

June 1985

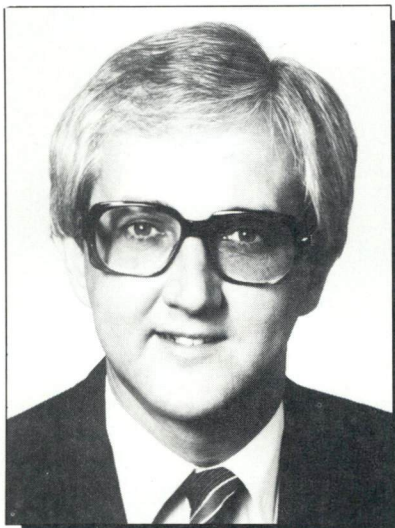
# THE TOASTMASTER



Captivate Your Audience with Slide Shows

## Good Club Programming—A Must

The month of June is one of the most exciting months for me as a Toastmaster. The enthusiasm created by the recently completed district conferences appears to be enjoyed by every club and district officer and member who attended. Exciting activity is already in progress by outgoing district teams to insure a place in the Toastmasters Hall of Fame as a Distinguished District, while the newly-elected slate of district officers diligently establish their success plan for the coming year. Equally as important as these district-level activities is the preparation by club officers to transfer authority to new club leaders.



Possibly the most important event of this enthusiastic season is the proper training of new club officers by the district staff. As we all know, the success of the Toastmasters movement is dependent on the *successful delivery* of our educational programs to the individual Toastmaster during the club meeting. Formally stated: **The mission of a Toastmasters club is to provide a mutually supportive and positive learning environment in which every member has the opportunity to develop communication and leadership skills, which in turn foster self-confidence and personal growth.** And, club officers create the environment for learning in a club which enhances this delivery.

During the many training sessions scheduled for club officers this month, at least two major subjects should be addressed—effective club operations and effective club programming. Each officer should be made aware of his or her responsibilities. Have the names and addresses of new officers been mailed to World Headquarters on the proper form? Have the signatures at the local bank been changed for proper use of the club's checking account? Is the procedure for calculating the dues required for a new member understood? Well, the list of questions concerning the basic operations of the club can get very long. It may be wise to have your outgoing club officers program a list of "Do's and Don't's" and have it reviewed by the incoming team.

Effective club programming can legitimately be considered one of the club operation concerns of the educational vice-president. But I recommend that this topic be given special attention at the officer training session because of its importance to a healthy club. It is through effective club programming that the environment for learning is created and the needs of the members are met.

If your club membership is like mine, you will find that most members live fairly active lives—those are the kinds of people Toastmasters attracts. Even the retired members I know are busier than ever. So, if we are going to continue to attract this type of person to our club meeting for a two-hour period, we'd better be prepared to offer them an interesting program. To help us create the many OPPORTUNITIES FOR GROWTH in clubs, our World Headquarters staff has recently revised the "Patterns in Programming" (1314) manual. Its 27 pages contain a wealth of knowledge—a handy tool to have around during your club program planning for the coming months.

Best wishes to all officers for a successful term.

*John S. Latin*  
**John S. Latin, DTM**  
**International President**

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3106 7th St. North, Fargo, ND USA 58102

#### Executive Director

Terrence J. McCann

Toastmasters International, P.O. Box 10400

Santa Ana, CA USA 92711

#### Secretary-Treasurer

Frank Chess

Toastmasters International, P.O. Box 10400

Santa Ana, CA USA 92711

### Directors

Bennie E. Bough, DTM

4607 Ordinary Court, Annandale, VA USA 22003

Edwyn J. Buzard III, DTM

10680 Marine View Dr. S.W., Seattle, WA USA 98146

Peter J. Crabtree, DTM

1305 Cambridge Dr., Oakville, Ontario

Canada L6J 1S2

Joe Garmeson, DTM

P.O. Box 61142, Marshalltown 2107

South Africa

Jack Gillespie, DTM

114 Savoy Crescent, Winnipeg, Manitoba

Canada R3R 2N9

Margaret F. Hope, DTM

195 N. Hythe, Burnaby, B.C.

Canada V5B 1G3

Frederick J. Ludwick Jr., DTM

17 Hurd St., Cazenovia, NY USA 13035

David B. Meeks, DTM

P.O. Box 2291, Tampa, FL USA 33601

Arthur F. Nieto, DTM

6053 N. 21st Dr., Phoenix, AZ USA 85015

Herbert D. Nowlin, DTM

309 So. A. Oxnard, CA USA 93030

Ted Randall, DTM

R.R. #1 Box 241, O'Fallon, IL USA 62269

Charles H. Rust, DTM

2114 Highland Ct., Bozeman, MT USA 59715

James G. Sauer, DTM

4209 Frank Court, La Crosse, WI USA 54601

James E. Seale, DTM

19 Lenora Dr., W. Simsbury, CT USA 06092

Frank L. Slane, DTM

1742 W. Latimer Place, Tulsa, OK USA 74127

Suzy Smith, DTM

1922 Huntsman Rd., Aiken, SC USA 29801

D. Adele Stagner, DTM

470 W. Harrison, Claremont, CA USA 91711

## THE TOASTMASTER

### Editor

Tamara Nunn

### Editorial Assistant

Michelle Cabral

### Art Director

Bob Payne

### To Place Advertising Contact:

Toastmasters International

Publication Department

2200 N. Grand Ave., P.O. Box 10400

Santa Ana, CA 92711

(714) 542-6793



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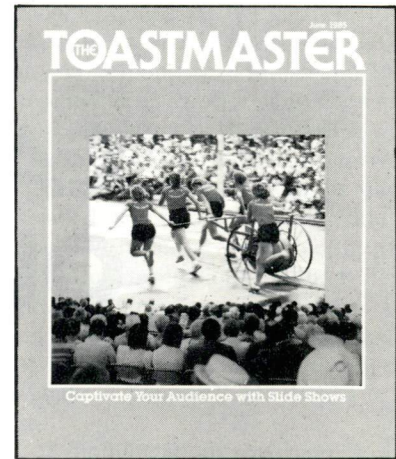
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## COVER

Want your audience to be all ears? Captivate them with an eye-catching slide show, and your presentation will go over with a bang! From type of film to slide sorting to room set-up, author Dorothy Small tells how to assemble a colorful slide show that will seize the audience's senses.

(Cover photo by Dorothy Small.)

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TO BE *REALLY* SUCCESSFUL, YOU MUST *MAKE* TIME FOR THE CHILD IN YOU TO COME OUT AND PLAY.

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# CAN YOU COME OUT AND PLAY?

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by Joanne Haynes-Klassen

If you have been telling yourself, “I can’t take the time/use the money/I’m too tired/don’t want to be bothered by trying something new” be aware that you may be your own worst enemy, paving the way to a stress-related disease. No one is going to tap you on the shoulder and give you permission to stop working so hard. It is your responsibility to become an expert at self-care—this is personal competence.

Whose life are you living? Of course you will answer “my own!” Yet many adults spend decades of their life’s prime trying to live up to the expectations of their parents, spouse, employer, peers, church or other external demands. They lose track of themselves in the process and end up feeling disappointed and resentful when expected rewards never materialize.

To make life choices based on the expectations of others is a process which your whole being will eventually reject, often through illness or apathy. So live your conviction of what you believe is right for you. What is right for you is easy to detect as it is accompanied by a high level of personal energy and vitality. You alone are accountable for the unique, one-of-a-kind tapestry you weave for your life.

Of course you will want to consider the needs of others in making decisions, but being continuously guided

by the expectations of others is a path that leads to distress. Will the demands you are choosing for your life lead to learning and growth or routine and ruts? The choice is yours.

## Stress’ Origins

Stress is part of the vocabulary of the ’80s. Until about 1935 when Dr. Hans Selye, working in Montreal, Canada, wrote of stress and human life, stress as a professional term belonged to engineers and was applied to materials and structures. Today it would be hard to find a person with less than a nodding acquaintance with stress.

There must be as many definitions of stress as there are brands of relief from it. Let’s consider a definition Selye offered: “Stress is the non-specific response of the organism to any demand placed upon it.” Yes, you (the organism) respond in various non-specific ways to those endless demands which are placed upon you—whether you want to or not—by virtue of the fact that you are a human being. It comes with the territory!

Selye has also referred to stress as “the spice of life.” The only time we are free from stress is when we are dead. To be alive is to respond to demands and expectations hour after hour, day after day, year after year.

The question that looms large in the stress picture is, “whose demands will

we respond to?” Do we find ourselves responding to pressures of our own design or those imposed by others? Some of the demands we respond to are such that we aren’t even aware we’ve made the *choice* to respond to them.

When this happens we may blame others for the stress we experience. It seems inescapable. This is a natural, if not constructive, response to stress. You alone choose not only the demands you will respond to, but how you will respond to them.

“Shoulds” are a very special brand of expectation—one very likely to cause problems. A should may be a self-expectation learned as far back as early childhood. These expectations become invisible operating rules for living.

## Work Before Play

“Work before play” is a should you may have learned as a carefree child to help you become more responsible and curb your natural inclination toward play. This type of should can work both for and against us.

As adults, there is simply no end to the amount of work that exists for us to do. The most frequent form of irresponsibility I see among sane, hard-working adults is their lack of self-responsibility in taking time for play or relaxation.

Leisure means “to refresh.” Without a variety of enjoyable leisure pursuits

to balance work, both the quality of our work and our attitude toward it suffer. We may leave work at the shop or office and begin work at home, stopping only to rest, eat and sleep. This is an open invitation to make stress a close companion.

Each of us knows a workaholic—a person for whom play and relaxation seem an impossibility. Workaholics succeed in the short run, in spite of their compulsion to accomplish every “should”—not because of it. In the long run such an over-balance of work will sabotage the satisfaction of real success.

But if we ignore these internally programmed restraints or “shoulds” is there a danger that we may revert to irresponsible adult-children? This is a fear of many over-achievers, yet it is unlikely. The nature of all life is to grow and change. “Shoulds” create controlled, restrained movement and block the use of creative responses to changing situations.

This type of expectation is guaranteed to smother motivation and limit effectiveness. A friend of mine has a sign which reads, “If I live with shoulds, I end up with a very shouldy life.”

A person suffering from “burnout” is a victim of too many demands (perhaps self-inflicted). And yet is this more debilitating than “rustout”—the consequence of too few demands, signalled by boredom and lethargy? Humans are designed to respond to a wide variety of demands on a continuing basis throughout their lifetimes. Lowering demands does not necessarily spell relief from stress and does not necessarily create greater health and well-being.

### The Path to Vitality

Wherein lies the secret pathway to the vitality we seek? The complete answer may forever elude us, but some very good signposts exist to guide us: There are demands which we willingly place upon mind, body, emotions and soul which result in a feeling of aliveness and wholeness. Such demands are called *eustress*, a term based on the same word root as euphoria.

Every Toastmaster knows this form of stress intimately. Toastmasters willingly choose the demands of public speaking because the consequences result in feeling larger rather than diminished, radiant rather than resigned, proud rather than merely safe. Ah yes, we readily encounter the classic stress

response each time we take the podium—the adrenalin flows, heart pounds, breathing speeds up, palms moisten, knees shake and butterflies move into formation.

There is a small voice within whispering, “I’m not sure I’m ready for this.” This is the voice of fear and we choose to overcome it. Is this really stress? It most certainly is. Is it our enemy? No, it is a dear friend.

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## “SHOULDs” ARE SURE STRESS TRIGGERS.

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When you think about the accomplishments of your life—the things that have made you feel great—the pillars of your self-esteem, didn’t they each involve some form of demand? Of course; education, marriage, career, parenting, friendship, even sports and volunteer work involve tremendous voluntary demands, challenges, uncertainties.

Would you want your life to be void of these things? At times, perhaps. But for the most part these “stressors” form the basis for satisfaction in living. Despite the physical, intellectual, emotional and spiritual demands, I believe that eustress can actually lengthen life and create an unmatched feeling of aliveness in the process.

### Eustress

What exactly is eustress? Anything that you love doing. Any activity that you can lose yourself in and come away feeling freer, happier, more at peace with yourself and with the world. What “turns your crank?” Makes your eyes shine?

Several years ago I was leading a stress skills training seminar for a group of health care professionals. After the morning session, at which we had discussed eustress, a distinguished looking man in a business suit approached me.

“Mrs. Haynes, when you were talking about eustress I got a beautiful picture in my mind of myself sitting on the end of a dock, feet dangling in the water, using my brother’s old jack-knife to make a whistle out of a willow branch,” he said, his face aglow as he spoke of this treasured memory.

I savored this moment with him

briefly before asking, “How long has it been since you’ve done something like that?” He answered, “About 40 years.” 40 years! Such an expansive distance between this man and the activity he loved so well.

As we talked I learned that he had a very responsible position and had recently been experiencing chest pain and sleeplessness. I asked if it was possible for him to arrange to re-experience the type of scene he had described at the lake. He said that he could, but being a sensible, hard-working, professional man, it had never occurred to him to do so. I asked as we parted if he would be willing to let me know if he ever arranged to “make it happen.” He agreed to do so.

I thought about this man in the days that followed. He represented a part of myself and most adults I know whose lives so easily become filled to the brim with duties and responsibilities that we have all but blotted out the child that lives within each of us.

A month or two later as I sat in my office reading the day’s mail, I came across an envelope with only a business card inside. I puzzled over the unfamiliar name until I turned it over and broke into a smile. On the other side of the card were three words of inspiration: “I DID IT!”

My new friend had broken the personal barrier that keeps life predictable, safe and free from criticism and gone after something more—in this case the simple act of seeking union with nature in solitude, and peace within himself.

### The Well-Manicured Rut

Of what can you smilingly say, “I DID IT!”? Many things past, but what future challenges await you? Never underestimate the gravitational forces of routine—whenever you least expect it you may find yourself comfortably looking up at life from the bottom of a well-manicured rut.

I challenge you to make a list of 10 of your own eustressors right now. They may be things you are currently involved in or things you have only dreamed of in fleeting moments. You may want to reach back into past activities you once enjoyed and no longer make time for, to round out your list. I’ll even give you a hand getting started—1) Toastmasters.

Consider this list an insurance policy against distress—the damaging stress that we hear so much about today. If you have a hard time coming up with

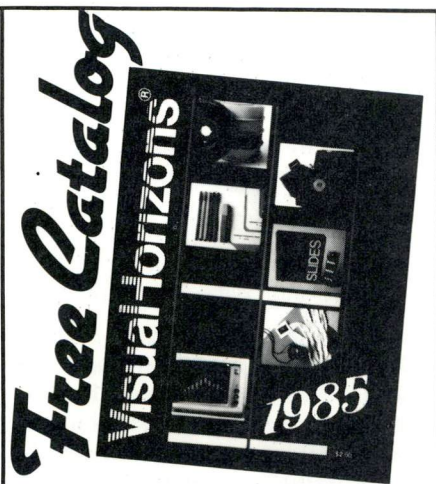
10 sources of eustress—consider what this might be saying about your present lifestyle choices.

When you finish your list, why not share it with a friend and learn about their brand of finding meaning and enjoyment in life? This is guaranteed to deepen a friendship. And think of the volumes of new speaking material this will provide you with!

The things you love doing generate an aura of vitality around you that will attract others. Whether your audience is interested in the activities you enjoy or not, your radiance in sharing your joy will be contagious. Is it your turn to speak of (eu)stress? I hope so. Now go out and *play!* 🎤

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**Joanne Haynes-Klassen** lives in Winnipeg, Canada, where she is a member of Keystone Toastmasters Club 3211-64. She is a training specialist, speaker and author. She has presented over 300 stress management seminars to a variety of business and professional audiences. She is the author of *Learning to Live, Learning to Love*, published by Jalmar Press, Los Angeles, California, 1983.



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## Frequently Asked Questions

by Bob Leiman, DTM, CPP

Questions I've received have prompted this special column, devoted to some frequently-asked parliamentary queries. However, it is not intended as a legal answering service nor a complicated lesson in technical opinion writing.

**Question:** A motion has been made and three members have already discussed the motion. (There was no second.) Is the motion legal? Should it be ruled out of order? **Answer:** A main motion requires a second—to be sure at least two members believe the motion is of enough importance to warrant consideration by the assembly. However, the fact that another member discussed the motion is an implied second and agreement that the motion should be discussed. Thus the motion is legal and continued debate should be allowed. A motion should have a second and it should be restated to the assembly before discussion is allowed. The Chair should rule the motion not in order if there is no second and it is not recorded in the minutes. He may ask, "Is there a second?"

**Question:** When offering an amendment, is permission of the seconder required? **Answer:** No. After a motion has been moved and seconded, it then belongs to the assembly, and neither the maker of the motion nor the member(s) who second it have further control of the motion. There may be several seconds to a motion but no thirds, fourths and please, no "fifths" in business meetings. Also, the maker may withdraw his motion with permission of the assembly (majority vote).

**Question:** Can the "seconder" of the motion speak against the motion? **Answer:** Yes, a second to a motion only indicates the member believes the motion should be discussed in the meeting and some decision should be made.

These are just some of the parliamentary propositions that come up frequently. In order to recognize an official parliamentary opinion, e.g. one required in legal proceedings, one of the 327 "opinions" from the book *Parliamentary Opinions* (published by the American Institute of Parliamentarians), will be listed in this column occasionally. For instance:

**Opinion #206-p114: Unintelligible and dilatory ballots:** How should the tellers treat a write-in vote for a fictitious character or a historical personage? **Answer:** A write-in vote for a fictitious character or a historical personage is an unintelligible or dilatory vote and should be listed in the tellers' report as an illegal vote. Any name that obviously was not intended as a serious vote fits into this category. Such a vote may be an expression of opposition to all of the recognized candidates. If tellers have any doubt, the decision should be left to the assembly. Ordinarily an assembly decides the interpretation of ballots only if the doubtful ballots affect the election results.

The Parliamentary Opinions Committee of the American Institute of Parliamentarians answers more technical questions in the Quarterly Parliamentary Journal. A Professional Parliamentarian or an attorney should be contacted regarding legal questions or lawsuits relating to parliamentary procedures. Readers of *The Toastmaster* magazine are invited to send questions to the author at 124 W. Washington Blvd., Suite 144, Ft. Wayne, Indiana 46802 or call 219-422-3680.

**Bob Leiman, DTM, CPP**, Executive Director of the American Institute of Parliamentarians (AIP) since August, 1983, operates that organization's World Headquarters in Fort Wayne, Indiana. A retired educator and a Toastmaster for 28 years, Bob is a Past District Governor and was Toastmasters' 84th Distinguished Toastmaster. His parliamentary programs at four TI conventions and across the U.S. have been popular and prompted strong interest and activity in parliamentary procedure.

# LETTERS

## A Call for Timers

Back in Economics 1, we were told that if there is a demand, someone will fill it. 'Tain't so. The frustrating attempts by our newly organized club to acquire an automatic timer seem to disprove this statement.

Of course, we can continue to have someone scrutinize a stopwatch and, at the right times, signal the speaker by colored card or light. The trouble is that the member who is assigned that duty must concentrate on it and cannot take an active part in the meeting. We want something better; an automatic device that will flash lights at preset times, allowing all members to enjoy the meeting.

Such timers exist. Seven years ago, the club I belonged to bought a timer from a firm in Huntsville, Alabama. The timer continues to work well, but letters to that address now draw no replies. Several clubs in our area use homemade devices that work well, too. But we have not found anyone who will make one for us.

**Can a fellow Toastmaster somewhere—anywhere—suggest a source to which we can turn for a timer?** Or, failing that, can someone send us a schematic diagram that will enable one of our technically oriented members to build an automatic timer for us?

*Walter Golman  
Acting President  
Glenechoes Toastmasters Club  
Silver Spring, Maryland*

## Evaluation's Epitome

What an example of evaluations! After reading the four letters in your "Letters" section of the March issue, I couldn't help but think about one of the Toastmasters goals: good evaluations. Two of the letters dealt with an article by Barney Kingston ("Look Ma! No Notes!"), and two dealt with an article by Thomas Montalbo, DTM ("Festivals of Oratory").

Two of the letters offered high praise and encouraging comments.

The other two letters led us to believe that neither article was of sufficient quality to be published. To a small degree, I agreed with all four letters. This brings us back to the subject of evaluation. All evaluations contain some degree of encouragement and some degree of correction. I think these four letters are a good example of why we should never accept any evaluation as absolute fact. When an evaluation is all positive or all negative, we should dismiss the entire evaluation, because it has not accomplished its purpose.

Each evaluator in a club meeting will view our speech from a different angle, and provide us with an evaluation that is different from others. It is up to us to decide whether the evaluation has illuminated any of our strong or weak points. With this information as a guide, we can then change our style accordingly.

Having been in Toastmasters for three years, I've come to view the club evaluations as the most educational segment of the meeting. These four letters were prime examples of how different readers perceived the same articles, just as different listeners perceive speeches differently. Which one did *you* agree with?

*Alan Dooley, CTM  
Volunteer Toastmasters  
Johnson City, Tennessee*

## Thrice Chagrined

I was thrice chagrined by the cover illustration on the April issue of *The Toastmaster*.

Chagrin number one is the use of a muscled and tattooed male arm to represent "power" in the club. One major consideration of mine as I joined Toastmasters was that it offered a haven where a genetic accident of birth did not set the tack on a journey of benefit to women and men alike.

Chagrin number two is that it passed the desk of a woman editor

with a woman assistant. In my home club "power" is wielded alternately by male and female members and the use of gendered imagery is inappropriate.

Surely two people who have reached a position of authority and "power" cannot be unaware of the subtle reinforcement of roles that this image projects. I leave this publication on my reading stand where it is viewed by my two teenage daughters. I have no fear of the overly sexist material that they are confronted with on a daily basis. They can identify it for what it is and make a considered value judgment on its content. They are far more vulnerable to a rapier greased with large quantities of stereotype. I have held the organization and the publication in high regard and promoted it to them as a place where a person's value is not based on an accident of birth.

Chagrin number three is that I was blissfully unaware of the role reinforcement you have thrust on me until it was brought to my attention by a member of my club. I am indebted to her for helping me shed a bit of baggage I have carried too long and to you for the lack of attention to detail that made it possible.

*William H. Philo, MBA  
Ferndale, Washington*

## Motion Carried

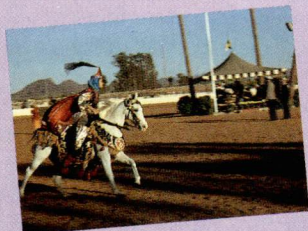
At a recent meeting of our Lilydale Club, a motion was put forward that a letter be written to the editor of *The Toastmaster*, firstly conveying the club's congratulations on the quality presentation and professionalism of the publication and secondly, advising of the pleasure our members derived from its content.

This motion was carried, unanimously. Congratulations, and thank you for your efforts.

*Val Liddell  
Lilydale Toastmasters Club  
Croydon, Victoria, Australia*

# Curtain Calls for Slide Shows

by Dorothy May Small



*Fast color film of at least 200 ASA captures action splendidly.*



*A macro lens magnifies the world's miniature beauty.*



*Establishment shots give the audience a feel for locale.*

**A**s all Toastmasters know, visual aids can grab and hold attention during oral communication.

One excellent illustrative medium is photographic slides—35mm color transparencies. These serve many purposes: to entertain, to teach, to inform, to document, to motivate.

Slide shows are an ideal source of entertainment for family and friends. Toastmasters members, traveling for business or pleasure, undoubtedly number among the camera-toters who snap pictures that are beyond statistics in volume. After they're processed, what can you do with these memory-precious records? An expertly prepared travel slide show elevates the ordinary to the unusual, gives satisfaction to the maker and enjoyment to the viewer.

## Many Uses

A slide presentation will give pleasure not only to family and friends, but also to the community. Programs can be created for garden clubs, churches, civic groups, historical societies, senior citizen centers, service organizations, fraternal orders and other hosts.

For a Boy Scout troop, what better way to illustrate the "how-to-do-it" of fly casting than with an introductory instructive slide show? Or, if you coach your five-year-old daughter's hockey team, you'll subsequently provide a good measure of mirth from action you've captured on film.

Pictorial presentations also serve to inform; schools, government, industry, ad agencies, libraries and innumerable businesses combine 35mm slides and discourse for skill training, product demonstration, educational workshops and annual reports.

Pictures taken during construction or remodeling of an office or factory become a valuable promotional tool for a contractor as a "before" and "after" sales pitch. Your own business or profession might want to document the

kind of jobs that you and your co-workers do.

And what better use for a high school or college student's photography hobby than to illustrate a term thesis on natural history or whatever subject selected? Certainly a welcome diversion for classmates! I've used this technique in both Art and Creative Writing classes.

Anyone can become proficient in preparing and presenting slide shows by following a few simple steps in attention-getting and attention-holding.

## Pre-Plan

Whatever your presentation's purpose, whether pleasure or business, it will be aided by fact-finding prior to departure. For a travel slide show, read about your destination—its history, geography, people. Take advantage of your library's books and magazines; clip articles from newspapers; send for brochures from state and national parks, chambers of commerce and tourist offices of foreign governments. Guide books provide excellent information.

If your presentation covers a business-related purpose, your slides might picture graphs, charts, simple tables and simple copy as well as a product and its creation. Maps can be marked with either colored felt-tip pens or thumb-tacks to show roads traveled or construction project sites.

Plan to carry a notebook to record conversations, unusual facts of cultures, life-styles, economics and your own impressions for personalizing and dramatizing your script. Recognize good material and jot it down for future use.

## Think Theme

Since theme will convey a message, what are your objectives? If to entertain, what new, interesting thoughts will it convey? If to inform, what helpful suggestions for task-accomplishing will it contain? Plan the theme to elicit

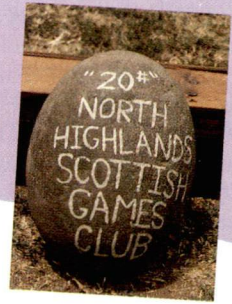




This fire engine's bright red color will vary on different brands of film.



Station yourself and pre-focus on the route of activity.



A painted rock can serve as a title slide in your show.

Photos by Dorothy May Small.

the reaction you want from your listeners.

Your research will undoubtedly inspire a theme or two. If so, you may want to outline major points of the subject. Also make a list of appropriate pictures for illustration—especially if you plan the theme for an audience of specific interest or age level. Are you conversant with their educational backgrounds? Are they novices or skilled technicians?

The more you know about your audience, the easier to plan appropriate content and form. Gardeners will gain from a pictorial story of a botanical garden that describes its functions and plantings, but will its content be directed to hobbyists or master gardeners?

### Content and Form

The term "content" applies to what is said; "form," to how it is said. Weave the two into a compatible warp and weft. Your style of language must work well with the information you plan to present.

Associative language can enhance content. Ring Lardner employed the jargon of the sports world, and he paced his language in step with the pace of action. Rachel Carson's book *The Sea Around Us* kept harmony between form and content through the art and wonder of great poetic language.

"Tone" implies the writer's attitude toward his or her material. This can follow a serious or humorous treatment suited to the audience. Decide what form would best serve the content of your program for your specific listeners. Form means style of language as well as viewpoint and slant.

### Narrow the Angle

To slant content, narrow the theme to a unique and interesting angle. Select an unexpected, fresh approach. One "armchair cruise" portrayed

"Mini Countries of Europe." The photo essay developed the "mini" theme in many ways. Of five countries in the story, the most mini-country was *one building*. Of slide sequences in the overall story, the most charming sequence featured mini flower-girls at a royal wedding struggling to cope with their mini white gloves.

Human interest is an important element of a successful show. Furthermore, what is not commonplace will intrigue your audience.

### Getting Ready to Go

• **Equipment:** Decide what photographic equipment you'll carry to serve your needs. Will you need a wide-angle lens for confined situations where you can't back off from a subject—i.e. a room, a theater, a stadium or a canyon such as Zion?

If distant scenes are important to your story, like peaks of the Himalayas, will they require a telephoto lens that compresses distance? Of course you'll take along the old standby that sees the range the human eye sees—the 50mm lens.

Zoom lenses cut down on the number of lenses a photographer needs to carry. Their picture power ranges from 28-135mm and 75-205mm, in weights that are reasonable to carry, to 120-600mm for travelers with adequate muscle and stamina.

And what about photographing minutiae calling for close-up equipment? In these instances, a macro is one of many lenses that serve well for close-ups of money, menus, timetables, tickets and such minutiae that add interest to a travel story. Also, macros work well for close-ups of a business layout of nuts and bolts, computer characters or whatever.

Many of these items, along with signs and maps, can be photographed for use as title slides or as guideposts to move your theme along.

### • Film:

1. Color cast: Hues of color films vary from manufacturer to manufacturer. Everyone sees color differently but most experts agree that Eastman Kodachrome films produce truest colors. It's said that Agfachrome tends to warm color tones; Fujichrome tends to cool tones. These color differences are noticeable when mixed in slide shows. It's best to stick to one manufacturer.

2. Speed: Low ASA ratings such as ASA 25 and ASA 64 denote slow film speeds best for use in outdoor sunlight, hazy overcast and cloudy bright of beach, snow, scenics, etc. Fast color film with ASA's of 200, 400 and so on serve when indoor light is dull and dark, when outdoor light is low, as well as when a fast shutter speed is needed for action shots. Be prepared for all conditions. Stock your gadget bag with an assortment of film speeds.

3. Quantity: Carry plenty. Film is cheap compared to camera equipment and travel costs and it may not be readily available when you are recording moments you'll never experience again. Plus all pictures won't be masterpieces, so you'll want to snap the shutter often and hope for a few choice shots out of many. The experts say allow one to two rolls of 36-exposure film per day of travel.

### On Location

For variety in the show you'll put together later, snap long-distance scenes called "establishment" shots. These give your audience an overall picture of the stage on which each slide sequence will be played.

Take middle-distance shots. In foreign lands, these can be farms and festivals; landscapes and landmarks; cityscapes and country lanes: trade activities (i.e. the woodcarvers of Oberammergau, Germany); concerts (i.e. the outdoor bands of Tivoli Gardens, Copenhagen, Denmark).

Photograph people everywhere—their work and wares, their clothes and costumes, their homes and hamlets. Select subjects for their significance and photograph the country at its best. Avoid subjects that would be embarrassing or objectionable.

Concentrate on good composition, sharp focus and correct exposure. At times a technique that ensures all three is to *station yourself* at a scene of activity, such as a “Firemen’s Muster” (colorful and legendary across the North American continent).

In the grandstand of the State Championship Muster in Benicia, California, I read my camera meter, pre-focused on the route of activity and shot frame after frame as participants came into good composition and sharp focus, while they took part in competitive demonstrations of their firefighting skills.

Benicia’s fire department has the distinction of being the oldest in California. What “angle” would make this theme special for a slide show? Narrowing it to and emphasizing “the oldest”: Using carefully restored and preserved 1860 equipment, firemen maneuvered a fully operational steam engine as it threw a stream of water a city block; another team stoked fires in their antique engines to out-pump rivals; the bucket brigade (which dates back to the 1600s) sloshed water, both unintentionally and playfully intentionally, over the bucket passers.

If you don’t travel distances but do enjoy taking pictures, pick a theme in your own community such as Victorian homes, the Railroad Museum, or 4H activities at the local fair. Perhaps a Scottish Gathering & Games is held in your region. Capture the action of plaid-costumed figures while they bagpipe, toss the caber, put the stone and dance the Highland Fling.

In addition to capturing a grandstand viewpoint, you’ll want to move around. Photograph scenes from different points of view. Shoot down on your subject from a high-camera position; shoot up at your subject from a low-camera level. Get down to eye level for most pictures of children.

Use both horizontal and vertical formats, and focus on the point of greatest impact in a scene. When circumstances permit, frame this center of interest, or use lines that lead to it, such as a curving path or a pointing finger.

Take advantage of dramatic moods of weather: fog, rain, storms. Look for

reflections in water, glass and metal. Experiment with various angles of lighting: front, side and back lighting. Try natural light at all hours of the day and capture the kaleidoscope, from morning’s pearly radiance through sunset’s amber hues.

### Sorting Slides

As you traveled, you may have had a theme in mind and taken pictures to illustrate it. Or once back home, you may have developed one from the picture portfolio collected. In either case, you’ll want to sort and select suitable slides. Aim for the polish of professionalism.

Discard duds—any slides that are unsharp, poorly exposed, or badly composed. Eliminate unidentifiable distant subjects, and those subjects with important elements cut off. Save only your successes.

“Cropping” often enhances a slide by eliminating unwanted or distracting material (when a person unexpectedly steps into the edge of your picture!). Masks permit you to salvage and use portions of slides that might otherwise have to be discarded. Photo dealers sell mounts with special openings for this purpose.

On the screen, watch for abrupt transitions from dark to light scenes. Make light-intensity changes from one slide to the next as gradual as possible. And if your projector is one that throws a blinding white light on the screen, *always* put a black-and-blank slide at the beginning and end of each tray.

On all slides selected, indicate viewing orientation in the lower-left corner of the slide mount with an adhesive label, or by an X or 0 made with a marking pen. This symbol is used to place the slide in correct position in the projection tray, usually upside down with the dull or emulsion side facing the screen. Additionally, somewhere on the slides, number them. If this isn’t done, one spill spells disaster.

### The Commentary

Many people prefer the spontaneity of talking from notes. Slides can also cue you as to what to say. Whether you speak extemporaneously or prepare a script, make the commentary strong, but secondary to the slides’ images. Make it original.

Start your verbal presentation with a “hook,” either audible or visual, that will grab your audience’s attention and elicit a positive reaction. Do you re-

member when the opening scene of the movie, “Sound of Music” panned over the Austrian countryside and caught you in its mood of serene splendor? Have you shivered while hearing the mood music of Alfred Hitchcock?

Regarding humor, unless you can sustain a thread throughout, don’t inject a lone facetious slide or comment. If you have a talent for humor, capitalize on it. The comments of one slide-show producer had her audience in tear-trickling laughter over the antics of exhibitors and canines at a prestigious dog show. She covered deportment, good and bad, and reactions of gratified or frustrated handlers.

In your commentary, avoid the unnecessary “This is.” “This is Grand Teton National Park.” No! Forget forms of the verb “to be.” Instead, use vivid action verbs: “Grand Teton National Park superbly decorates 500 square miles of Wyoming.” Avoid “Here you see. . .” Instead, describe the action meaningfully: “The fountain at Linderhof Palace splashes and splays.”

Become aware of and eliminate other no-no’s: Don’t parrot the obvious. If a slide tells its story, no words are needed. Quiet times are good for a change of pace. One more caution: Facts and figures make the script interesting, but don’t overload it.

### Putting It Together

Effect smooth continuity in thought with appropriate slides. Arrange them in sequence of orderly progression to develop and carry the theme. Eliminate any slides that don’t enhance the total presentation.

Be sure to use captivating slides at the beginning; move the message along briskly with entertaining thought-provokers; cover who, what, when, where why and how; build interest to a high point with slides and narration; then end with drama and finesse.

If you are preparing a commercial program, begin with obviously happy and satisfied people using your product.

Length of time for a slide to be on the screen averages 10 seconds. Less important slides or those in a sequence can be moved along faster in six to eight seconds. Those having special interest warrant 12-15 seconds. Without jerks, a change of pace here and there is one essence of good showmanship.

When speaking at an easy-to-understand pace, 10 seconds permits 20-25 words of commentary. However, that

number of words is not necessary for each slide. After a few words, pauses here and there are good too.

### Length of the Show

A "just-right" home show consists of 150 slides. This equals about 25 minutes of running time. Ample. Leave your friends eager for a later-date second act.

Should you be invited by a business or social organization to give an hour's program, increase the number of slides

person by phone, letter or personal visit, and ask if you can set up in the room ahead of time. Ask the custodian to show you the location of room lights and electrical outlets. Do the facilities have a screen, microphone, loudspeaker system and lectern? Can the room be adequately darkened?

Investigate the length of throw from projector to screen. Is the focal length of your projector's lens adequate? Will a 300 or 500 watt bulb be best in the projector? The bulb must cast enough

tape-recording the script: Should you get laryngitis, you're all set with a tape. On the other hand, script changes necessitate re-taping. How do you synchronize slides to taped voice for a slide change? Easy. A pause in script will clue you, or the click of a ballpoint pen.

Arriving 30 minutes before schedule insures that you can:


1. Position the projection stand the correct distance from the screen, commensurate with the projector's focal length of lens.

2. Extinguish the lights in order to fill the screen with pictures, test for placement of horizontal and vertical slide formats and pre-focus.

### Curtain Call

If you've contracted to appear for an hour, don't drag on. People want to stand, stretch, chat and eat. End by saying, "I'll be happy to answer questions during refreshments," or "call me!"

Many of the foregoing suggestions are appropriate for either business or pleasure programs. I'll add one more suggestion for a business approach: When marketing your slide show to an individual, carry your slides in convenient 9 x 11 sheets of transparent plastic pockets. As your prospective customer holds them up to any light source for viewing, give your enthusiastic, but not effusive, sales pitch.

Using these techniques, you're sure to have curtain calls for slide shows. 

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*Dorothy May Small is a freelance writer and photographer based in Sacramento, California. For over twelve years, her work has appeared in numerous national magazines and newspapers and her photography has appeared in books, calendars and brochures.*

## For More Slide Show Data . . .

- **Planning and Producing Slide Programs**—Kodak S-30 provides a wealth of practical ideas including info on producing a sound track. Probably obtainable at your local camera store; if not, from Eastman Kodak Co., Rochester, NY 14650.
- **Catalogue of "Visual Horizons,"** 180 Metro Park, Rochester, NY 14623, lists not only "Captioned Slide Art" for shows, but also education/training slides, meeting/lecture slides, business/sales slides, and many more slide-show related aids. They say: "Whatever information you want to communicate, we can create a chart or graph to make it easier to understand."

for approximately 40 minutes of running time. A question and answer period immediately following will fill the hour.

If the prospect of putting together a monumental slide show overwhelms you, start small. Aim for a mini-piece to gain experience. Or, if an hour's program is definitely wanted, offer the program director two shows on two compatible themes for about 20 minutes each.

Or, construct a show from small building blocks—several vignettes of short duration with perhaps 30 slides each. Vignettes afford an excellent plan for building a show when you have a limited number of slides of each subject but the subjects do harmonize. Your words with a unifying theme can cement the blocks together.

After assembling the package of slides and commentary, rehearse. Then try it out on relatives or friends and ask them to be critically frank. If necessary, re-work it and improve it in line with their constructive comments.

### Staging

Before your first community presentation date, contact the program chair-

light on the screen to illuminate the slides.

Write a list of what to take with you: i.e. projector and stand (or table), extension cords and plugs, flashlight, reading light, spare projector bulb, script and slides, tapes and tape recorder. (If you have used a tape recorder, in case of malfunctioning be sure to take your script along.) Arrange for an assistant to help in focusing the projector or operating the tape recorder.

Consider these pro's and con's of

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USE THE 'EXECUTIVE BRIEFING' TECHNIQUE  
TO "TELL IT LIKE IT IS" AND BECOME  
A RESPECTED IDEA PERSON.

# Tell It Like It IS

by David K. Lindo

**A**re you upset because the new computer has everything all messed up? Did the last reorganization create problems that could have been avoided? When was the last time you got a work assignment that should have gone to another more junior person? Was that last management decision one of the worst you've experienced? Have you ever felt like telling your boss these things—but didn't have the nerve? Quit frustrating yourself by holding back your feelings. Speak up. Tell it like it is.

Much of management literature today is focused on "participation." There is increasing awareness in management circles that all employees have talents and skills which are largely untapped. A developing trend is that management expects more employee participation in business decisions.

The problem with participation is that it not only requires people to speak up, but to talk in a way which can be understood. Participation requires guts and a willingness to take personal risk. The problem is complicated by the high probability that the boss may not have the necessary skills to locate, understand and positively react to the message.

## The Executive Briefing

Whatever your job objective, you can improve your chances for success by consistently applying five principles of "executive briefings." I define an executive briefing as a succinct statement, meaningful to the audience, expressed in concrete terms to positively respond to a current situation. An illustration is the "ice-breaker" speech you gave to your Toastmasters club. In it you boiled down a lot of data about yourself into a brief four- to six-minute talk.

An effective presentation to management is very similar to that first speech in Toastmasters. Recall your objectives were to: 1) begin speaking before an audience, 2) help you understand the process of public speaking, 3) live with-

in a time limit, 4) condense a lot of material. The ice-breaker was an executive briefing of you.

As with Toastmasters presentations, you must prepare for any big day with the boss. The five key steps to a successful executive briefing are:

1. Schedule an appointment. (Set the date and time limit.)
2. Write. (Organize your data into a logical presentation format.)
3. Rehearse. (Find and fix potential areas of confusion.)
4. Rewrite. (Highlight the main points.)
5. Relax. (After all, you are positively trying to help your boss.)

Whether your topic is a complaint, a suggested process improvement, an opinion or a presentation of alternative solutions to a pesky problem, you should:

## Make an Appointment

Employers' calendars fill very rapidly. It is not always possible to see the boss when you want to. However, it is always possible to get an appointment on his or her schedule. Calling ahead for an appointment is a good policy to follow. When you call, have answers ready for two questions: How much time do you need? What is the subject?

The subject question should be easy to answer. But deciding the amount of time you need may require considerable thought and advance planning. Even a simple problem has enough complexity to require a five-minute presentation. One that involves interfunctional cooperation, company policy or a process change could take an hour or more.

A checklist you may wish to use to determine time needed includes the following topics and their respective time requirements:

1. Statement of the problem—one to two minutes.
2. Discussion of alternatives—one to 30 minutes.
3. Implementation process—one to 10 minutes.

4. Questions and answers—one to 20 minutes.

5. Decision wrap-up and contracting—one to 10 minutes.

Time estimates vary substantially depending on your topic, the amount of opposition, degree of interest and the boss' level of education in the topic.

Once you have a date and time limit, you need to put your ideas on paper.

## Write It

It is often a lot easier to face a blank sheet of paper than to face the boss.

**Step One:** Pull out a pad of paper. Begin your organization process. Start with a specific statement. Be direct—this is your attention-getter.

Then begin, "I deserve a raise because..." If that approach makes you nervous, another might be, "I believe our compensation system is unfair to me." Tell it like it is!

**Step Two:** After you get your boss' attention, state your request. List what you want. Be specific. If you want a raise of \$50 per week then that is what you say. Be sure you are clear as to what it will take to resolve the problem from *your* point of view. The point is you are proposing an acceptable solution. You are not asking the boss to accept a problem—you are asking him or her to resolve one the way you want it resolved.

**Step Three:** Examine alternative solutions. Brainstorm. Get ideas from co-workers. Research at the library. Thoroughly complete this step. List alternatives from best case to worst. Think managerially—cover pro and con arguments, cost versus benefit analysis and good versus bad. Focus on the reasons your recommended action is a winner. Highlight the reasons you rejected each alternative not selected.

**Step Four:** Restate your original solution. Why did you find it most acceptable? If you were boss would these

reasons "sell" you? Emphasize the major selling points—from your employer's point of view.

Prepare support schedules that include data you can keep in your "hip pocket." These may not be part of the final presentation, but can be used to answer questions, to prove a point, as a hand-out package, to nail down a decision.

**Step Five:** Get the decision you want. Carefully work these final commitment statements to be sure they cover boundary issues, resource requirements, time schedules and anything else you feel is necessary for success. Do everything you can to be sure your final presentation will contain precise definitions, clear understandings and an exact statement of the problem and its solution. After you have written the body of your presentation:

### Rehearse

How much time did you schedule for your meeting? The timer in this case will be your boss (or his or her secretary). You will be cut off at the time limit. Stay within the time limit you established to show you are conscientious, considerate and disciplined. This is an important event in your career. Rehearse your presentation until you are sure you can live within the time constraints you set.

In fact, for several reasons, it's a good idea to plan on finishing *early*. First, the boss may be behind schedule, which may take time away from you. Second, you may receive more questions than you expect. Third, the boss may be preoccupied with another subject and want to talk about it before you can start your presentation. Fourth, you may be delayed by outside interruptions.

Rehearse the same way you would for a speech for Toastmasters. Practice your talk until you feel comfortable with it. Get enthusiastic. Be positive. Try it out on a family member, friend, co-worker, Toastmaster or another supervisor. Ask for reactions, comments, ideas for improvements. Take constructive suggestions you receive and:

### Re-Write

Work on your opening statement. Use the newspaper approach. Start with an attention-grabbing opening line. Follow with prioritized factual statements, starting with the most important ones. Present appropriate

support data. Make comparisons crisp and concrete. Anticipate the boss' questions and answer them in the presentation. Save detailed data schedules for use as required.

Be sure you present conclusive evidence to support your findings. Be thorough in your examination of interrelationships and interdependencies. Polish your conclusion. Zero-in on the action you want. Clarify terms and conditions of the final decision.

You're ready to go. The big day is at hand. The clock says, "now." The boss' secretary says, "You're on." All you need to do is:

### Relax

Do interruptions bother you? Will questions throw you off stride? Are you uptight in the beginning? One of the surest ways I know to relax is to be in control of the meeting. Take command. You can do that by concentrating on making your boss comfortable.

Believe it or not, the boss is often uncomfortable when faced with a subordinate. Help overcome those feelings. Thank him or her for the opportunity to be there. Ask, "Is there anything you want to talk about before I start?" If there is, talk about it. Clear that agenda before you begin your presentation.

When you begin, state whether or not you want to receive questions as you speak, or if you'd rather they be held until you've concluded your remarks. If your topic is controversial you may specify that you will only respond to questions that ask for clarification (of a point or term or source of information).

A second sure way to relax is to build self-confidence. You can do that at the same time you answer questions about your presentation. Some bosses ask tough-sounding questions, or make challenging statements intended to measure the depth of your knowledge, conviction or willingness to fight for what you want. Relax. It is okay to respond with your argument.


You've got power. You know your subject. You're the expert. Don't back down or dive for cover when the questions start. Answer them the best you can.

Bear in mind that no one expects you to have perfect knowledge. An answer of, "I don't know but I'll find out," is superior to trying to run a bluff. And you may find that your

boss really didn't expect (or need) an answer.

### The Payoff

Involved participation in any group requires the members to tell it like it is. The payoff: improved organizations, profitable products, integrated systems and personal recognition. Use the five executive briefing steps next time you feel like telling it the way it is and be time-sensitive, organized, thorough, objective and positive.

When you do, not only will you live to tell others about your experience, but you will develop a reputation as a concerned person whose input and expertise is solicited by others. Speaking up and winning sure beats remaining silent and losing. Speak up. Participate. The only thing you've got to lose is fear of failure. 

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**David K. Lindo** has over 20 years of practical management experience with three Fortune 500 companies and has published more than 50 articles on management and financial topics. He is also author of *Supervision Can Be Easy*, published by AMACOM 1979.

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THIS EXERCISE WILL HELP YOU MASTER YOUR VOICE'S PITCH, PACE AND POWER AND GIVE YOU SOMETHING TO SHOUT ABOUT!

# Something to SHOUT About!

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by Rou de Gravelles, ATM

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**E**very time you get up to give a speech, you should have something to SHOUT about, because the effect you create when you SHOUT will give color, vitality and power to your talk. It will not only capture the attention of the people in your audience, but it will cause them to listen to you.

The power of a shout is only one of the techniques you can use to make your speech interesting. Voice power is one of the principal "P's" of public speaking, and is one of the three "P's" of vocal variety. The other two "P's" are *pitch* and *pace*, which combined with voice *power* and used effectively, can give you platform power that will put you in great demand as a speaker.

Why are the three "P's" so important in public speaking? Because they add color, vitality and variety to your talk. Let's dissect them.

## Pitch

The first "P" is *pitch*. It refers to the musical sound, or notes, produced by your voice. The pitch range varies for each of us, but we can increase our range through practice. Our pitch can vary from, for example, the very low resonant range of Earl Nightingale, to the high resonant pitch of Julie Andrews.

Zig Zigler is a good example of a professional public speaker who uses pitch effectively. Zigler uses his top

range when he is excited or when he's being very expressive. He shifts to his low resonant range when he wants to make a serious, emphatic point.

Even if you have a beautifully resonant voice, it will soon become boring unless you constantly change pitch to add color and vitality.

## Pace

The second of our three "P's" is *pace*. A change in pace will also paint your voice with color and vitality. Talking at the same rate of speed, be it slow, fast or medium, throughout an entire speech will become boring. So practice changing your speaking pace from the normal 150 words per minute to a rapid 225 words per minute, and then for emphasis slow down to a speed of between 50 and 80 words per minute.

If you want your audience to wait in anticipation for your next word, thought, phrase or idea, you can *pause* for anywhere from one to three seconds before uttering the word or statement which you wish to emphasize or highlight.

## Power

The third element of vocal variety is volume, or amplitude or *power*. As with pitch and pause, you should vary your amplitude or volume to keep your delivery lively. Even though most of

your talk will be delivered with medium volume, there are things you will want to SHOUT about—sometimes to awaken your audience, sometimes to add color, vitality, variety or emphasis to your talk.

And for even greater emphasis, instead of slowing your pace or using the pause, you may want to attract your audience's total attention by dropping your voice to a whisper. This attention-getting tool adds another element of vocal variety to your arsenal of platform techniques.

Developing variety in your *pitch*, *pace* and volume or *power* is not easy. It takes *practice, practice, practice!* Here is an exercise you can use to help you develop a greater range in your vocal variety. The exercise involves reciting a statement consisting of two separate phrases of 13 words each, separated by the word "but."

The statement is: "**Some of the things we say are throwaway, and have very little importance, but, other things we say are vitally important and should be said with impact.**" The word "but" is used as a bridge between the first 13-word phrase and the second half of the statement.

## The Exercise

1. If you want to practice developing a wider range in the *pitch* of your voice, recite the first half of the state-

ment in the highest pitch you can reach; say the word "but" in your normal speaking voice; then say the last 13-word phrase of the statement in your lowest pitch range.

For example, in a very high-pitched voice say, "Some of the things we say are throwaway and have very little importance." In your normal voice pitch, say the word "but." Then, in the lowest pitch range you can reach say, "Other things we say are vitally important and should be said with impact."

Repeat this exercise for about two minutes. If you do this several times each week, you will soon begin using the higher and the lower pitch ranges of your voice in your everyday speaking and in your talks at the lectern.

2. To practice developing a greater variety in the speed or *pace* of your delivery, recite the first 13-word phrase of the statement as rapidly as you can, and then repeat the latter part of the exercise very slowly. For example, speaking as rapidly as you can say, "Some of the things we say are throwaway and have very little importance."

Then pause and say, "but," and at a very slow rate of speed (approximately 50 words a minute) say, "Other things we say are vitally important and should be said with impact." To practice using *pauses* (for effect) in your delivery, you may want to pause for a count of three before you say the last word, "impact."

3. To practice developing a greater variety in your vocal *power* or volume, say the first half of the statement as

loudly as you can; in fact SHOUT it if you wish. Then speak the latter phrase in a very soft voice.

For example, in a very loud voice say, "Some of the things we say are throwaway and have very little importance." In your normal voice say, "but." Then in a very low-volume voice say, "Other things we say are vitally important and should be said with impact."

If you wish to develop the ability to deliver some of your words in a whisper (for impact) you may pause after the second-to-the-last word, "with," and in a whisper say the last word, "impact."

Most importantly, remember that to develop the three "P's," you must consider a fourth "P"—*practice*.

Practice adding greater variety in pitch, pace and volume at least two minutes at a time, several times each week, and soon your voice will be more interesting to listen to. If you do this regularly, you will add versatility, color and variety to your voice.


As you practice, you may want to experiment with variations of the examples given above, by inverting the sequence of the phrases you recite in each of the exercises.

You may want to ask your club's educational vice-president to assign a speaker to present the ideas in this article to the club, so you can practice expanding your vocal variety. If the speaker will include the exercises as part of the speech, the entire club membership can participate in doing them. This will give the speaker experi-

ence in handling audience participation, and add fun to the learning experience.

If you are really serious about developing a versatile voice, practice these exercises until all three techniques become a natural part of your delivery. But don't try to develop all three at once.

*Work with one technique at a time.* Practice varying your pitch in one speech, your pace in another and your volume or power in still another talk. Practice using at least one of the "P's" each time you give a speech, and before long you will find that you are using sometimes two and even all three—pitch, pace and power—in a single talk.

But you must practice using them as you rehearse your speech, by selecting certain passages, statements or words where you feel the pitch, pace or volume change will fit appropriately. When you've developed all three and made them an integral part of your delivery, you too will have something to SHOUT about! 

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**Rou de Gravelles, ATM**, owns *Instant Video Replay*, which allows sales and other business people to see and evaluate their presentations on videotape. A Toastmaster since 1959, Rou's served as President of Forest City Toastmasters Club 1185-10 in Cleveland, Ohio, and as Public Relations Chairman of District 10. Named District 10 Toastmaster of the Year in 1965, he formed the three clubs he now attends in Newport Beach, California.

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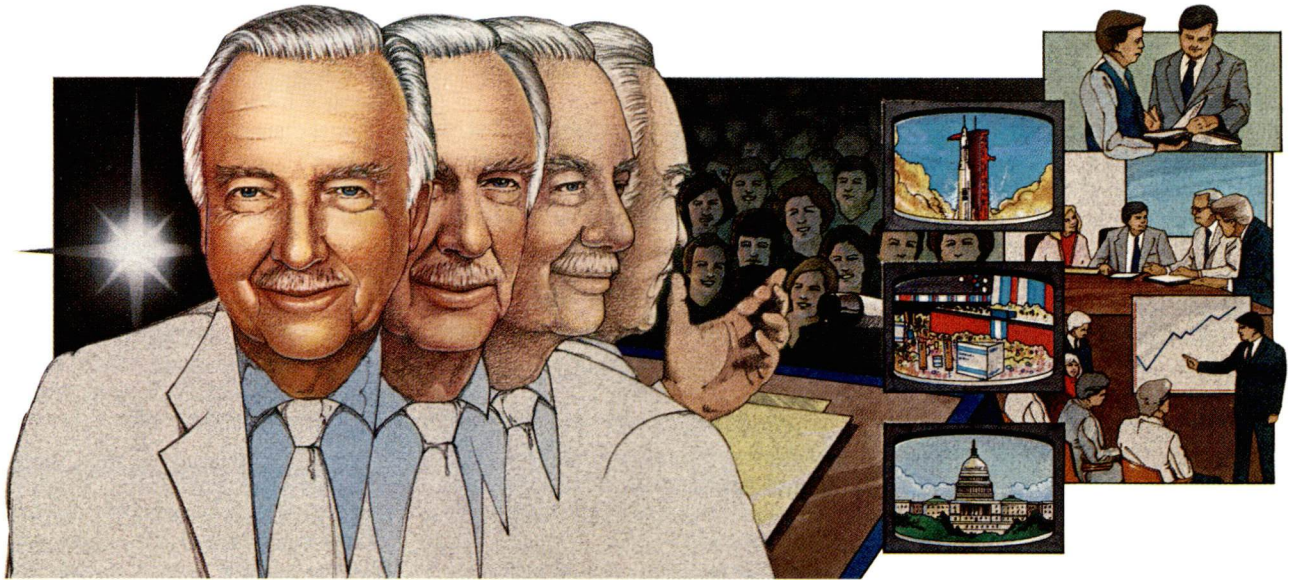
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# NETWORKING: Linking People with Success

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by Freda Grones

**S**ome people see it as a giant spider web, others as an ever-growing pyramid. Ernie Nylander, however, pictures networking as “a golden ball that keeps gathering more gold as it rolls along.”

Nylander, who co-founded Winner's Circle Network in Costa Mesa, California, is quick to clarify just what he means by gold. “The gold is whatever your goal is—or whatever makes you a winner.

“So how do you define winner? Is it a person living up to 100 percent of his or her full potential? Is it a person taking a small simple step toward making it all come together? I think both are winners. Both have worthwhile goals and both can use networking as a tool for reaching those goals.”

## It's Natural

He points out that networking is a very natural tool because it's simply people meeting people, telling something about themselves to those they meet and listening to what the other person has to say.

“There's no record or history of just how and when networking first began,” he says. “It's such a natural process that no one probably thought about documenting it, but I suspect it goes way back.”

But in the final analysis, Nylander adds, it's not really important how or when networking began. What is important is its use, and that's what the

Winner's Circle Network is all about.

If not unique, the Winner's Circle is certainly unusual. It describes itself as an organization but it has no formal membership and no dues. Yet each Wednesday a greater number of first-timers arrive for the 7-to-8:30 a.m. breakfast that includes a success-oriented speaker and formal time for networking and exchanging business cards, information and contacts.

Nylander says, “We network and people learn about us through networking or word-of-mouth. We've been doing this for more than a year now. Lately we've been getting somewhere between 180 and 300 people at our meetings. A popular speaker will leave us with standing room only, but most of the regulars come primarily for the networking.”

Volunteers coordinate each meeting, and unlike many organizations, the Winner's Circle has no problem attracting willing helpers. Nylander thinks that is probably due to the “giving and loving personality of the organization.”

He says, “We're big on helping each other. We try to keep that in mind with everything we do. For instance, our breakfasts are on Wednesdays to help people get over the hump and smoothly slide into the remaining days of the work week.”

They're also big on hugging. Everyone gets a hug upon entering—and re-

ceives several more during the course of the meeting.

“We think hugs are a pretty important part of networking,” Nylander says with a mischievous smile. “We have a rule about hugs. We think everyone needs four hugs a day just to maintain, eight for happiness and 12 to grow.”

## Marketing Yourself

Another network nurturer, sales consultant and motivator Judy McKee, brings a sales and marketing approach to the training meetings she conducts for WeCAN, a five-year-old networking group for professional women in Orange County, California.

McKee says, “Networkers have to learn how to ask for the business. They should think in terms of what they need that can be provided by a fellow networker. But they must also concentrate on what they have to offer fellow networkers, and start with friendship.

“If you spend most of your time and energy pointing the finger of attention at yourself,” McKee continues, “no one else will bother to. It's a basic sales premise: pay attention to others and they will pay attention to you.”

Before attending any network meeting, she suggests you formulate a simple statement that tells what you do, what you would like to happen to you during the next 30 days and what you need.

Example: I'm a real estate agent with XYZ Realty. My goal for the next 30 days is to establish a business relationship with at least five people looking for investment property, so I would appreciate your leads. I also need a professional wallpaper hanger for some work at my house.

"Use the other people and they will use you," McKee concludes. "I have seen it happen many times. The moment you do something wonderful for another networker, something wonderful will happen to you."

### Career Value

Career counselors long ago recognized the value of networking. Linda Day of Teamworks Consortium, a Costa Mesa, California, firm that specializes in career guidance and planning, says networking was the primary means of building her clientele.

"When I first put out my shingle," she says, "I joined as many organizations as time and energy would permit. I joined networking organizations as well as community-minded ones such as Big Sisters."

Day readily admits her motives were

double-edged. "First of all, I really did want to help and I still have a genuine interest in these programs. But I also joined because I wanted to make contacts. I wanted to get to know the business and professional leaders in the community and I wanted them to get to know me."

Now Day teaches her clients, many of whom are in career transitions, how to find job leads by networking. She also sends many of her clients to people she has met through networking.

"I send them on information-gathering interviews," she says. "I simply call people I have met through networking who are successful in some specific field or job and ask them if they would be willing to share information about their work with my client. I've been doing this for six years and I have never had anyone turn me down."

"That's the great thing about networking," Day continues. "True networkers realize its value and they're willing to go the extra inch—or mile—because they know they'll get it back and more."

While some dedicated networkers

now use computers to help them sort and maintain information about each new contact, Day's system is far more casual.

"I have a terrific memory for names and faces," she says, "so I just collect business cards and file them. When I need someone with a specific expertise I merely search my memory, then reach in the file and pull the card. If my memory fails—that has happened, but not often—a quick run through the files will usually jog it."

### Evaluate the Group

Ann Coil, a career, educational and business consultant with Coil, Ballback and Slater Associates in Santa Ana, California, recently developed networking evaluation guidelines for that firm's clients.

She says people considering membership in a group for networking purposes should ask themselves the following questions:

- What is the group's purpose? Consider the group's purpose and how it relates to your needs and goals. For instance, if you are after professional advancement, joining a group primarily

## Networking Nuances

by Jacqueline de River-Daniel, DTM

People are impatient; they lead busy lives. Most attend networking meetings for business contacts, and they have to fit these meetings into their schedules. It's not surprising their mental mode is "Where's the beef? Where's the meat of the message?" In order to avoid wasting time and trying the patience of fellow members, treat each introduction and each commercial announcement as if it were a mini-speech.

A case in point occurred recently at one of our lunch meetings. I introduced a member who was scheduled to talk about the cosmetics she sold. We politely settled back in our seats, prepared to listen to the usual pitch. She stood up, acknowledged us and began, "Hello I'm\_\_\_\_\_." Then she paused, gave us great eye contact, and flatly stated, "I'm looking for someone with skin." We all laughed. It wasn't what she said; it was the "way" she said it. She communicated in every sense of the word—her body communicated, the long pause communicated; the delivery communicated as much as the contents of the message.

Because she immediately caught our attention, we were on the same wavelength, anticipating what she was going to say next. With energy and enthusiasm, she gave us the meaty part—the beef. She concluded with, "If you've got skin, you need these products. If you know someone with skin, they need these products. Tell them about me. That's what I want from you today."

This woman was NETWORKING. Her message had impact because it was organized and prepared. She knew what she wanted from each of us and she communicated her wants. Her opening statement grabbed our attention; she supported it with good information and she closed by using some of the same words she had used in the opening. It was a perfect mini-speech.

Many public speakers prepare their speeches by asking themselves, "What is the *one* thing I want to happen as a result of my presentation?" If it's commercial time, ask yourself, "What do I want to happen as a result of my talking about my service or my product?"

Be sure you select only *one* thing; don't confuse us by rattling off a number of businesses, services or activities. Make it easy for us to remember YOU and what it is you do or what it is you want. Come up with something creative—something that will force us to remember you. The "skin lady" did it with a single sentence.

Here's how you can be a successful networker:

**1. Be present at meetings**—Members expect to see members at meetings. Many come with leads or referrals, information or ideas for someone they regard as a friend. Few will go out of their way to contact the absent member; however, they'll give the information to someone who does attend.

Every group has a flutterer or occasional drop-in; such an individual is seen as an opportunist who, like the flirt, is not to be taken seriously. Recently I overheard a member say, "I was just getting to know her and understand what she did for a living, when she disappeared." When you consistently show up at meetings you create an aura of stability. Members want to do business with someone they feel they can count on.

# TELL WHAT YOU'D LIKE TO HAPPEN TO YOU IN THE NEXT 30 DAYS.

interested in social interaction may not be your best bet.

- How large is the membership? Is the organization local, statewide, national, or international? If you want to be remembered quickly or if you feel intimidated by large groups, size may be important to you. If you're expecting to move, something larger than a local organization may mean you won't have to start over again after moving.

- How is the organization run? If you're a person who prefers structure, look for groups run by officers and committees with assigned tasks. Knowing the committee structure will tell you how you can become involved. Match this with your needs and interests.

- Are there membership requirements? Some groups require only a willingness to join, but others may require a certain financial or professional standing or educational background. If a group can be joined by invitation

only, you need to know this.

However, don't let this information prevent you from expressing an interest in the group. Some with stringent membership requirements do allow guests to attend and network.

- What are the membership fees? Consider the cost of dinners, lunches and fundraisers you may be expected to support, as well as initiation and yearly fees.

- What is the membership profile? Are most members at a management level, newly graduated, entrepreneurs or employees of large corporations? What is the educational background, age and sex of most members? Consider these factors in relation to who you are, who you hope to meet and what you hope to accomplish.


- Where and how often does the group meet? How does the frequency of its meetings compare with the time you want to devote? How convenient

are the meeting locations?

- What is the meeting content and format? Are there speakers? Is there formal time for networking? How are members and guests introduced?

- What is the group's policy toward guests? Are guests allowed and to how many meetings? Is there a formal membership drive? If so, when?

Coil says, "If we're to be successful networkers, we have to be rather selective in how and with whom we spend our time. That's why it's important to first investigate groups before joining.

"There's no doubt about it—used effectively, nothing beats networking," she concludes. "It can bring you closer to your goal faster than just about anything else—that's because it's people helping people. You can't beat that." To folks truly serious about networking, it is a ball of gold—and gold is always worth investing in. 

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**Freda Grones** is a writer, editor and creative writing instructor in Orange County, California. She is President of *The Write People*, a firm specializing in public relations, resume writing and editing.

**2. Sell yourself**—You've heard it said, "People buy you before they buy your service or product." We all know good grooming and appropriate attire are essential for that important "first impression." Selling yourself goes beyond that, however. It involves your personality, your style—how you go about establishing yourself as a potential new friend. When you go out of your way to make a friend and be a friend to someone else, you're selling yourself.

A car leasing executive who actively supports our networking organization made the following observation about a member: "She only comes to meetings when she's got something to pitch and she never seems interested in anyone else." His final comment was, "People do business with friends."

**3. Be a good listener because you care**—You can do this by fully concentrating on the desires, the goals, the needs of other members. As each member shares with the group, mentally place yourself in his or her shoes: "If I had his goal, what steps would I take to achieve it? I must know someone who could use her service."


When you listen attentively with empathic interest, your subconscious mind seeks out information and associations from your memory bank. Your imagination is set on fire as it creatively brings to the forefront of consciousness ideas that solve a fellow member's problem.

**4. Ask for what you want from the members**—Example: Your business card states you're a printer; you want more business. When it's your opportunity to spotlight your business, don't assume everyone knows what a printer does. Select one or two services, elaborate on them and educate the membership as to the many services you can provide. The

members will remember you because you took time to explain exactly what you can do for them.

One way to prepare yourself for this exercise is to mentally rehearse saying exactly what you intend to say at the meeting. Select a networking goal (your request for the meeting), then visualize yourself standing up at the meeting, effectively making your request.

When it's time for informal networking and you're exchanging business cards, once again have in mind your specific networking goal. As you extend your card to a potential new friend say something like, "Do you know someone who...?" (State your product, business, service—your specific request.) It's believed this action helps your new contact form a mental association between you and your business or service.

In his classic book, *Think and Grow Rich*, Napoleon Hill wrote about the importance of forming a "Master Mind" group, which he defined as "coordination of knowledge and effort, in a spirit of harmony, between two or more people for the attainment of a definite purpose." His "Master Mind" concept bears strong resemblance to the principle of networking. 

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(Reprinted from *The InterConnection Journal*, official publication of the InterConnection networking organization, 221 North College Ave., Fort Collins, CO 80521.)

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**Jacqueline de River-Daniel, DTM**, Past President of Anaheim Toastmasters Club 2-F, is Founder's District's Speakers Bureau Chairperson. She is Vice President of *Encompass, Inc.*, an Anaheim, California firm of meeting planners, speakers and trainers. She is area director of the *InterConnection*.

# Know Your Audience!

by Fred Ebel

The quotation "Know thyself" is not enough advice to the speaker. Added should be "Know thy audience." What speaker hasn't had this happen? A speech that one time had them howling in the aisles, next time goes over like the proverbial lead balloon.

Chances are the audiences were different. Nowhere is this better illustrated than in the area of humor. What one audience laughs at may draw a blank from another. Few disasters in life can compare to the devastating effect of a joke that bombs. Consider the following:

A young lady rushes into her mother's bedroom, sobbing, "Oh, mother, I can't marry Marvin. The psychiatrist says he has a profound Oedipus complex."

"Don't listen to that fancy talk," the mother says. "I tell you Marvin's a fine boy. Just look at the way he loves his mother."

When I told an audience that joke, the silence that followed was deafening. At the same time, I wasn't sure why the joke had failed, but it was excruciating.

And then it came to me. Could it be the listeners didn't know the meaning of Oedipus complex? Later I made discreet inquiries. Yes, indeed, few of them were familiar with this psychological term. Had it not been for a course in behavioristic psychology, I too wouldn't have known that an Oedipus complex refers to the libidinal feeling a child has toward the parent of the opposite sex.

## Beware of Getting Technical

Not knowing an audience's scientific or technical background can kill a joke too. For example, when I told the following joke I thought most people were familiar with photography terms. Here's the joke:

Two photographers met and proceeded to update one another with recent events. One said, "I ran into an old lady the other day, selling pencils. A mass of wrinkles, bent and skinny. Man, she must have been at least 90."

"What did you give her?" the other asked. "I gave her f/11 at 1/100th," the first replied.

The joke laid an egg because the audience was unaware that f/11 referred to a small diaphragm opening and that 1/100th referred to a shutter speed of 1/100th of a second. Told before members of a camera club, the joke probably would have produced a number of yaks.

Another time I told a joke which referred to an insect called a praying mantis. Again I thought everyone knew what a praying mantis was. But again I was greeted with silence that would have made the dropping of a pin sound like a thunderclap.

Several listeners came up to me and asked, "What's a praying mantis?". It came as a shock to me until I realized that not everyone had taken a course in biology.

Would prior explanation of unfamiliar terms help? Perhaps, if done skillfully. But in some cases such explanation could water down the joke.

It is much easier and more logical to simply research an audience before you speak to them. Areas of audience investigation should include educational background, average age and special interests. For example, if a Toastmaster were asked to speak to an astronomy club, he or she could brush up on the stars and planets.

Professional speakers thoroughly research an intended audience. For example, they search out current news in the town they are scheduled to speak in. What is the "hot" subject the townspeople are talking about? Maybe the health-minded mayor sold his car and now walks to the office. What a chance for a topical joke!

## How Old Are They?

Knowing the average age of an audience can be helpful. As a senior citizen, I am usually much older than many listeners in the audience. That's why I sometimes fall into the trap of referring to incidents which happened before they were born.

I once mentioned "Silent Cal" to

an audience, and they registered no association with President Calvin Coolidge. Nor did they recognize his famous statement, "I do not choose to run."

Another time I referred to the great Paul Whiteman who held sway in the early days as the number one dance band leader. That drew blanks. So did my mention of the boyhood game of marbles. It's been well over a half-century ago that I played my last game of marbles.

There's one audience that is virtually impossible to know. It is the group that greets the speaker with blank stares no matter what is said. The funniest joke doesn't get a solitary titter.

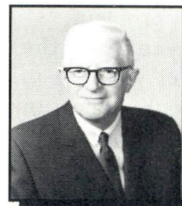
Efforts have been made to explain the apathetic audience. One reason offered is that the speaker has been introduced as a very funny fellow.

"You'll howl with laughter when you hear this guy," the Toastmaster says. Here sadism may raise its ugly head and the collective audience may say, "Oh, yeah? I dare you to make me laugh!"

Time of day is another reason for audience apathy. I once attended a 7 p.m. dinner meeting. When we were seated at the dinner table, the Toastmaster announced, "We're going to do something different today. We're going to have the speeches first and then the dinner." Growling stomachs made the speeches a disaster.

An audience offering no response can also be the result of emotionalism. Something about the speaker turns off the audience. Maybe loud or sloppy dress. Maybe a know-it-all manner. Maybe distasteful subject matter. Who knows? Fortunately, the unpredictable audience is a rarity.

Summarizing, the speaker will be much more at ease and effective if he or she follows these audience research requisites: 1. Discover the group's educational background, especially in regard to knowledgeability of technical terms. 2. Learn the group's average age so you can keep within its time bounds. 🎤



**Fred Ebel**, Past President of Calliope Toastmasters club 3821-47, in Orlando, Florida, has been a Toastmaster for over 15 years. He is a retired advertising

copywriter.

# Discover Columbus and Discover Greatness!

**D**on't delay—tickets are going fast for major events at the 54th Annual Toastmasters International Convention! Register today for the best Convention ever! It's a unique week of fun, education, fellowship, motivation and excitement. Make your plans to be in Columbus, Ohio, U.S.A., August 20-24, 1985! Here are some highlights of what's in store:

## Marva Collins to Receive Golden Gavel Award

Marva Collins, one of America's best-known educators, will become the 26th recipient of Toastmasters International's highest award, the Golden Gavel, at a special luncheon Wednesday, August 21. The luncheon will be one of the highlights of the

Columbus convention.

Mrs. Collins is the Executive Director of Westside Preparatory School in Chicago, which she founded 10 years ago after becoming disenchanted with the public school system. Through a stringent curriculum, students ages four to 13 read the classics, work in advanced sciences and math and usually graduate with skills at a college freshman level. The school has added evening sessions to accommodate its 100 adult students.

Traditionally, the school has admitted students rejected as "uneducable" by other schools. "What other people see as rejects, we see as a challenge," Mrs. Collins says.

The school's most publicized student was a university basketball star, who, after attending four years of college, was discovered to possess only a second-grade reading level. The university contacted Mrs. Collins, whose 10-month, one-on-one instruction brought him to college freshman level. Most importantly, Mrs. Collins said, "He now knows *how* to learn."

Mrs. Collins' story has been told on television's "60 Minutes" and in a made-for-television movie starring Cicely Tyson. Her thoughts on education have been compiled in her book, *Marva Collins' Way*. In August, Toastmasters will have the opportunity to hear for themselves the views of a remarkable woman dedicated to improving the way our children learn.

## Special Programs and Panels Spice Up Convention Week

### DTM Luncheon

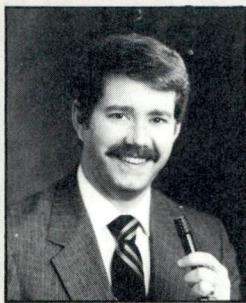
A special honor of being a Distinguished Toastmaster is to attend this annual luncheon, this year featuring



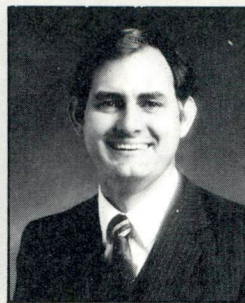
Marva Collins



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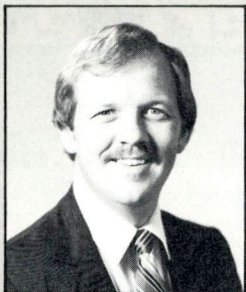
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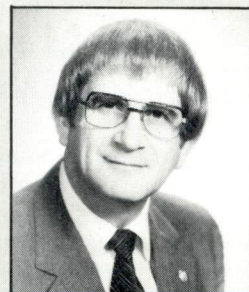
Mark Campbell, ATM



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Tom Bintliff, DTM

Past International President **Pat Panfile, DTM**, as keynote. The program also includes a special run-off speech contest where four speakers from districts outside North America will compete for a spot in the International Speech Contest.

### “Country Picnic” Fun Night

Wear your best bib overalls or other “country” get-up (or just come casual) for the biggest “wingdig” Toastmasters has ever seen. You’ll enjoy a picnic dinner and a fantastic stage show with the **Sunshine Express** and **Gar-ray and Tomio**, followed by dancing with **The Challengers**.

### Women in Speaking

International Director **Adele Stagner, DTM**, moderates this interesting panel discussion on professional speaking and on speaking opportunities today for women. **Dr. Nina Harris, DTM**, **Pat Vivo** and International Director **Margaret Hope, DTM**, will discuss this timely topic.

### Accredited Speaker Finals

Six Toastmasters who have successfully passed the first qualifying level for this year’s Accredited Speaker Program finals will appear before a live audience and a select panel of judges. **Tom Bintliff, DTM**; **Mark Campbell, ATM**; and **Ted McIlvain, ATM**, will give presentations on Tuesday. On Thursday, hear **Madison Crawford, ATM**; **Dr. David Richey, ATM**; and **Dr. Larry Emmott, ATM**.

### “World Championship of Public Speaking”

Tickets to *the* speech contest of the year are going fast. Send in your registration today and don’t miss out on an opportunity to see **nine of the world’s best speakers** give their all in pursuit of the championship trophy.

### Discover Yourself in Columbus!

Call TWA for travel information, send the Hyatt your room reservation and send your Convention registration to World Headquarters *today!* **See you in Columbus!**

## How to Get to Columbus . . . What to Wear

**OUR AIRLINE DEAL . . .** TWA (Trans World Airlines) offers a special convention fare for Toastmasters. Call them at **800-325-4933** between 8 a.m. and 5 p.m., Central Time. (In Missouri call **800-392-1673**, and in St. Louis **291-5589**.) Tell the reservation agent you are with Toastmasters and give them our TI code number, **99-11504**. In addition to the convention fare, other promotional fares may be available.

**GETTING TO THE HOTEL . . .** The Hyatt Regency Columbus at Ohio Center is located on the north edge of downtown Columbus, approximately 15 minutes from the Port Columbus International Airport. A regularly scheduled van service picks up at the airport and serves all major downtown hotels at a nominal charge. If you are driving, the hotel is located at High St. and Nationwide Blvd. Open-air parking is available in the Ohio Center lot for \$2 per day and covered self-parking in the underground Ohio Center structure is \$4 per day (prices in effect presstime, subject to change) and valet parking is available at the hotel at an additional charge.

**THE WEATHER . . .** Columbus in August is warm and somewhat humid. Average high temperature for the month is 87° F, average low is 64° F, with some cloudy days and a slight chance of rain.

**BE COMFORTABLE . . .** Feel free to dress casually for all daytime speaking events. Suits and evening dresses (or formal wear, if you wish) for the President’s Dinner Dance, please. The Country Picnic Fun Night on Thursday is a special time to dress up in your most imaginative “country” costume or outfit (or feel free to just dress casually).

# TOASTMASTERS

## 54th ANNUAL CONVENTION

August 20-24, 1985  
 Hyatt Regency Ohio Center  
 Columbus, Ohio



**MAIL THIS PART TO: Toastmasters International, P.O. Box 10400, Santa Ana, CA 92711 (This form is not to be used by International Officers, Directors, Past International Presidents or District Governors elected for 1985-86.)**

To attend general sessions on Wednesday, Thursday and Friday, a registration badge will be required. Pre-register and order meal-event tickets now! ATTENDANCE AT ALL MEAL EVENTS WILL BE BY TICKET ONLY. Advance registrants will receive a receipt for a packet of tickets and materials, which can be claimed at the registration desk, Tuesday, August 20.

**ALL ADVANCE REGISTRATIONS MUST REACH WORLD HEADQUARTERS BY JULY 15.**

_____ Member Registrations @ \$25.00	\$ _____
_____ Joint Registration: Husband/Wife (both Toastmasters) @ \$35.00	\$ _____
_____ Spouse/Guest Registrations (each) @ \$10.00	\$ _____
_____ Tickets: <b>Golden Gavel Luncheon</b> (Wednesday, August 21) @ \$16.00	\$ _____
_____ Tickets: <b>Spouses &amp; Guests Luncheon</b> (Thurs., August 22) @ \$12.50	\$ _____
_____ Tickets: <b>DTM Luncheon</b> (Thurs., August 22) (Note DTM# _____) @ \$12.50	\$ _____
_____ Tickets: <b>"Country Picnic" Fun Night</b> (Thurs., August 22, Dinner, Show) @ \$27.00	\$ _____
_____ Tickets: <b>President's Dinner Dance</b> (Fri., Aug. 23, Dinner, Dancing, Program) @ \$29.00	\$ _____
_____ Tickets: <b>International Speech Contest Breakfast</b> (Sat., August 24) @ \$13.00	\$ _____
<b>TOTAL</b>	<b>\$ _____</b>

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

(Please Print)

Club No. \_\_\_\_\_ District \_\_\_\_\_

NAME \_\_\_\_\_

SPOUSE/GUEST NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

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

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

NO. CHILDREN ATTENDING \_\_\_\_\_ AGES \_\_\_\_\_

If you are an incoming club or district officer, please indicate office: \_\_\_\_\_

**MAIL THIS PART TO: Hyatt Regency Columbus at Ohio Center, 350 N. High St., Columbus, Ohio 43215**

**TOASTMASTERS INTERNATIONAL 1985 ANNUAL MEETING  
 AUGUST, 1985**

**★ ★ RESERVATIONS MUST BE ★ ★  
 RECEIVED BY  
 JULY 28, 1985**

- Single \$55.00
- Double (King Bed) \$66.00
- Double (2 Beds) \$66.00
- Triple \$77.00
- Quad \$88.00

For Suite or Regency Club reservations—please call the hotel directly.

All reservations must be received by the hotel 21 days prior to arrival.

HYATT REGENCY—COLUMBUS

Dial Direct 614-463-1234

**PLEASE PRINT**

Date of arrival \_\_\_\_\_

Date of departure \_\_\_\_\_

Check in time: 3 p.m.

Check out time: 12 noon

Guest Name \_\_\_\_\_

Sharing with \_\_\_\_\_

Confirmation mailing address:

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Telephone \_\_\_\_\_  
 Area Code \_\_\_\_\_

Your reservation may be guaranteed by advance deposit or major credit card. Failure to cancel 24 hours prior to arrival will result in 1 night's charge billed to your credit card.

Guarantee to one of the following:

Deposit of \$ \_\_\_\_\_ (enclosed)

American Express # \_\_\_\_\_

Diners Club # \_\_\_\_\_

Carte Blanche # \_\_\_\_\_

Master Card # \_\_\_\_\_

Visa # \_\_\_\_\_

Expiration Date \_\_\_\_\_

I have verified that all information is correct.

Signature \_\_\_\_\_

# MAGNIFY THE GRAMMARIAN

The responsibility of the Grammarian in a Toastmasters session has traditionally been to present a (more or less difficult) word to the group, explain its meaning, and urge the day's speakers to use the word in their presentation. To accomplish this task, the Grammarian is typically given 30 to 60 seconds. Towards the end of the session, the Grammarian gives a report on the speakers' language use in about three minutes.

## Problems

This emphasis on a "single word" for the day creates two problems: (1) it encourages audience attention to be unduly fixed on a word in isolation, thus creating a false impression that grammar is like a dictionary or a collection of words; (2) it also blurs the *dynamic* role words play in communication.

In a speech event, words act in motion, not frozen in *stasis*. They combine into units larger than single words—into phrases, sentences and paragraphs, deriving power and meaning from their interplay with other words in a given discourse.

It is not surprising that grammar, as treated in the Toastmasters meeting, is conceived in this narrow fashion. The obsession with single words and consequent *underemphasis* on the dynamic fluidity of word-strings are rampant elsewhere, outside the Toastmaster domain as well.

For instance, TV news anchor Edwin Newman, long a crusader for the purity of the English language, demonstrates this obsession with single words in his discussion of the word "hopefully." Newman rightly explains that "hopefully" means "with hope," just as "joyfully" means "with joy." A great number of Americans, however, use the word "hopefully" to mean "I hope" or "we hope." This angers Newman.

Although I agree with him that this usage of "hopefully" is illogical and incorrect, harping on this single-word issue is unproductive since most listeners readily understand what an American speaker *means* when he or she incorrectly uses the word "hopefully."



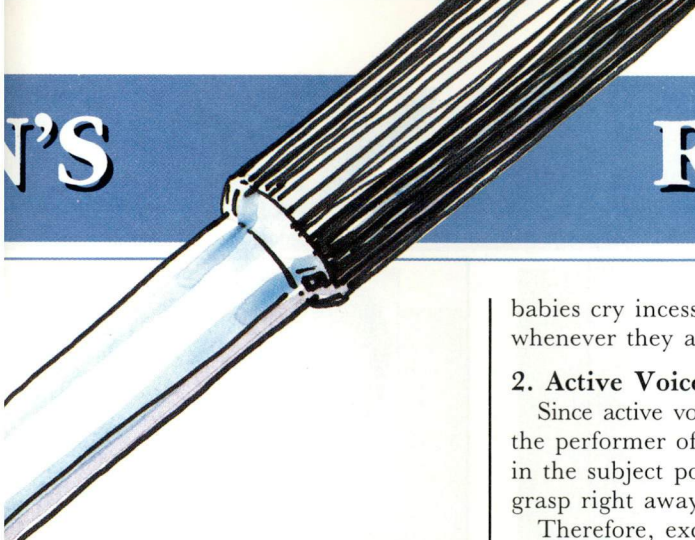
THE TOASTMASTER GRAMMARIAN SHOULD OFFER MORE THAN JUST NEW WORDS—HE OR SHE SHOULD PRESENT CONCEPTS.

Moreover, this single-word advocacy leaves unattended more global and vital communication issues that jeopardize listener comprehension.

Another example of this kind of obsession: My English teacher once refused to let me enter the classroom in spite of my repeated requests, "Can

I come in?" Eventually I caught on to my error and asked my teacher, "May I come in," whereupon he graciously let me in. In hindsight it seems to me much ado about nothing, for native speakers (either Americans or British) rarely make this distinction between "may" and "can."





## Expand the Role

I therefore propose that Toastmasters International expand the Grammarian's role and allow him or her initially two to three minutes in which to accomplish the expanded task. I propose more specifically that in place of a *word*, the Grammarian of the day present a grammatical *concept*, preferably a *sentence-level* (or even beyond the sentence level) strategy.

I agree that grammar in one sense (morphology) is legitimately concerned with words in isolation or even units smaller than words, like prefixes (e.g. enrich) and suffixes (e.g. enrichment). But grammar's more significant function, syntax, encompasses units larger than single words.

In this function, grammar deals with words in *motion*. The expanded role I'm proposing for the Grammarian will help Toastmasters see language as a dynamic and cohesive process, not as a static collection of words.

Given more time for this new role, what can a Grammarian accomplish? The following examples illustrate the kind of exercises the new Grammarian might present. Members would make an effort to incorporate these new concepts into the talks they are scheduled to deliver that evening, and in upcoming speeches as well.

### 1. Subject-Verb Closeness

*Poor:* The wide lapel for a man's jacket, even in the eyes of the fashion industry of most Western European countries, is a dead issue.

*Improved:* The wide lapel for a man's jacket is a dead issue even in the eyes of the fashion industry of most Western European countries.

*Poor:* Babies that are tense and hyperactive, if not fed whenever they are hungry, cry incessantly.

*Improved:* Tense and hyperactive

babies cry incessantly if not fed whenever they are hungry.

### 2. Active Voice vs. Passive Voice

Since active voice sentences mention the performer of an action up front in the subject position, the listeners grasp right away "who-done-it."

Therefore, except when subjects are either unimportant or easily guessed, the use of the active voice is preferable to the passive voice structure which is indirect and hence rather hard to process. For example:

*Poor:* By returning the nine-week class cards, the problem can be eliminated.

*Improved:* Eliminate the problem by returning the nine-week class cards.

*Poor:* A review of your case will be made by the Admissions Office.

*Improved:* The Admissions Office will review your case.

The Grammarian's use of active construction will help improve the directness and clarity of fellow Toastmasters' sentence-level style.

### Verbs vs. Longer Nouns

The Grammarian might explain how verbs give vividness and action to speeches. When speakers use longer nouns made from short verbs, sentences tend to be cumbersome:

*Poor:* The committee took into consideration the adoption of the proposal.

*Improved:* The committee considered adopting the proposal.

*Poor:* A determination of Wisconsin's highway fatality causes was made by the Governor's Office of Highway Safety.

*Improved:* The Governor's Office of Highway Safety determined the causes of deaths on Wisconsin's highways.

Incidentally, I converted the passive structure of the original into an active voice structure and also substituted a simple word—"death"—in place of "fatality."

### 3. Familiar to Unfamiliar

This is a well-accepted principle, but a large number of speakers violate it. The result is an extra burden on listeners. Here is an illustration:


*Poor:* We are all concerned about the huge federal deficits. Runaway inflation and high interest rates are the predictable consequences of such large deficits.

Since in the first sentence the speaker mentions "federal deficits," that topic becomes familiar or old information for the audience. The speaker therefore should logically start the next sentence with "deficits" as the subject and then list the two consequences towards the end of the sentence as the unfamiliar or new information. Such a sequence would be easier on the listeners.

*Improved:* We are all concerned about the huge federal deficits. Such deficits are likely to lead to runaway inflation and high interest rates.

## The New Grammarian

These four strategies will suffice as indicative of what the "new" Grammarian can profitably do for his or her fellow Toastmasters. Though I agree that the possession of a large, active vocabulary is a valuable oratorical tool, I believe that words must be skillfully organized into units (larger than single words) to maximize their cohesion and eloquence.

I strongly propose that the Toastmasters Grammarian be given up to three minutes at the beginning of the session to help members develop this skill of cohesive language organization. Moreover, the Grammarian will get an additional opportunity to sharpen his or her own tools of speech-making while fulfilling this expanded, dynamic role as a style teacher, not just a dictionary searcher. 

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**Mohan Limaye, CTM**, teaches business communication at the University of Texas in Austin, Texas. He came on a Fulbright scholarship to the United States to finish his Master's in Linguistics and later his Ph.D. He has been secretary of Austin Toastmasters Club 4256-56 and has recently received a writing award from the International Association of Business Communicators. He is working on a "Syntax of Persuasion in Business" project.

# 1985-86 Officer

June holds a certain excitement in the Northern Hemisphere—children are free from school; young couples exchange marital vows; graduates face a bright, new world. June is the harbinger of good things to come—long, summer days; warm, starry nights heavy with the scent of jasmine; lazy vacations at the sea or in the mountains; and a new leadership for our organization. What better time to introduce candidates with such promise, than during the month of promise?

Toastmasters International's officer candidates for 1985-86 have honed their leadership skills through participation at all levels of our organization as well as through involvement in outside activities. The success of Toastmasters' leadership training is evident when reviewing the slate of candidates and their accomplishments.

Candidates were nominated for the positions of president, senior vice president, second vice president and third vice president by the International Nominating Committee. The Committee's selection is presented here in accordance with Article VIII, Section 1 of Toastmasters International's By-laws. The officers will be elected August 22 during the 1985 International Convention in Columbus, Ohio.

It is the duty of all clubs to participate in the vote either by proxy or through their representatives at the Convention. All members are urged to give careful consideration to the qualifications of each candidate.

**(Additional nominations for international offices may be made from the floor at the annual business meeting. International director candidates will be nominated at the eight regional conferences to be held this month.)**

*Nominating Committee*—William D. Hamilton, DTM, Chairman; William O. Miller, DTM; Durwood E. English, DTM; Herbert Yarbrough, DTM; Pete Kittredge, DTM; William N. Crawford, DTM; Robert Rightmire, DTM; Louis Kiriazis, DTM; Vincent DeGeorge, DTM; Ted Wilga, DTM; Frank Brown, DTM.



## For President

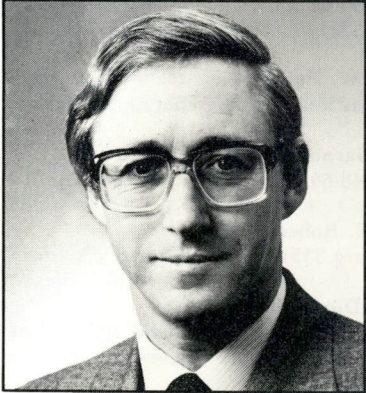
**Helen M. Blanchard, DTM**—Senior Vice President, Second Vice President and Third Vice President of Toastmasters International and an International Director from 1978 to 1980. A Toastmaster for 15 years, Mrs. Blanchard is a member of Naval R & D Club 2539-5, Undersea Club 888-5 and Excelsior Club 699-5 in San Diego, California. She is head of the Technical Information Division of the Naval Ocean Systems Center in San Diego. Mrs. Blanchard is a member of the National Speakers Association, the Navy League of San Diego, the American Management Association, the United States Naval Institute and the Save Our Heritage Organization. She was named the Navy Electronics Laboratory Center's Woman of the Year and was a NAVMAT nominee for the Federal Woman of the Year Award. She has received awards for conducting a special study in the United Kingdom, instructing NATO engineers in fleet sensor testing and reporting in Norway, and for developing and conducting workshops for NOSC scientists. Mrs. Blanchard lives in San Diego.



## For Senior Vice President

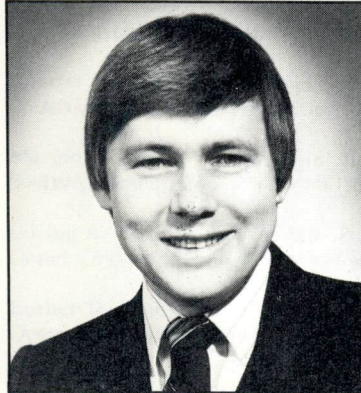
**Theodore C. Wood, DTM**—Second Vice President, Third Vice President and International Director from 1979 to 1981. A Toastmaster for 18 years, he is a member of two clubs—Kritikos 1686-18 and Meadeators 1746-18 at Fort George G. Meade, Maryland. Under his leadership his district received the Distinguished District Award and he himself is the recipient of seven Distinguished District service awards. In addition, he has received the District Toastmaster of the Year and two Toastmaster of the Year awards, the Exceptional Service plaque from the Region VII districts, and several Civilian Outstanding Performance awards. Mr. Wood is a Foreign Relations Officer for the US. Department of Defense. He is a member of the National Speakers Association, the Ft. Meade Officers Club Advisory Council, and the Chillum Community Association. Mr. Wood is chairman of his church's Pastor-Parish Relations Committee and director of its Young Adult Choir. He and his wife Inez live in Hyattsville, Maryland.

# Candidates



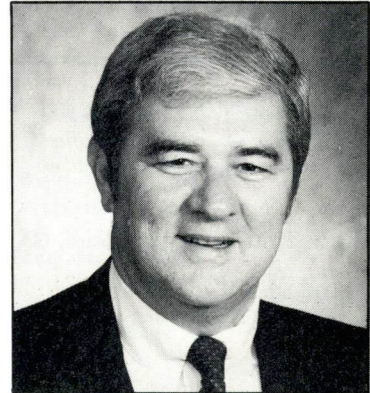
## For Second Vice President

**John A. Fauvel, DTM**—Third Vice President and First International Director-at-Large from 1980 to 1982. A Toastmaster for 22 years, Mr. Fauvel is a member of Auckland Club 3593-72, Advanced Club 5693-72 and Reedsburg Area Club 2780-35. He has served as Division Lt. Governor; Administrative and Educational Lt. Governor and District Governor. He received the District Communication and Leadership Award in 1980, was Outstanding Area Governor of the Year in 1974-75 and Outstanding Toastmaster of the Year in 1974. Mr. Fauvel won District Prepared and Impromptu Speech contests and the District Most Entertaining Speech Award in 1976 and 1983. He is Chief Executive of A.T. Fauvel Ltd. in Auckland, New Zealand. He is an Associate of the British Institute of Chartered Shipbrokers, an Associate of the British Institute of Arbitrators and an Associate of the New Zealand Institute of Management. Mr. Fauvel is also a Freeman of the City of London, and a Liveryman of the Worshipful Company of Shipwrights. He lives with his wife Pamela in Auckland, New Zealand.



## For Third Vice President

**John F. Noonan, DTM**—An International Director from 1982 to 1984 and District 21 Governor. A Toastmaster for 14 years, Mr. Noonan is a member of Friendship Club 1734-21 and Advanced Speakers Club 4589-21. As District 21 Governor, he led the District to the President's Distinguished District Award, the first such award in Region One. He was the District 21 Speech Contest winner in 1974 and the District 21 Area Governor of the Year in 1974-75. Mr. Noonan is Coordinator, Training Products, in the Management Services Dept. of the Federal Business Development Bank in Vancouver, British Columbia, Canada. He holds the professional designation of MC1 from the University of Toronto and Canadian Credit Institute. Mr. Noonan is a member of the National Speakers Association; Sales and Marketing Advisory Board of Vancouver Community College; Society of Association Executives; Vancouver Board of Trade; Vancouver Visitors and Convention Bureau and American Institute of Parliamentarians. He's a Charter Member of Alberta Speakers Association, and holds the Finance Chair on the Board of Directors of the Pacific Association of Continuing Education. Mr. Noonan and his wife Stevie live in North Vancouver, British Columbia, Canada, with their three children, Joe, Andrea and Valerie.



## For Third Vice President

**Tommy B. Richardson, DTM**—An International Director from 1982 to 1984 and District 11 Governor. While International Director, he served as Chairman of the Membership and Club Extension Committee. A Toastmaster for 12 years, Mr. Richardson is a member of Lafayette Club 1127-11, Tecumseh 485-11, State Farm 2872-11 and Blue Ribbon Advanced Speakers 4563-11. As District 11 Governor, he led the district to Distinguished District, and was Area Governor of the Year in 1977. He was a finalist in the International Speech Contest in 1974 and is currently the District 11 Chief Judge. Mr. Richardson is an Agency Director for State Farm Insurance Companies in West Lafayette, Indiana. He holds a B.S. in Biology and an M.S. in Education Administration. He is a Chartered Life Underwriter and a Chartered Financial Consultant. Mr. Richardson is a member of the National Speakers Association; American Institute of Parliamentarians; and his church Board of Trustees. He is Chairman of the American Cancer Society's Speakers Bureau; Secretary/Treasurer, Lafayette CLU Association; and a State Farm Legion of Honor Manager. He lives with his wife Peggy in Lafayette, Indiana. They have three children, Bruce, Brian and Beth.

# HALL of FAME

## DTMs

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

**Colette E. Gardner**  
Newport Center 231-F, Newport Beach, CA

**Richard R. Rahder**  
International City 1377-1, Long Beach, CA

**Rebecca Lemmermann**  
Willie Talespinners 1853-3, Williams Air Force Base, AZ

**Liesel Brown**  
Oak Creek Orators 4459-3, Sedona, AZ

**Timothy M. Young**  
Oak Creek Orators 4459-3, Sedona, AZ

**James L. Wu**  
Gold Brickers 49-4, Salinas, CA

**Arlene Gaines**  
Francisco 2369-4, San Jose, CA

**Gary Ciampi**  
Positive Thinking 949-4, San Mateo, CA

**Edward P. Harley**  
Santa Cruz 150-4, Santa Cruz, CA

**Sofia G. Jopillo**  
Fasae 2697-4, Daly City, CA

**Wayne Porter Keys**  
Amyac 4460-4, Sunnyvale, CA

**Jana Gluckman**  
One-Ders 4486-4, Palo Alto, CA

**C. Earl Chinn**  
R. B. Filibusters 5528-5, Rancho Bernardo, CA

**Douglas Ward**  
Metropolitan 1696-6, St. Paul, MN

**Ralph Eugene Isley**  
Lunchtime Linguists 1472-10, Warrensville Heights, OH

**Jack Wolf**  
Lunchtime Linguists 1472-10, Warrensville Heights, OH

**Robert A. Cassell**  
Bandag 3896-19, Muscatine, IA

**Ian B. Edwards**  
Gate City 759-20, Fargo, ND

**Thomas D. Bowen**  
Lincoln 403-24, Lincoln, NE

**Robert L. Dea**  
Researchers 2201-31, Bedford, MA

**Phyllis T. Lepczyk**  
Tuesday Evening 947-33, Camarillo, CA

**Donald R. Singleton**  
Fond Du Lac 498-35, Fond Du Lac, WI

**Theresa S. Baker**  
Faux Pas 5364-36, Bethesda, MD

**James D. Beissel**  
Downtown Sunrise 4668-38, Lancaster, PA

**Carole A. Ferrell**  
Whitehall 3002-40, Columbus, OH

**Betty Ann Keala**  
Hawaiian Telephone 1942-49, Honolulu, HI

**Doug Kelly**  
Ala Moana 3701-49, Honolulu, HI

**Ellen T. Reid**  
Dolphin 3170-58, Charleston, SC

**Dennis R. Froio**  
Morning Knights 2875-65, Binghamton, NY

**John Peden Dart**  
Alpha 1764-69, Brisbane, Qld., Aust

## ATM SILVER

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

**Ralph B. McKenzie**  
Superstition 73-3, Mesa, AZ

**Carlos A. Figueroa**  
The Magic Word 2407-4, San Francisco, CA

**Jim R. Lowe**  
Regulators 5653-7, Salem, OR

**Richard E. Schneider**  
Conoma 454-16, Oklahoma City, OK

**Mary E. James**  
Claremore Community 806-16, Claremore, OK

**Leroy James Jr.**  
Claremore Community 806-16, Claremore, OK

**Phoebe J. Revelle**  
Indian Meridian 2361-16, Oklahoma City, OK

**Eileen Wolfe**  
Rivtow 4371-21, Vancouver, B.C., Can

**Carroll W. Puckett**  
Capitol 4258-48, Montgomery, AL

**Terry Garner Schutt**  
Link 2848-65, Binghamton, NY

**James E. Roberts Sr.**  
Blacksburg 3351-66, Blacksburg, VA

**Arthur Dingwall Gorrie**  
API Brisbane 900-69, Brisbane, Qld., Aust

**Walter Fischer**  
Boomerang 1791-69, Rockhampton, Qld., Aust

## ATM BRONZE

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

**Juanita M. Skillman**  
Denny's 608-F, La Mirada, CA

**Carlos A. Figueroa**  
The Magic Word 2407-4, San Francisco, CA

**Lawrence Michael Peyton**  
Paramount 657-6, Sandstone, MN

**Donald S. Kearton**  
Salem 138-7, Salem, OR

**Ronald Edson**  
I-5 3091-7, Vancouver, WA

**Neal Rice**  
Magnavox 2568-11, Ft. Wayne, IN

**William A. Waldrop Jr.**  
Peachtree Center 2261-14, Atlanta, GA

**Jay Bee Flesner**  
Tower Talkers 392-22, Kansas City, MO

**Richard E. Oehring**  
Innovators 4362-24, Lincoln, NE

**Geraldine W. Boehm**  
McHenry Area 4991-30, McHenry, IL

**Robert L. Dea**  
Researchers 2201-31, Bedford, MA

**Lee Beattie**  
Capitals 2049-37, Raleigh, NC

**Sheila A. Miller**  
Cary 3335-37, Cary, NC

**Horace Davis**

Statesville 4187-37, Statesville, NC

**Alan H. Swanson**

Sunrise Center 3359-39, Citrus Heights, CA

**Clifford Martin Skrypyk**

Palliser 3192-42, Calgary, Alta., Can

**Frank C. Brown**

Shaklee 1745-48, Montgomery, AL

**Leonard J. Corcoran**

Protective Pacesetters 4188-48, Birmingham, AL

**Annie Graham**

Pearl City 2805-49, Pearl City, HI

**Joseph Paul O'Rourke**

Twin Town Gaveliers 850-54, Bloomington, IL

**Lynden F. Davis**

Merritt 539-57, Oakland, CA

**H. Carroll Cash**

Dolphin 3170-58, Charleston, SC

**Arthur Dingwall Gorrie**

API Brisbane 900-69, Brisbane, Qld., Aust

**Dorothy Ellen Egan**

API Brisbane 900-69, Brisbane, Qld., Aust

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## ATMs

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

**Gerald Grimmaldi**

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**Norman Ray Grossman**

Newport Center 231-F, Newport Beach, CA

**Dianna H. Cowles**

Denny's 608-F, La Mirada, CA

**Arlene J. Grace**

Denny's 608-F, La Mirada, CA

**Theodore A. Johnson**

Environmental Management 2400-F, Santa Ana, CA

**Clive Shearer**

Eastside 3491-2, Bellevue, WA

**Francis Coffey**

U of A Granada 1773-3, Tucson, AZ

**Bertha M. Duffy**

Westward Ho 2515-3, Phoenix, AZ

**Charles A. Oliver Jr.**

Westward Ho 2515-3, Phoenix, AZ

**Margie J. Nieto**

South Mountain 4363-3, Phoenix, AZ

**Loring A. Windblad**

Desert Orators 4648-3, Florence, AZ

**Luther D. Young**

Desert Orators 4648-3, Florence, AZ

**Edward P. Harley**

Downtown 65-4, San Francisco, CA

**Gordon F. Corbett**

Monterey Peninsula 934-4, Monterey, CA

**P. Jeanne Repetto**

Francisco 2369-4, San Jose, CA

**Sofia G. Jopillo**

Fasae 2697-4, Daly City, CA

**Donald R. Ellis**

Midland 776-6, Minneapolis, MN

**Jeff Haebig**

Zumbro Valley 1013-6, Marshall, MN

**John Boyd**

Marshall 1276-6, Marshall, MN

**Terry K. Swanson**

First Interstate Bank 584-7, Portland, OR

**Mindy L. Bergan**

High Dawn 730-7, Portland, OR

**Yvonne Sappington**

Bend 2999-7, Bend, OR

**Stacy Marriott**

I-5 3091-7, Vancouver, WA

**James A. McComb**

Thermostats 2044-7, Salem, OR

**Josephine A. Manes**

Prineville 4458-7, Prineville, OR

**Robert Eugene Williams**

Encouraging Words 4777-7, Longview, WA

**Charles N. Carpenter**

Monsanto 1267-8, Creve Coeur, MO

**Gerardo P. Owens**

Metro-East 2878-8, East St. Louis, IL

**Betty Squibb-Bennett**

Demosthenes 972-9, Yakima, WA

**Steven K. Pappa**

Midpark 354-10, Middleburg Hts., OH

**Loretta F. Miller**

Northeast 2000-11, Indianapolis, IN

**James J. Herrel**

American States Ins. 2691-11, Indianapolis, IN

**Martin K. O'Toole**

Conyers-Rockdale 2579-14, Conyers, GA

**Margaret R. Hunt**

Pal 1422-15, Salt Lake City, UT

**Suresh B. Shah**

Edmond 170-16, Edmond, OK

**Barbara Jean Tomlinson**

Indian Meridian 2361-16, Oklahoma City, OK

**Norma C. Wood**

Loma 1020-17, Loma, MT

**Walter N. Brown**

Northwest Beltway 3465-18, Pikesville, MD

**Brian P. Crees**

Top O Morning 2061-19, Sioux City, IA

**Charles Ness**

Esquire 2388-19, Des Moines, IA

**Robert A. Cassell**

Bandag 3896-19, Muscatine, IA

**Ronald D. Sando**

Flickertail 581-20, Bismarck, ND

**Sam O. Bloom**

Border 2710-20, Crosby, ND

**Alan Robert Willis**

Victoria Beaver 790-21, Victoria, B.C., Can

**Joe Jhala**

Positive Expressions 5501-21, Vancouver, B.C., Can

**Gary E. Talada**

Early Bird 2534-23, Albuquerque, NM

**Paul J. Robertson**

Daybreakers 4357-23, Albuquerque, NM

**Helen Jean Reppart**

0630 1756-24, York, NE

**Henry A. Fortune**

John C. Brockway 2393-24, Offut Air Force Base, NE

**Jenice Bigbee**

Sunrise 2788-24, Lincoln, NE

**Richard E. Oehring**

Innovators 4362-24, Lincoln, NE

**Cheryl C. Clark**  
Easy Risers 109-56, Houston, TX

**Michael J. Scott**  
Easy Risers 109-56, Houston, TX

**Jan Matthews**  
Speakeasy 2208-56, Houston, TX

**Barbara Rhinehart**  
Greenwood 216-58, Greenwood, SC

**Kay Coursey**  
Summerville 2018-58, Summerville, SC

**Robert D. Crosby Sr.**  
Red Bank 2091-58, Charleston, SC

**Reginald John Hill**  
Toronto Downtown 1744-60, Toronto,  
Ont., Can

**Timothy M. Maher**  
Farm Bureau 2836-62, Lansing, MI

**C. F. Berry**  
Brentwood Early Risers 1673-63, Brentwood, TN

**John W. Vincent II**  
Public Service 3174-68, New Orleans, LA

**Donna B. Bush**  
GSU Baton Rouge 4897-68, Baton Rouge,  
LA

**Leigh Wilson**  
Enthusiastic Epping 5335-70, Epping,  
N.S.W., Aust

**Emiliano Y. Tulao**  
Corregidor 1800-75, Cavite City, Philippines

## NEW CLUBS

**5799-F UCI**  
Irvine, CA—Tues., 5:25 p.m., UC Irvine  
Campus, Administration Building, Rm.  
107 (760-9605).

**5770-6, Sterling Speakers**  
St. Paul, MN—Tues., 7 p.m., Sterling  
Club, 300 N. St. Albans (884-4706).

**5774-6 Toltzmasters**  
St. Paul, MN—Fri., 12:05 p.m., Amer-  
ican National Bank Building, 7th Floor  
Conference Room (292-4400).

**5805-6 Salesmasters**  
Edina, MN—Tues., 7:30 a.m., Realty  
World, 6800 France Ave., South (432-7209).

**5810-6 CENEX Toastbusters**  
Inver Grove Heights, MN—Wed., 7:30  
p.m., Cenex, 5500 Babcock Trail, 4th  
Floor Dining Room (451-4930).

**5775-7 Prime Rate**  
Prineville, OR—Wed., noon, Cinnabar  
Restaurant, 3rd & Main St. (447-4559).

**5784-7 Tualatin**  
Tualatin, OR—Mon., 7 a.m., Vip's Res-  
taurant, I-5 At Durham Exit (224-5910).

**5785-7 Toastbusters**  
Salem, OR—2nd & 4th Tues., 6:30 p.m.,  
Cattin's Restaurant, Liberty, South  
(362-6389).

**5761-11 Prime Rate Speakers**  
Louisville, KY—2nd & 4th Wed., 4 p.m.,  
Citizens Fidelity Bank, Citizens Room,  
29th Fl., Citizens Plaza (581-7091).

**5778-11 Freedom**  
Evansville, IN—2nd & 4th Tues., 5:15  
p.m., George Koch Sons, Inc., 10 S. 11th  
Ave., P.O. Box 358 (426-9739).

**5782-16 Pacesetters**  
Stillwater, OK—Tues., 6:45 a.m., Ramada  
Inn, 600 E. McElroy, Executive Room  
(372-4577).

**5791-16 Speaking By Design**  
Bartlesville, OK—Additional information  
not available at this time.

**5803-18 Tang Tonguelers**  
Baltimore, MD—1st Tues. & 3rd Thurs., 5  
p.m., FMC Corporation, 1701 E. Patapsco  
Ave. (761-2278).

**5764-21 BCIT**  
Burnaby, B.C., Can—Wed., 7 a.m.,  
BCIT, 3700 Willingdon Ave., S.A. Board-  
room (432-8602).

**5777-21 Mackenzie**  
Mackenzie, B.C., Can—Thurs., 7 p.m.,  
Merabello Restaurant, Mackenzie Blvd.  
(997-4333).

**5818-21 Speakeasy**  
Burnaby, B.C., Can—Wed., 5:30 p.m.,  
B.C. Telephone Co., Burnaby Room, 3777  
Kingsway (421-1173).

**5769-24 Cashmasters**  
Lincoln, NE—Tues., 7:30 a.m., Commer-  
cial Federal Savings & Loan, 1776 So. 70th  
St. (473-0820).

**5779-24 River City Speakers**  
Omaha, NE—2nd & 4th Thurs., 6 p.m.,  
House of Cathay, 8809 Dodge (731-9709).

**5801-25 Cedar Creek Lake**  
Mabank, TX—Thurs., 7 p.m., Pheasant's  
Nest Restaurant, Highway 198 South  
(887-4787).

**5788-28 VerboDynamics**  
Troy, MI—Weekly, General Dynamics  
Corp., 1902 Northwood (362-8111).

**5762-30 Spirit of Progress**  
Chicago, IL—1st & 3rd Tues., noon, Mont-

gomery Ward, Corporate Offices, Mont-  
gomery Ward Plaza, 535 W. Chicago Ave.  
(467-7642).

**5787-33 University of California Santa  
Barbara**  
Goleta, CA—Wed., 6 p.m., University of  
California Santa Barbara, on campus.

**5773-35 Plover**  
Plover, WI—Wed., noon, Elizabeth Inn,  
Highway 51 (341-0380).

**5780-35 Marshfield Medical Complex**  
Marshfield, WI—1st & 3rd Mon., noon,  
Marshfield Clinic, 1000 N. Oak Ave.  
(387-7592).

**5759-36 Tower Talkers**  
Bethesda, MD—2nd & 4th Tues., noon,  
U.S. Consumer Product Safety Commis-  
sion, 5401 Westbard Ave., Rm. 437,  
Westwood Towers Building (492-6967).

**5763-36 DECtalkers**  
Landover, MD—1st & 3rd Tues., 5:30  
p.m., Digital Equipment Corp. 8301 Pro-  
fessional Place (459-7900, x 2386).

**5786-36 Belvoir**  
Ft. Belvoir, VA—2nd & 4th Wed., noon,  
Sosa Building, Gunston Ave., T.V. Room  
(355-2332).

**5783-39 Lipps, Inc.**  
Reno, NV—Thurs., 11:45 a.m., U.S.  
Federal Building, 300 Booth St. (784-5764).

**5772-41 Foothills**  
Spearfish, SD—Tues., 7 a.m., Grand-  
mother's House Restaurant, 346 W. Kansas  
St. (642-3457).

**5757-46 S.I. Corner House**  
Staten Island, NY—2nd & 4th Mon., 8  
p.m., Corner House, 102 Lincoln Ave.  
(727-0138).

**5758-47 Davie Evening**  
Davie, FL—Fri., 7:15 p.m., Davie/Cooper  
City Chamber of Commerce, 4185 S.W.  
64th Ave. (432-5711).

**5771-47 U.C.F.**  
Orlando, FL—Tues., 8 a.m., University of  
Central Florida, School of Accounting,  
P.O. Box 25000 (275-2322).

**5781-47 Spaceport Communicators**  
Kennedy Space Center, FL—2nd & 4th  
Wed., 4 p.m., Operations & Checkout  
Building, Rm. 1055 (867-7222).

**5789-47 University Hospital**  
Jacksonville, FL—2nd & 4th Thurs., 7  
a.m., University Hospital of Jacksonville,  
655 W. 8th St. (350-6813).

**5793-48 Uniroyal**  
Opelika, AL—Wed., noon, Uniroyal, Inc.,  
Highway 169 & Uniroyal Road.

**5797-64 Blarney**

Killarney, Man., Can—1st & 3rd Tues.,  
7:30 p.m., Killarney High School (523-4655).

**5776-65 Bristol Speaker**

Syracuse, NY—Weekly, Bristol-Myers  
Company, Thompson Road, Cafeteria  
Conference Room (432-9656).

**5790-66 Chesterfield**

Midlothian, VA—Mon., bi-weekly, 8 p.m.,  
Oxbridge Square Shopping Center, Rt.  
360, & Courthouse Road (744-1778).

**5802-66 NAS Norfolk**

Norfolk, VA—2nd & 4th Mon., 11:30  
a.m., Norfolk Naval Air Station, Commis-  
sioned Officers Mess (445-2083).

**5795-70 Turrumurra T.C.**

Turrumurra, N.S.W., Aust—2nd & 4th  
Mon., 7:30 p.m., St. Philips Anglican  
Church, 5 Parkinson Ave., (487-2090).

**5794-71 Allied Irish Banks**

Dublin, Ireland—Wed., 5:30 p.m., Allied  
Irish Bank, Bankcentre, Ballsbridge (600311).

**5792-73 Alfred**

Prahran, Vic., Aust—2nd & 4th Tues.,  
7:30 p.m., Alfred Hospital, Commercial  
Road (520-2200).

**5798-73 Myer Doncaster**

Doncaster, Vic., Aust—2nd & 4th Wed., 6  
p.m., 258 Blackburn Rd., 3rd Fl., South  
Blackburn (848-3311).

**5804-73 Fremantle**

Fremantle, Western Australia—1st & 3rd  
Thurs., 6:15 p.m., "The Flying Angel  
Club," 76 Queen Victoria St.

**5760-74 A.C.T.**

Port Elizabeth, Republic of South Africa—  
Weekly, 7:45 p.m., A.C.T. Centre, 2  
Target Kloof, Essex Vale.

**5800-75P Bago**

Bago City, Philippines—Weekly, SP Session  
Hall (1-7-4).

**5796-U National Commercial Bank**

Port-Of-Spain, Trinidad, West Indies—2nd  
& 4th Tues., 6 p.m., National Commercial  
Bank, Market Street Extension, NCB Learn-  
ing Centre (665-3278).

## ANNIVERSARIES

**45 Years**

First St. Paul 167-6, St. Paul, MN  
Long Grove 169-30, Long Grove, IL

**40 Years**

Past Presidents 322-1, Gardena, CA  
Nampa 324-15, Nampa, ID  
Billings 319-17, Billings, MT

**35 Years**

Gardena Evening 861-1, Gardena, CA  
Grants Pass 852-7, Grants Pass, OR  
Spencer 856-19, Spencer, IA  
Oconomowoc 834-35, Oconomowoc, WI  
Northwest 859-40, Columbus, OH  
Twin Town Gaveliers 850-54, Bloomington,  
IL  
Up And At Them 842-68, New Orleans,  
LA

**30 Years**

Tri Cities 274-9, Pasco, WA  
Bedford 574-13, Bedford, PA  
Albany 1827-14, Albany, GA  
Ponca City 1846-16, Ponca City, OK  
Greater Newark 1833-18, Newark, DE  
Alpine 1837-30, Lake Zurich, IL  
Natural Gassers 1875-44, Amarillo, TX  
Burnt 914-52, Van Nuys, CA  
Toronto Downtown 1744-60, Toronto,  
Ont., Can  
Quebec 1838-61, Quebec, Que., Can

**25 Years**

Wallingford 252-2, Seattle, WA  
Border 2710-20, Crosby, ND  
Annandale 3122-36, Annandale, VA  
Amcats 3151-36, Alexandria, VA  
Bristol 3153-53, Bristol, CT  
Chesapeake 3142-66, Portsmouth, VA  
Laemthong 1635-U, Bangkok, Thailand

**20 Years**

Fluor 124-F, Irvine, CA  
North Valley 2038-4, San Jose, CA  
Pleasant Valley 2560-10, Brooklyn, OH  
Old Economy 2682-13, Ambridge, PA  
John Deere 1116-19, Moline, IL  
Chicago Tribune 2830-30, Chicago, IL  
Dinosaur 3903-42, Brooks, Alta., Can  
Microcentury 2797-57, Livermore, CA  
Mare Island 2839-57, Vallejo, CA  
Rotorua 3353-72, Rotorua, NZ

**15 Years**

Foremost 507-11, Evansville, IN  
Claremore Community 806-16, Claremore,  
OK  
Gates Sunrisers 1120-26, Denver, CO  
Channel Island 2858-33, Port Hueneme,  
CA  
Blue Bell 397-38, Blue Bell, PA  
Orange Park 1980-47, Orange Park, FL  
Alzafar Shrine 2180-56, San Antonio, TX  
Yellowknife 3829-U, Yellowknife, NWT

**10 Years**

Sun City 1677-F, Sun City, CA  
Spacecom 3221-1, El Segundo, CA  
Bechtel 1771-4, San Francisco, CA  
Circulo Latino 103-7, Portland, OR  
Southwestern Bell 3287-8, St. Louis, MO  
Conyers-Rockdale 2579-14, Conyers, GA  
Spoke N Word 2087-15, Ogden, UT  
Federal Center 1260-36, Hyattsville, MD  
Hector 1975-45, New Glasgow, N.S., Can  
Top O The Rock 2155-47, Jacksonville, FL  
Kamuella 1162-49, Honolulu, HI

Hawaiian Electric 1416-49, Honolulu, HI  
Mohawk 1931-53, Schenectady, NY  
De Kalb Area 3190-54, De Kalb, IL  
Kaiser 756-57, Oakland, CA  
Yokota Speakers 583-U, Yokota Air Base,  
Japan

### TOASTMASTERS INTERNATIONAL'S CONFERENCE/CONVENTION CALENDAR

**1985 REGIONAL CONFERENCES**

**REGION I June 28-29**  
Hyatt Airport  
Oakland, Calif.

**REGION II JUNE 21-22**  
Irvine Marriott  
Irvine, Calif.

**REGION III JUNE 28-29**  
Marriott Austin  
Austin, Texas

**REGION IV JUNE 14-15**  
Howard Johnson's  
Rapid City, S. Dakota

**REGION V JUNE 7-8**  
Excelsior Hotel  
Little Rock, Ark.

**REGION VI JUNE 21-22**  
Holiday Inn  
Middleburg Heights, Ohio

**REGION VII JUNE 14-15**  
Stouffer's Valley Forge  
Valley Forge, Penn.

**REGION VIII JUNE 7-8**  
Princess Hotel  
Freeport/Lucaya  
Grand Bahama Island

**1985 INTERNATIONAL CONVENTION**

HYATT REGENCY-OHIO CENTER  
AUG. 20-24  
Columbus, Ohio

**1986 INTERNATIONAL CONVENTION**

MGM GRAND HOTEL  
AUG. 26-30  
Reno, Nevada



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