tell Wandering Willy that his comments have nothing to do with the agenda. Instead, ask the right question and let Willy tell you if his comments pertain to the objectives of the meeting. For example, "How does your point relate to the topic we're discussing?"

2. *Don't let the discussion get stale.* When Circulating Chris keeps rehashing the same points, use a question to put the pressure on him to admit what he's doing. "Are you bringing up something new?"

3. *Summarize.* Mini-summaries are another good way to pinpoint what has been covered and what new aspects still need to be discussed. It is helpful to simply list the key points on the chalkboard. Be sure to always ask if anything pertinent to the problem has been left out before moving to the next topic.

4. *Take the initiative.* If you can't lead a group to a decision or there is a deadline for a decision, you may have to make the decision yourself. If so, be very tactful:

"As you all know this is an emergency meeting. We have to make a decision. But our time is running out. We are equally divided on whether to start the campaign in July or in January. I feel we shouldn't launch it until January because we need more time for planning..."

Communicate skillfully

Paraphrasing. Paraphrasing allows a person to show that he understands what another person has said, thus moving the discussion forward.

Qualifying meaning. General words such as *a lot, a few, many, most, average, medium, big, small, hot, cold, superior* and *other* are obscure and should be qualified by asking for specific information.

Drawing out special knowledge and experience. The actual knowledge and individual expertise pertaining to a problem under discussion can vary widely among the participants. To make sure that those with the least knowledge and experience do not hog the discussion, direct your questions to peo-

GETTING MORE FROM MEETINGS

To increase the effectiveness of meetings, consider these suggestions:

- **Pay attention** to seating arrangements. If you want to encourage confrontation between two people, seat them face-to-face. Side-by-side seating makes disagreement difficult.

- **If you want** to dilute confrontation, place someone antagonistic toward the person running the meeting to his or her immediate right. This position reduces eye contact.

- **Begin and end** the meeting with an item that unites the group. This creates an atmosphere of goodwill.

- **Ask for opinions** of the newer members first. This will encourage them to enter the discussion.

- **Choose the strongest advocates** for a solution to a problem when giving assignments. Usually they will work hardest to prove the decision was the correct one.

Reprinted with permission from Communication Briefings.

Scheduling a meeting before lunch or quitting time will most likely guarantee that it won't run overtime.

ple who are in the best position to provide the answers you need.

Handling problem participants

I suggest three approaches for coping with disruptive behavior:

- Ask Disruptive Dan why he is behaving the way he is. He probably won't be able to justify his behavior.

- Record on tape what he says and play it back so he can hear himself.

- Videotape his disruptive behavior and show him how he appears.

Homework incentives

Meetings frequently get bogged down because the participants are unprepared. They haven't read the relevant background material, answered questions, looked up material or brought requested data.

To continue the meeting with these basic limitations would be a mistake. Cancel the meeting and set a new date.

If you stay cool and calm, you'll have a very good chance of getting your point across, getting the participants to do their homework before the next meeting and maintaining goodwill with the group.

End the meeting

Scheduling a meeting before lunch or quitting time will most likely guarantee that it won't run overtime.

Meetings don't have to be dull, slow-paced or a waste of time. They can be exciting, meaningful and productive. If you're not getting the results you want from your meetings, try these time-tested tips. ♦

Dr. Milt Grassell is a full-time writer, speaker, consultant and seminar leader.

'Have You Heard the One About...?'

Raconteurs need to be bold and proud of their material.

BY GENE PERRET

A disproportionate number of jokes begin with the phrase, "Have you heard the one about...?" The strange thing about this question is that even when you answer, "Yes, I have," the story teller still continues with the tale.

Of course, the question is rhetorical, serving as a way of getting into the joke. The subtle but important lesson here for all raconteurs is that jokes have to be heard.

Most one-liners and anecdotes build to one climactic moment: to the laugh, the punch line. "Why do firemen wear red suspenders...to hold their pants up."

That last sentence constitutes the heart of the joke. It's the reason for asking the question in the first place. It's what gets the audience chuckling.

However, that line would be worthless if it sounded like this: "Why do firemen wear red suspenders...Tohol-thepunum."

This rushed answer makes no sense. It's not only not funny, it's frustrating. The audience wants to know the answer to the question. But they won't get it from the way that joke was told.

If you're going to tell a joke, a story or an anecdote, *all* of it must be heard. Different types of raconteurs make different types of mistakes in telling a story clearly and articulately.

Beginners are timid. They're unsure of their comedic skill so they only present half of it. They mumble the punch line or speak so softly that no one can hear it.

I recently taught a seminar on comedy in which several aspiring stand-up comedians presented a few minutes of their material. One backed away from the audience after each gag. She must have been afraid that they were going to come and get her—as Johnny Carson often jokes—so she was determined to get a head start on them. She finished her

short routine a full five yards farther upstage than she started.

Another youngster didn't cover as much ground, but he delivered all of his punch lines to the ground: Speaking the critical lines looking toward the floor, he gave the impression that the lines weren't worthy of the audience.

Humor has a snappy rhythm to it; it's wisecracking, sharp, brisk—but not necessarily fast.

Both of these habits signaled to the audience that the comedy wasn't good. Audiences will listen to your body language, often giving it more weight than your words. If you, the humorist, tell them your material isn't funny, they'll believe you.

People want to hear your comedy; they love comedy. However, they're not going to chase you to the far ends of the stage to hear it, nor are they going to lean forward to catch it before it hits the ground.

When doing humor you have to be bold. You have to deliver your material to the back of the hall and be proud of it. You have to feel that the material is so good that you want everyone to hear it.

A word of warning: Veteran speakers often make a different, but costly, mistake. They know their material and they're proud of it. They're so proud of it that they can't wait to let this audience hear it. They sell. They project their voices loudly and confidently. The problem is they're often so eager to get their material before the audience that they

speak too quickly. The words become unintelligible.

Scott Joplin, the great musician who wrote "The Entertainer" and other great ragtime pieces, said, "Ragtime must never be played fast." This sounds like musical heresy, but it isn't. Ragtime has a distinct beat; it's crisp, melodic and syncopated. Playing ragtime fast can destroy these features.

Humor has a snappy rhythm to it, also; it's wisecracking, sharp, brisk—but not necessarily fast. Humor shouldn't come out of the mouth faster than it can go into the ear.

The verbal speed of the speaker does not make a joke funny. The cadence does. A joke should be spoken in ragtime. Deliver your humorous lines sharply, crisply and snappily; but also enunciate each syllable clearly. Audiences only laugh if they can hear what you say.

Humor allows us some slack in grammar and pronunciation. It permits the occasional use of "ain't" if it's more effective than "isn't." Comedians also can substitute "gonna" for "going to." You can even conjugate verbs differently than what the professors recommended. Some comic catch phrases from the past were "Was you dere, Charlie?" and "Wanna buy a duck?"

When presenting humor, speak boldly, slowly and distinctly, even when doing accents or dialects. Make sure your punch lines can be understood.

Then when someone asks, "Did you hear the one about..." your audience can answer: "Yes, I heard that joke from an excellent speaker, and it was hilarious." ♣

Gene Perret is a comedy writer for such performers as Bob Hope, Phyllis Diller and Carol Burnett. His latest book, *Using Humor for Effective Business Speaking*, was recently published by Sterling Publishing Company in New York.

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